

## **Chapter – V**

### **Summing Up**

The two playwrights, Henrik Ibsen and Vijay Tendulkar, have made lasting impact on the minds of their readers by their powerful and effective depiction of life in all its variety and immensity. As great creative writers, they were endowed with the ability to probe to the workings of human mind. Modern novelists, like James Joyce and Virginia Woolf, have changed the trend in fiction by focusing their observant eyes on the thoughts rather than on the actions of their characters by employing “stream of consciousness” or “interior Monologue”. The dramatists achieve the same effect by effectively employing various symbols and images to portray the inner conflicts of the characters.

Aristotle says that Man is a political animal. The political ideas and intuitions are outcome of the political nature of man. The struggle for power, persecution, tyranny, sufferings, passivity and submission has been a continuous process from ancient man’s life and is prolonged to thrive also in the civilized society. In the power game, man is either a captive to others or captivates others. This power structured relationship or power game operates at different levels; domestic, social and political. In the cut throat competition for power, reputation, wealth, dignity and position man exploits his fellow beings and uses them as mere puppets for his selfish motives.

In the first chapter of this thesis, the researcher has briefly discussed about how drama was originated and also has explained about feminism and gender studies. Feminism and Gender Studies bring out the social status of women and their sufferings,

feelings in the male dominated world. It gives a voice to women problems and sense and sensibility. Comparative literature is an important segment of research studies. It strives to compare two different writers' works from two different countries.

Later modern and post-modern drama have been discussed. Henrik Ibsen in modern period and Vijay Tendulkar in Post-Modern period dealt with literary period, these two writers exposed the status of women and how they were placed in their society during those times. This is followed by a critical introduction to the life and works of Vijay Tendulkar and Henrik Ibsen.

Chapter II is an attempt to study the dramatic techniques used by Vijay Tendulkar and Henrik Ibsen in their plays. Mock trial and forced silence are used as dramatic technique in Vijay Tendulkar's *Silence! The Court is in Session*. In *Sakharam Binder*, irony has been used as dramatic technique. In *Kamala*, wife named Sarita is treated as doll and hypocrisy is the dramatic technique used by Vijay Tendulkar. In *Ghasiram Kotwal*, political satire is employed as dramatic technique, inferiority complex and superiority complex have been exploited as dramatic technique in Vijay Tendulkar's *Kanyadaan*.

On the other hand, Henrik Ibsen brings out psychological factor in *Hedda Gabler*. The portrayal of sympathetic significance of settings itself is dramatic technique how it affects the psychology of *Hedda Gabler*. In *Wild Duck*, Henrik Ibsen has used "life lie" as dramatic technique which explains that humans should lie or hide the truth otherwise life will become tragedy. *A Doll's House* tries to bring out the moral law for men and women and this play observes three classical unities. They are the unity of place, the unity of time

and the unity of action. At the end of the play, masquerade is used as a dramatic technique which is stripping out Nora and Torvald Helmer's false identity.

In *Lady from the Sea*, Ibsen tries to portray through ocean that serves to symbolize the ego unrestrained. Ibsen analyses several ego centric characters from the beginning of the play. The main characters are struggling to control their ego and are unable to take any decision in their lives.

Chapter III studies the psychological conflicts experienced by the women characters in the chosen plays of Tendulkar and Ibsen. In this chapter, researcher has shown how the characters are affected by their own conflicts. In *Sakharam Binder*, Sakhram behaves very cruelly because of his childhood sufferings and cruel treatment of his father. This is the cause for Sakharam's cruel conduct to Laxmi and Champa. *Ghasiram Gotwal* is another controversial play which portrays the psychological conflict of the character of Ghasiram Gotwal. Gotwal is humiliated and felt hurt by the people of Poona who are watching his humiliations as a fun. This kind of situation leads him up to take revenge on them. The females have been conditioned to surrender, acceptance and sufferings. Obedience and silence are their only weapons. Sexual misconduct is the worst crime that a woman can indulge in and remedy lies in passing a death sentence to her.

In the play *Kamala*, Sarita doesn't feel that she lives as a doll in her own house. Sarita realized herself as domesticated and being treated as slave by her own husband. Thus the play shows how a woman is oppressed and exploited by her husband. *Kanyadaan* describes how idealism fails in the society. It deals with violence in the sub consciousness of a dalit poet who marries to the daughter of an idealist. Arun the young dalit poet who also teaches idealism through his poetry who cannot follow the same

idealism in his life; he doesn't want to change his livings. He drinks and beats his pregnant wife. He is abnormal, being affected by his own troubled childhood and family circumstances. Due to this reason, he began to follow his father in drinking and beating his wife.

In *Silence! The Court is in Session*, Benare is being psychologically affected by her own friends due to the mock trial which portrays her as an immoral woman in the society. This leads to restrict her from the teaching field. This shocks her because she has very much loved the teaching profession and it only relieves her from the painful life. Every male character in this play blames her immoral and guilty of infanticide but no one tries to support her. Everyone wants her body not soul.

In Ibsen's *A Doll's House*, Nora realizes the harm done to her by her father's over protectiveness in her bringing her up. This is the reason why Nora behaves like a doll and remains very innocent. She doesn't know what the outside world is. Everyone treats her as a doll, not as a normal human being. She dreams that her husband protects her from the crime what innocently committed but her husband refused to protect her from danger zone, left her alone and begins to blame her mistake. This situation makes her feel shocked and isolated even from her home.

In Henrik Ibsen's *Lady from the Sea*, Ellida Wangel struggled by the psychological conflict of freedom versus contingency. It is not only the freedom of marriage but it deals with freedom of thoughts and feelings and sense. In *The Wild Duck*, Hedvig is the main character who is psychologically affected by inferiority complex. Her beloved father has shown very much love on her daughter named Ellida due to her blindness but suddenly begins to scold her and hurt her because of the revelation of her

true parental identity. She tries to regain the love of her father but her effort goes wrong. In that process, even she gets ready to kill her pet wild duck but at last she decides to sacrifice her own life. She shoots herself at the end of the play to prove her real love towards her father. In *Hedda Gabler*, Money and love remain as main theme. Hedda is interested in money and power not in marriage life. She wants to lead a sophisticated life. This leads her to kill a human being who was once her own lover. Later on, this murder becomes a great psychological threat to her. When she knows that the murder is known to others, she shoots herself.

The next chapter “socialistic perspective” brought out social issues in the plays of Ibsen and Tendulkar. Leela Benare in *Silence! The Court is in Session* feels that everyone deliberately charges her for immoral conduct. Benare confesses that she fell in love with Prof. Damle whom she hero worships and offered him her own body. He took her offering and went away from her life. He was not a God but was a man for whom everything was of the body and for the body. On the other hand, Benare is innocent and not committed a crime. Her life is her own, no one can interfere in her life. After all, the crime is committed by Prof. Damle. He has to be punished by the law.

*Kamala* is a very provocative play which made fathers of the particular society to revolt against the issue of buying and selling daughters, when published. Parents are selling their own blood daughters for the sake of money in market side because of their poverty. Some of them are doing this kind of activity daily as their profession. Vijay Tendulkar has given his voice to control this condition through this play. *Kamala* is a female character who represents Vijay Tendulkar’s ideas. The play also portrays how the male dominate females and treat them as slaves.

*Sakharam Binder* exposes the hypocrisy, jealousy and lust of the Sakharam. He is foul mouthed and rough in manners but honest. He also treats woman as an object and slave. His ill-treatment of Laxmi and Champa are proof of this fact. When he heard the illegal conduct of Champa with Dawood, he goes to the extreme level and plans to kill her.

In the beginning of *Kanyadaan*, Arun Nath, an idealist, dreams to make casteless society but everything went wrong at the end of the play; situation turns him a disillusioned realist because he saw suffering of his own daughter. He believes that only inter caste marriage system would eradicate caste system from the society. He met a problem by his daughter's marriage with dalit. It thought him a lesson. He thought after Jyoti's marriage that dalit people were arrogant and it was very hard to change them and to eradicate caste system. His daughter Jyoti doesn't tolerate her husband's violence. Later on, violence becomes routine and she decided to accept all her husband's ill-treatment. She understands that time will come to change her husband's life style. This is how an idealist changes into realist and realist into idealist.

Tendulkar's characters are often composites of contradictory traits, struggling between emotion and intellect, espoused values and conflicting actions; seeking independence yet submissive, struggling between physical desires and conscience. Tendulkar tended to minimize his personal influence on these characters and their personality development. Each of them has her own separate existence and expression.

In Henrik Ibsen's *The Wild Duck*, the characters are puppets in the hands of wealthy man. It becomes a tragedy when people insist realism in their real life. In the play, Gregers Werle tries to lead an ideal life and wants his friend also to follow his

principles. He exposes the truth to his friends. This kind of situation leads to violent circumstances and turns the happy family into a tragic one. In *A Doll's House*, Nora Helmer is a captive with her husband's love. This is the reason why she goes to any extent to do a crime to save her husband's life. Her idealistic husband didn't understand the love of his wife and fails to protect her. It shows the failure of marriage and begins to blame her for her innocently committed mistake. Ibsen's *Lady from the Sea* highlights that man doesn't want to understand inner feelings in their daily life; he fails to honor them, kills their feelings and freedom for the sake of man's freedom. Man never respects woman. Man compels woman to follow his whims. In certain context, care is not able to take a decision in their life, sometimes; they don't know what is right and wrong.

Ibsen also comments on the idea of feminism. Christine Linde is a character that he uses to show that women can do things without a man. After Linde was widowed, she took care of her dying mother and young brothers. It was because of her that her mother's last years on earth were quite easy and her brothers would have a bright future. Nora, of course, is the other character Ibsen uses to show his idea of feminism. Nora first appears naïve and childish, yet later she musters up the courage to leave her home, her husband, and her children. Ibsen shows that if she can leave Torvald, then women of the time could leave their unhappy or abusive marriages.

"*A Doll's House*" shows Ibsen's views on a variety of topics. Ibsen presents what he thinks about men and women's role in society, equality between genders, and feminism. "*A Doll's House*" is truly a modern classic and will be held as a model for women's rights for years to come.

While Nora is the main character and the protagonist, there are other female characters in the play. Anne Marie, the Helmer's nurse, embodies everything that Nora is not. She is a direct contrast to Nora Helmer. Anne Marie was Nora's childhood nurse. Anne Marie's "tragedy" as Nora calls it, is simply life as usual. She accepts the role society has placed upon her and is content with two letters from her daughter in her lifetime. Nora and Anne Marie are similar, as well as contrasting. While Anne Marie accepts her position, so does Nora to an extent. When Torvald explains to Nora that having a deceitful mother's positions for the children, she accepts this as truth, eventually deciding to leave her precious dolls. Just as Anne Marie complacently accepts her position in society, Nora allows Torvald to unknowingly choose her place in life. However, Nora's decision to leave Torvald and the children is not a blind acceptance of what society attempts to force upon her.

Ibsen foresaw the "women of the future", whom his influence had shaped. In his various social plays, Ibsen's aim had been to explore human beings, human moods and human destinies, seen against a background of contemporary social conditions and attitudes. His leading social problem plays show his interest in two general subjects. He offers objective discussion of controversial problems in contemporary life. His social problem plays are tragedies of idealism. Their appearance and bold treatment on the stage was a sensation. He attacked the hypocrisy of traditional power institutions such as Church and State. He exposed the sickness of contemporary society with its lack of moral courage and conscience. He pleaded for the freedom of the individual and especially for the cause of women.



Modern criticism has led to a far clearer picture of the richness and subtlety of his writing. This is because Ibsen's work is a variable treasure – trove which will yield its “contents” to those who know the proper “Open Sesame”.

Sarita is a female character wonderfully presented by Vijay Tendulkar. She occupies an essential role in the play *Kamala*. She is a kind of symbolic representation of Tendulkar to support that women must revolt and fight for their rights. Similarly Nora in Henrik Ibsen's *A Doll's House* is compared with Sarita. These two characters are from two different writers' creation from two different countries. Countries may be differing but their longings, sufferings are remaining the same. These two characters left their husbands and move away from the home at the end of the play for being treated as doll wives. Hedda in Henrik Ibsen's *Hedda Gabler* is compared with Vijay Tendulkar's Jyoti in *Kanyadaan* and also in Tendulkar's Champa in *Sakharam Binder*. These characters are very rude in mannerism. They don't have any kind of good principles to follow up. They spoil their life by their own mistakes and lost life.

Ibsen's Gina Ekdal in *The Wild Duck* is compared with Tendulkar's Leela Benare in *Silence! The Court is in Session*. These two characters resemble each other and face the same issues, affected by illegal child. Society doesn't leave them free to live peacefully due to illegal child and finding fault with them. They are depressed by the background of the society. Hedvig is the character from Ibsen's *The Wild Duck* who is compared with Tendulkar's Kamala in *Kamala* who become scapegoat for the sake of money and love and also Gowri from Tendulkar's *Ghasiram Kotwal* is compared with Ibsen's Hedvig in *The Wild Duck* because these two characters remain the same as scapegoats. They don't have the courage to protest and remain silent. It causes their deaths.

Tendulkar's Anni Marie in *Silence! The Court is in Session* is compared with Mrs. Linde. They sacrifice their life for their friends when dangerous situation comes. Tendulkar's Seva in *Kanyadaan* is compared with Ibsen's Ellida in *Lady from the Sea*. Ibsen's Ellida in *The Wild Duck* is compared Champa and Laxmi in Tendulkar's *Sakharam Binder*. These three characters don't like their first husbands and left them for some reasons and spend their life time with second husbands. Every family has its own problem. Facing the problem is right solution but leaving the husband is not an apt solution to any problem. Problem creates more problems when they are not ready to face it. At the end of the play, some of these women are murdered or they commit suicide.

Thus, the protagonists of Tendulkar and Ibsen have offered scope for a fruitful comparative study. Among their characters, there are meek and innocent women like Nora and Sarita (whose eyes open later!). Also we have rebels like Hedda and Miss Benare who have strong views of their own. When the society victimize women, the response is varied.

Hedda commits suicide to avoid social ignominy. Hedvig shoots herself at end of the play. Nora bangs the door and leaves her house to live for her own. Also, there are women who victimize fellow women as in the case of Laxmi's killing Champa in *Sakharam Binder*.

A comparison of Tendulkar's and Ibsen's plays compels one to do a lot of soul searching regarding the predicament of women at global level.

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