



# Humanism and Anti-Humanism in Vijay Tendulkar's Selected Plays

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## Abstract

Vijay Tendulkar as playwright consciously seems to have attempted to communicate to the reader and to his audience through each of his plays. The theme of his plays were not conveyed directly but through the different characters and events in the play. A study of his play shows that one of his major concern is exploitation: abuse of power by an individual, societal constructs, cultural art effects, and political positions. Exploitation thus become a vice that results in social ills such as injustice, violence, and Kamala that are examined to study exploitation. Although every man faces the gruesome oppression of exploitation, women seems to be in particular victimized by it. Thus emergences that in almost all Vijay Tendulkar splay, including the three analyzed here, deals with exploitation.

## Keywords

Male Chauvinism, Injustice, Womanhood, Inequality, Patriarchy, Sadism, Exploitation, Pregnancy, and Sexuality.

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## 1. Introduction

In male centric culture, control is likened with hostility and manliness; shortcoming with compassion and femininity. Ladies should bear male mistreatment quietly and compliantly. Where they neglect to do as such, they are marked as noisy' insane, insane and play on punished. Normally the legislative issues for survival in the midst of the dominant male control for lady is an enduring, open-finished issue for study. Here comes the term feminism which denotes a development in governmental issues and style which manages ladies' rights and their cognizant struggle against the onerous

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This promotion of ladies' rights on ground of balance of the sexes picked up energy since the production of Simone de Beauvoir's. The Second Sex (1949). Beauvoir holds social molding in charge of the othering of ladies in man controlled society and contends that while sex is natural, sexual orientation is social develop: one isn't brought into the world a lady,

rather turns into a woman Later on Kate.

Millet demands that the underlying foundations of ladies' persecution are profoundly covered in sexual orientation arrangement of male centric society. This belief system is frail as it isolates ladies from the standard as opposed to coordinating them into it. Radical feminism sees the persecution of ladies as basic and the most fundamental type of mistreatment.

Silence! The court is in session (1967), the main Tendulkar's have to progressed toward becoming influence of the New Indian Drama wonder of the sixties and the primary noteworthy present day Indian play in any language to focus on woman as hero and unfortunate casualty. With its creation Tendulkar turned into the focal point of a general contention. He promotion effectively gained the so briquet of the furious youthful manof Marathi theater however at this point he was unquestionably checked out as a renegade against the set up estimations of on a very basic level universal male centric culture. The play is the milestone in sensational profession of Vijay Tendulkar thus Mr. N.S. Dharan composes

## 2. Discussion

Vijay Tendulkar's plays can be said to fall into two unmistakable gatherings, specifically, Pre - quietness plays and Post-quiet plays. In the plays that Tendulkar composed preceding Silence! The center, overall, is on the sufferings of the white collar class man living in a urbanized, industrialized society. Silence!, in any case, marks a change in Tendulkar's

disposition towards his preferred subject, that is, the working class man. Without precedent for his sensational profession he started to investigate the mind of his subject and concentrate on the grotesqueness he distinguished therein. In man centric culture, control is compared with animosity and manliness; shortcoming with compassion and femininity. Ladies should bear male persecution quietly and submissively. Where they neglect to do as such, they are marked as boisterous' insane, insane and play on punished. Normally the governmental issues for survival in the midst of the dominant male control for lady is a perpetual, open-finished issue for study. Here comes the term feminism which denotes a development in governmental issues and style which manages ladies' rights and their cognizant struggle against the severe predominance of male centric society.

Social, cultural, or gender based exploitation, it aimed at women. The play *Skaharam Binder* explores complexities of culture and its effects on human nature. The play depicts the life-story of Shakaram, the foul-mouthered womanizer. Bitter and harsh childhood experiences in life render him ruthless. Hardened, his by life's experiences, he welcomes life as it comes to him. Shakaram is a complex character who changes according to circumstance. The first act depicts the relationship between Laxmi-Sakharam, the second one, between Champa-Sakharam, and the last one, between Laxmi-Sakharam-Champa. Sakharam, the protagonist, is at the pivot of the situation. Gender discrimination has been prevalent in the society, but often not recognized. In the play, domination of male gender over female is presented. Sakharam lacks ethics and morality and uses women for sexual gratification without concerning about their mental and emotional states.

*Silence! The Court Is In Session* is set in present day free India that has an established giving equivalent rights to each one regardless of position, ideology, or sexual orientation. Vijay Tendulkar's play shows this isn't the situation, all things considered, circumstances. The wielders of power, the controllers of feeling, and the initiators of activity are normally influential individuals with a long history of emotionally supportive network. Their comprehension of their new job isn't as residents of a majority rule government, rather according to the various leveled socio-economic framework. Their idea of social changes and change is to a great extent shallow in the deal, ladies get to a great extent by these exploiters.

Vijay Tendulkar demonstrates, by scratching a little the profound situated feelings and preferences of the exploiters. Ladies in this world are still very defenseless and subject to general threat. By making a genuine circumstance and showing occasions through a large group of characters, Vijay Tendulkar fronts the issue of misuse of ladies. In this play, Benare's story closes sadly, yet it has unquestionably raised worry over ladies' helplessness and abuse in male centric social orders. Additionally, it has likewise alarmed the general public to the partiality and ugliness shown by individuals in places of intensity and control. Like Benare, all ladies' private life is uncovered and freely dismembered, uncovering

her unlawful sweetheart undertaking with educator Damle, a wedded man, which has brought about her pregnancy.

Vijay Tendulkar's *Kamala* clearly pictures the status of Indian women revealing how marriage as a sacred institution enslaves women. In the play human beings are sold in Bihar at Lohardaga bazar beyond Ranchi. There is an open action for women of all sorts of ages.

### 3. Conclusion

The theme in Vijay Tendulkar's play range from human relationships to a commentary on the social, historical, and political scenario. It may be identified in the excessive male domination in *Sakharam Binder*, in the mockery of female gender in *Silence! The Court Is In Session*, and the brutal ambition for fame and money in the *Kamala*, existing exploitation are explained as long standing results of unchanging social and cultural views. Vijay Tendulkar focuses on the complicity of the exploiter and the same time hints at ways in which they may be liberated.

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- [3] *Kamala, Fiveplays*. New Delhi: OUP India, 1992. Print.
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