

DYNAMICS OF HUMAN RELATIONSHIPS IN THE PLAYS OF VIJAY TENDULKAR

A Thesis

Submitted

In Partial Fulfillment of the Requirements

for the Degree of

DOCTOR OF PHILOSOPHY



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MEWAR UNIVERSITY, GANGRAR, CHITTORGARH (RAJ.)

2020

CHAPTER-7

MONEY BASED RELATIONSHIPS

HIGHLIGHTING THE HOLLOWNESS IN PERSONAL RELATIONSHIPS

We all are aware of the fact that man living in present society is running after money and has become greedy to such an extent that nothing matters for him more than money, not even blood relations and family and to satisfy his greed he crosses the limits of civility and humanity too. In present chapter this social problem is clearly highlighted by presenting effect of plethoric acquisitiveness of money on human relations through deep study of Vijay Tendulkar's play *The Vultures*. N.S.Dharan rightly says about the play, "*The Vultures* is a naturalistic Drama of Domestic Violence and expresses the unmitigated violence arising from drunkenness, greed and immorality.(98). The greed for money in the family members in the play *Vultures* is the sole cause of destruction and decay of human relations.

लोभात्क्रोधःप्रभवतिलोभात्कामःप्रजायते

लोभात्मोहश्चनाशश्चलोभःपापस्यकारणम्

- अज्ञात

(This Sanskrit verse aptly says that from greed originates anger, greed only gives rise to lust or desire, from greed attachment is born and finally it ruins everything. Greed is the called as the soul cause of sin giving birth to anger which in turn gives birth to

resentment. Anger burns the angry in its own scorching fiery rage leading to destruction).

There are many examples in history highlighting the fact that greedy person always wants more and more, just like a monster standing with its mouth wide open to swallow everything that comes its way. The more the greed is fed, the more hungry it gets. This greed and unsatisfaction give rise to anger, which in turn results in complete destruction. Same is seen in the case of Pitale family.

क्रोधातभवतिसम्मोहःसम्मोहातस्मृतिविभ्रमः।

स्मृतिभ्रंशातबुद्धिनाशःबुद्धिनाशातप्रणश्यति॥

(Bhagwad Gita, chapter 2, verse 63)

(These lines from Shrimad Bhagwad Gita states the ill effects of anger that is born due to greed. Anger results in complete delusion, and from delusion, arises bewilderment of memory. When memory is bewildered, intelligence is lost and when intelligence is lost one falls down into the material pool.)

The present work is a deep study of Vijay Tendulkar's play, *The Vultures*, throwing light on the aforesaid facts. The play stunned the conservative sections of the Maharashtrian society by displaying openly the illicit sexual relations and scenes of violence in its plot.

.Dr. Beena Agrawal observes, "*The Vultures* is the most powerful argument of Tendulkar on the unbridled upsurge of violence. It has become more relevant and intense because in *The Vultures* it is manifested amid the framework of family and familial relationship. The violence inside the family has a greater tragic impact because it is not only a sign of social discontent but a positive exhibition of the disintegrated

psyche; an index of the loss of affinity of man's moral self with the scheme of things.” (103). In *Vultures*, Tendulkar has used the best of his creative imagination to extract the cruelty to its deepest, within the collective unconsciousness of all individuals. The play has a complex structure, dramatically representing the complex social issue of degeneration of family values and relations just for acquiring money. The play brutally portrays the dark side of human nature depicting its inborn evil tendencies like greed, selfishness, wickedness and violence. Tendulkar, in the play highlights the degeneration of the modern society. He manipulates various types of violence and collapse of complete value system. Through the presentation of the members of the Pitale family, the decay and degeneration of the individual is presented. Human nature is dissected ruthlessly, which inherits the inborn evils like avarice, violence, sheer wickedness, sensuality and selfishness. A complete collapse of the family values, moral principles and sanctity is presented in the play.

As is the title of the play, *The Vultures*, so is the behavior of Pitale family. In the Pitale family, the members are ready to kill each other for own benefit and find pleasures in other person's loss. Harish Tapadia comments, “The vulture is a ferocious and ruthless bird that eats the flesh of animals that are already dead. A person who hopes to gain from the troubles or sufferings of other people can be termed as a vulture figuratively.” (131). Similarly, just like the vulture, savagery, ruthlessness and ferocity is represented through the words as well as through the actions of the family members. In the play, violence, selfishness, greed are the main cause of decay of human relationships.

The setting of *The Vultures* is an upper middle class family, where the two brothers Pappa and Sakharam with their hard work establish a prosperous business. Later on

cunning Pappa deceives his brother Sakharam and becomes the master of whole business alone. To get the desired thing by hook or crook is his motto in life. Moreover, he is a person of loose character having an illegitimate son Rajaninath. Now Pappa is old aged and helpless and he divides his property amongst his children. Ramakant is the elder son, Umakant the younger son and Manik is the daughter in Pitale family. Ramakant is married to Rama who is having a illicit relationship with Rajaninath.

The family members are not affectionate towards each other and for them money matters more than the family relationships. There is no emotional bonding amongst the members of Pitale family. The only thing that is keeping them under the same roof is the transaction of money and property matter. The vulturine nature and greed for money of Ramakant, Umakant and Manik is presented through brutal violence. All the members of the family, except Rama and Rajaninath portray the true picture of vultures. They have inherited the evil and base qualities from their father who himself is a cunning and selfish person. The members are stuck between the two factors that is the power of money and the power of love. Beena Agrawal comments on the fact, saying, "It is not only hostility between father and son, but also a conflict between the power of money and the power of love. Pappa's arrogance and pride of his money and parental authority, reminds the passion of Hansukh Mehta, the pillar of parental authority created by Mahesh Dattani in the comedy *Where There is a Will*. Like his father, Ramakant is also engrossed in business and money matters." (108-109)

RAMAKANT: Business is business. One's bloody reputation atters, without reputation, what've got. (210)

Rama and Rajaninath are not after Pappa's money but they too having a base quality of lust and are in illicit relations with each other. . Rama, wife of Ramakant wants to be a mother of a baby but excessive drinking has rendered her husband impotent. Thus her desire to be a mother of a child brings her to Rajaninath. Rama bears all the sufferings of the degenerated family members calmly and quietly just in a single hope and dream in her eyes, of having her own child in future. Rajaninath apart from being a member of Pitale family, acts as a chorus too. He recites three poems describing the past and present of the Pitale family.

The play exposes violence, greed, selfishness and sensuality inherent in human nature through mutual interactions of family members. Tendulkar's name is associated with sex, violence and sensationalism with the presentation of this play only. The play contains so much violence and sensationalism that it was unable to provide a dramatic relief to the audience. Tendulkar in a dialogue with Gauri Ramnarayan confesses the same. To quote, Tendulkar's, Dialogue with Ramnarayan Gauri, "That's right. It was one of my earlier plays. Dr. Lagoo found it had a tremendous impact even the way it was. But that kind of violence cannot be taken by an audience for three hours. I agreed with his cuts, didn't dispute them at all". (15).

Violence, greed and selfishness are inborn devilish qualities in human that cannot be overlooked completely. Discovering the inevitability of violence through his experience of psycho-social reality, Tendulkar says: "Unlike communists, I don't think that violence can be eliminated in a classless society, or, for that matter in any society. The spirit of aggression is something that the human being is born with. Not that its bad. Without violence, man would have turned into a vegetable." (157). The persons who are born

with devilish qualities do not know what is right and what is wrong and because of this delusion they act with impure motive. It is clearly explained in Bhagwad Gita as:

दम्भोदपोऽभिमानश्चक्रोधःपारुष्यमेवच।

अज्ञानं चाभिजातस्य पार्थ संपदमासुरीम्

(Bhagwad Gita, Chapter 16)

Same is the case of the members of Pitale family who are filled with insatiable desires, hypocrisy, pride and arrogance thus holding wrong views due to delusion, they act with impure motives. Hari Pital's motto is to get what he wants by hook or by crook. He cheats his own brother Sakharam in business as well as he is a man of loose character as he has an illegitimate son Rajaninath. Ramakant shows the stuff he is made of when he cruelly abuses and beats the poor gardener when he requests for his salary. He is devoid of decency and civility. Umakant is a bachelor having no moral values. Manik too is a selfish daughter who accuses her brothers of plotting to eliminate her from her share of ancestral property. All the family members are selfish, do not trust each other and spend all time in searching inhumane tricks to cheat others. They are full of lust, aggressiveness, cruelty and violence. Uday Shankar Ojha quotes, "The instinct of selfishness is the fountain of lust, aggressiveness, violence, cruelty, wickedness, lie, deceitfulness, greed, treachery, hypocrisy, corruption, envy and so on." (142)

The stage is set so as to give a proper atmosphere of the chaotic mental spectrum of the characters and a confused and violent situation. The play opens with a long song of Rajaninath narrating the history of twenty two years of the house and family members:

Not a home, but a hole in a tree

Where vultures lived in shapes of men.

A haunted burning—ground

Surrounded by evil ghosts.

Was that a home?

.....Five vultures

On the swinging branch...

Of her rotted hopes...

Five ...vultures...(204-06)

The situations described in scene two of act one give a clear picture of their ugly and selfish nature, presenting the house as the hollow of a tree, full of darkness like the Pitale house, where vultures live in the form of people. The members of the Pitale family are filled with vulturine qualities. Ramakant and Umakant brutally beat and abuse the poor gardener when he requests for his salary.

RAMAKANT: Ungrateful bastard! Get out of the house. This minute! Comes here at an ungodly hour. Asking for money, the bastard! As if it is your father's money! Get out on the road! Or I'll shoot you! (206)

UMAKANT: What are you waiting for, Ramya? Kick the bastard in the balls! Give him another! Slam him! (207)

Various evils present in the members of Pitale family are highlighted clearly. Ramakant has ruined the family business and is a drunkyard due to which he has become impotent. Ramakant has no sense of decency in him. His barbaric and uncivilized nature is presented in the play, when he cruelly beats the poor gardener who comes with a request of his rightful money. He is involved in dishonest practices and does not have

any feeling of gratitude for Pappa who has gifted him a well established business. On the other hand, he has ruined the whole business and openly says that he is waiting for Pappa's death. He considers his father, a burdeon on earth. He is involved in gambling and all his energy is directed towards gaining more and more money. He has become impotent due to excessive drinking and he follows no moral or legal restrictions when his own self interest is concerned. Umakant, the younger son, is a bachelor. He is a man of loose character. There is no brotherly feeling in him and he has a cunning mind. He grabs the landed property with fraud at Ionavala, while Pappa was distributing the property. Here is his reaction when taunted about his unmarried status by Ramakant:

UMAKANT: Shut up! Don't bring my personal life into this Ramya. If you open your trap again, I'll ... I'll smash it open for you! (act1, scene 11, 213).

Manik, the sister of Umakant and Ramakant thinks that her brothers want to kill her so that her share of property can be grasped. Manik's thinking can be seen in her words:

MANIK: Ha! So I should leave it open, should I? So you can come and strangle me, all of you?.... when I had typhoid last year, far from looking after me, you'd all plotted to put some poison in my medicine." (207-208)

Pappa, the father of Ramakant, Umakant and Manik, too feels that his children are waiting for his death and just want his property. This can be clearly seen in the lines spoken by pappa:

PAPPA: If I die, it'll be a release! They're all waiting for it. But I'm your own father, afterall! If I die I'll become a ghost. I'll sit on your chest! I won't let you enjoy a rupee of it. I earned it all. (209)

PAPPA: You're after my life! You're talking of my funeral. But remember this. I'll see your pyres burning, you pimps! (214)

All the characters except Rama and Rajaninath are foul mouthed and insecure. Only the relationship of Rama and Rajaninath can be called as the most human. Shailaja B. Wadikar suggests, "Rama's illicit relationship with her half-brother-in-law Rajaninath raises the question of morality as she is portrayed as an embodiment of an ideal Indian woman who is religious, virtuous, hardworking, and impressive. However, of all the relationships in the play, this seems to be the only one which, though illicit, is, perhaps the most human. The sexual aspect is so used as to throw light on their love-relationship." (95).

Ramakant and Umakant neither are a caring brother nor the responsible sons. They both abuse and taunt their father in front of him only, which is clear in their words:

RAMAKANT: And you with us! A bloody burden to the earth! (211)

RAMAKANT: Pappa, papa! As the seed, so the tree! (211)

UMAKANT: A mangy dog would have made a better father! (213)

RAMAKANT: That's right! Bravo, brother! (213)

They do not care for their sister Manik and taunt her and insult her all the time.

UMAKANT: We don't go for picnics with anyone....

RAMAKANT: Or stay the night with them either!

UMAKANT: Nor do we keep those pills in our purse. (215)

They taunt their sister on her relationship with Raja of Hondur, saying:

UMAKANT: Good victim she's spied out this time! Before this...that cycle shop owner, the film company cameraman. And, in between that stall keeper from the Market. Used to roam around town with him, On his motorbike, Arms around his waist! (216)

It is clear in the third scene of first act that all the children are just after Pappa's wealth and can go to extreme cruelty for money. When uncle Sakharam visits their house asking Pappa to give him money, all the three of them, Ramakant, Umakant and Manik become conscious and plans to threaten Pappa asking him about the hidden money:

RAMAKANT: (shouting at him). Shove off, or I'll tear you lengthways!

MANIK: Pappa, you tell me. Which money did you say we were going to rob?

RAMAKANT: Speak up. Or this bloody Umayya here may murder you for nothing. (230)

Thus the members of family are so much selfish, violent, greedy, lusty and savage that they are ready to stoop to the basest level for money and comfort. The play contains vulgar and harsh language and it suits the atmosphere of the play too. The members use violent and sordid words which gives reality to the whole situation. Never such a violence been depicted in Indian theatre earlier. It shocked and stunned the audience. The members fight and envy each other truly adapting the nature of vultures. the language used in the play is barbarous and uncivilized. As pointed out by Dr. Shriram Lagu, "It is the language of vultures, not of civilized, cultured people. They have to speak only in such abusive language." (55.)

Unmitigated brutal violence due to terrible greed is the main theme of the play, which can be seen clearly when the two brothers at the game of cards try to kill Manik, their own sister.

MANIK: Ohh! You're twisting my neck- so tight! Let me go, Umayya...

RAMAKANT: Don't bloody let her go, Umaya! Drag the bloody money out! Look! How she's wriggling! Squash her bloody neck! Twist it! (235)

When the two brothers come to know about Manik's pregnancy due to illegitimate relations with Raja of Hondur, they plan to blackmail the Raja and extract as much money as they can from Raja threatening him that if he denies to give them money they will spoil his reputation.

RAMAKANT: Oh, no, no, no! not that , brother. She's pregnant. If you want her fixed, put down the money. Cash down. Twenty thousand, what? More, if you like. Otherwise, bloody publicity! Uproar in the bloody newspapers! (236)

When brothers felt that Manik could spoil their plan of blackmailing Raja of Hondur, they break her leg cruelly so that she is not able to meet her lover.

RAMAKANT: Little Manik can't go out now! Leg fractured! Baby in her belly! Brother, now that son of a Hondur's right in our clutches. Twenty five thousand at least (244).

They are devoid of any human sympathy. When they both come to know about the death of Raja of Hondur, which spoiled their wicked plan then they both decide to kill the baby that is in their sister's belly by making her abort the child by kicking her belly.

RAMAKANT: Let's finish off the Raja's bloody offspring. Let little manic scream till she bloody bursts!

It's very shocking to see brothers torturing their pregnant sister to take the revenge just because their plan of blackmailing failed. In the play this situation is presented as: Manik, screaming, terrifying, comes half- crawling down the stairs. One leg in plaster.

Her white saree is soiled with blood. Pressing one hand to her abdomen, writhing in pain. (248)

Ramakant and Umakant are devils who behave brutally and savagely with their sister and have no mercy for her. They decide to publish their sister's love affair in the papers just to get money from Raja of Hondur and did not care for their family's prestige. Manik too is after Pappa's wealth and all three of them plan to kill Pappa for money. Arundhati Banerjee rightly remarks, "The beating up of the father by his own sons, the two brother's forcible abortion of their sister's child, the mutual hatred among the members of family underline the fundamental evil inherent in human nature." (xii)

Rama becomes pregnant due to her illicit relation with Rajaninath. Unknown from the truth that the baby in Rama's womb is illegitimate, Ramakant started caring for Rama but due to personal grudges when Umakant tells Ramakant that the baby is not his, Ramakant burns out in fury and decides to kill the foetus in Rama's womb. Manik in anger wants to take revenge from her brothers and thus she makes an attempt to abort Rama's child. Thus Rama's long cherished dream of a child, which was about to be fulfilled, shatters badly. Tendulkar portrays such people who are the victims of cultural decadence. They are violent, wicked, sensual, barbaric, selfish people with sadistic tendency of the mind. All the baser aspects of human nature are displayed through their uncivilized language and violent actions. It is the passion and greed for money that is responsible for their pitiable condition and vulturine nature. According to a Marathi critic Vasant Dahake Uakant, Ramakant and Manik are the victims of circumstances, as in his article he says, "Outwardly the characters Umakant, Ramakant and Manik in the play *Gidhade*, appear indecent, violent, and indifferent. However, they are grief stricken

somewhere in the heart of their hearts. Individually speaking, each of them is hollow in his or her mind..... The so called cruel characters are split personalities in that they are grieved inwardly, but, outwardly, using bad language, are involved in treacherous acts. The author intends to show that all human beings deserve pity.” (12)

The play depicts harmful and evil results of avarice. The members of the Pitale family are mentally disabled and morally invalid, growing sick day by day. Violence and greed are the sole themes of this play. Violence becomes more and more brutal in the play. Thus the play presents that how the excessiveness of materialistic desires destroys the humanity, love and family relations. Hari Pitale cheats his brother Sakham in business and his children Ramakant, Umakant and Manik inherit this nature and do not hesitate to kill each other for money. Thus the relationship of members of Pitale family is based on money and not on love. Thus at the end of the play, we find that how the plethoric acquisitiveness for money destroys human relations. The play exposes all the devilish and satanic qualities existing amongst the family members of Pitale family who are enemies of each other and prefer money over man. Samik Bandyopadhyay remarks, “Violence in *The Vultures* operates in a series of axes-sons against fathers, brother against sister, brother against brother, each leading to an exile from home, followed by a series of returns/reversal, the exiles attempting to avenge themselves.” (1)

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CONCLUSION

Man being a social creature needs society and company of other people to live peacefully and happily and develop social relations. The present thesis under study is based on dynamism of human relationships in the plays of Vijay Tendulkar. Tendulkar, a versatile genius playwright has very well presented the social issues and burning social problems in his various plays and has demanded suitable solutions of these problems. Through his plays he has encouraged the people to ponder over the various social issues and find suitable answers for these problems. Various plays by him, highlight different social problems and raise various social questions which need to be solved at the earliest.

In *Silence! The Court is in Session*, the theme of woman marginalization and double standard of rules in patriarchal society is presented through trial of Miss. Benare by her colleagues. In *Kamala*, also women marginalization in man woman relationship is presented. The play *The Vultures*, highlights the avarice and greed for money over ruling the family relations. It also presents the alienation of modern man due to his love for money over family relations. In *Kanyadaan*, the problem of caste politics is presented, where through an inter caste marriage a futile effort is made to bridge the gap between upper class and lower caste people. The play *Ghashiram Kotwal* presents the problem of power politics and gender inequality, where Ghashiram does not care for his daughter's feelings and uses her as bait to catch hold of Nana to gain power in political field and finally destroys his daughter's life. In *Sakharam Binder*, the problem of marginalization and objectification of women is highlighted, where Sakharam takes undue advantage of the helplessness of homeless women and marginalizes them.

Thus, various social relations like man-woman relationship, husband-wife relation, father-daughter relation, son-father relation, brother-sister relation are presented by Tendulkar in his works and various burning social problems and their effect on these social relations is highlighted by him. Through his power of pen he has attracted the attention of people towards these burning social issues and has demanded quick and suitable solutions for them, to make the world peaceful and happy dwelling place.

Literature of a place, time and society is very much influenced by the culture of that place and time. Culture of a place forms the base of a society at a particular time. Literature and culture are so closely associated that each reflects the other in true sense. To capture the culture of society and place at a time in literature is the sole responsibility of a writer. A writer committed towards his work and duty knows very well how to pen down the situations of a particular time and place into the literature of that place.

Vijay Tendulkar, was one such committed writer, who spent his life in fulfilling his responsibility as a true writer. He through his writings and works truly and beautifully captured the whole situations and customs prevailing in the society of his time. His works act as a mirror, in which the society finds a reflection of its own in a true and real sense. Through his works he has highlighted the good as well as the evil face of society. In his works he has captured both good and evil sides of the society, however the crude, rough face is given more emphasis, which is the main quality of Tendulkar's works. As a playwright, he has presented every aspect of social human life in his works. Gender, power and violence are the three main issues that have been highlighted by him in his works.

Tendulkar never propagated his ideology or never used his power of pen to spread his philosophy. In fact, he is a dramatist who is committed towards his work and was a responsible writer, who presents the situations and social problems in their real form and encourages the people to find the suitable solutions of the problems existing in the society. The present plays under study reveal the aforesaid fact clearly.

Silence! The Court is in Session by Tendulkar is a play based on double standards of rules of this patriarchal society. The play highlights the plight of an unmarried mother in the Indian middleclass society. In the play, when unmarried Miss Benare gets pregnant through illegal relations with Prof. Damale, the whole society turns against Benare alone and no one points out a finger against Damale. Miss Benare is insulted and harassed and at last is considered guilty alone of the crime and the child in her womb is ordered to be killed. Prof. Damale very neatly escapes the situation and all the guilt is put on the woman alone. Here double standard of rules of male dominated society are clearly highlighted, where the society puts all the guilt on the female partner and spares the male partner, however both are equally responsible for the crime. The play highlights the fact that today's male dominated society is biased, having one set of rules for themselves and a completely different set of rules for the women folk.

The play *Sakharam Binder* highlights the suffering, marginalization and harassment of helpless women in society by the male members. In the play *Sakharam*, the binder, the protagonist of the play under the name of helping homeless and helpless women, uses them physically and marginalizes them. He gives shelter to homeless women in his house on the condition that she would follow all the rules of the house made by Sakharam and would obey him without questioning, moreover she should act as a wife

to him with no strings attached, till the time she is in the house and the woman can leave the house whenever she wanted. In the play the marginalization of Laxmi and Champa by Sakharam clearly highlights the gender issue and objectification of woman by male counterparts. The play highlights the truth that in every field man marginalizes women in various ways and expects her to obey him without questioning just like a puppet.

Kamala, by Tendulkar, is a play based on objectification of female members of the society by male members. In the play a young, aspiring journalist Jaishing Jadhav, expects his wife Sarita, to act as a puppet in his hands. He in the desire to be famous in the field of journalism buys a woman, Kamala, from the flesh market to expose the human trade. He not once thinks of Kamala's feelings and uses her helpless condition for his own benefit. He is not even once ashamed of taking Kamala into the press conference in the same old, torn saree which she was wearing, neither he feels any shame when men in the press conference ask vulgar and cheap questions to Kamala. He also overlooks her wife Sarita's suggestion, to let Kamala change her torn saree before going to the press conference. Once his work was done he sends Kamala to the woman care shelter and thus exploits her for his own selfish purpose. It throws light on the sad truth that woman is an object in the hands of man. He uses her according to his wish and needs and throws her like a useless toy after his work is done.

In the play *Kanyadaan*, Jyoti's life is experimented through an inter-caste marriage by her father Nath, who is a firm believer of Gandhian principles and a social activist. Here again a woman's life is put on stake without pondering over the cruel aftereffects of the inter caste marriage. When Jyoti decides to marry a dalit boy Arun, it was her parents'

duty to tell her the harmful effects of this marriage. But in place of guiding Jyoti, Nath agreed joyfully for this marriage and supported Jyoti firmly and strongly to bridge the gap between upper class and dalit caste and thus Jyoti was married to Arun. But Arun being a dalit was rough and barbarous, and he took all the revenge of the insults of his ancestors from Brahmin girl Jyoti and his family. He used to beat Jyoti and speak ill of her parents. Thus Jyoti's life became hell and she realized the hollowness of his father's Gandhian principles. She realized that Arun cannot change. Jyoti finally breaks fully when she finds her father diverting away from his own principles, when in the speech ceremony Nath makes false praise of Arun's book, fearing that if he did not do so, Arun would beat Jyoti. Jyoti's mother Seva, however was against this marriage but Nath did not even once listen to her wife and thus to bring the upper caste and dalit class equality, and to prove the truth of Gandhian principles, he experimented his daughter's life by making her marry with a Dalit boy, thus wasting Jyoti's life and throwing her into a web of hellish sufferings. Here again man is shown ruling over the woman and overlooking her feelings and suggestions. The play exposes the Dalit psyche and the marginalization of women in society by men, who do not care for emotions and feelings of women and expects them to bury all their desires and surrender before them.

Vultures is the play presenting savagery, barbarousness and violence hidden in the nature of the members of the Pitale family. Avarice for monetary possession and fame is clearly visible in the nature of family members. Ramakant, Umakant and Manik, all three are ready to kill their father Pappa, for money. They insult their father, the two brothers Umakant and Ramakant beat their sister Manik and try to kill the illegitimate child in her womb without thinking of the dangers to Manik's life. Rajaninath and

Rama, break the limitations and dignity of the relation of brother in law and sister in law and indulge into sexual love affair. All the members of the pitale family are ruthless, savage and barbarous. They are selfish and can go to any extent for fulfillment of their desires. The violent nature, especially, of Ramakant, Umakant and Manik is presented by Tendulkar. They can stoop to the basest degree for fame and money. Thus the alienation in relations of modern man is presented here. Thus in today's society, man cares only for money. He has become so much selfish and greedy so as to stoop to the lowest level of decadence and degeneration. He neglects family and blood relations just to acquire more and more money and comfort.

Ghashiram Kotwal, a play based on power politics highlights the filthiness of the situation when 3p's, police, politics and prostitutes come into collaboration. It is a play in which Ghashiram, the protagonist, sacrifices her daughter Gauri's life to gain power in political field. Ghashiram desires to be the kotwal of Poona, to take the revenge of his insult from the Poona Brahmins. He sacrifices her daughter's life by throwing her into the web of lust of Nana Phadnavis, in exchange of becoming the kotwal of Poona city. He does not even once care for Gauri's feelings and emotions and uses her as bait to trap Nana Phadnavis. Nana too exploits Gauri physically, and satisfies his lusty desires and after he is bored from her, he throws her like a useless toy. This is a play highlighting the nothingness of the female members of the society in this male dominated, patriarchal world. Objectification of woman by male counterparts in today's society is highlighted. Women is used as a medium to fulfil their selfish and lusty desires and after the fulfillment of their purpose, she is discarded like a useless thing.

Tendulkar in all the above plays highlights the burning social issues of the world which need quick attention and with the power of his pen he demands for the suitable solution of the social issues highlighted in his plays. In *Kamala*, he highlights the objectification of women by male dominated society. In *Vultures*, he shows the love for money overruling the love for family relations. *Kanyadaan* highlights the caste and class differences prevailing in the society. *Sakharam Binder* throws light on the marginalization of woman and on gender inequality. In *Ghashiram Kotwal*, a father sacrifices his daughter's life for gaining power in political field and Gauri is sexually exploited by Nana and later is thrown as a useless object. *Silence! The Court is in Session* reflects the marginalization of a woman and gender inequality through the trial of Miss Benare.

All the burning social issues are well presented by Tendulkar in his works. By the medium of his power of pen, he draws attention of the people towards the problems prevailing in the society and encourages them to find the suitable solutions of these burning social issues. Tendulkar, truly is a writer of the people, who has highlighted the social problems and thus through his works he has presented in front of the people the reflection of the society in which they are living, demanding suitable answers and solutions for these problems so that the world can be a perfect dwelling place for every person irrespective of its caste, sex or status.