

**LITERARY REPRESENTATION OF CULTURE OF VIOLENCE:  
REFERENCE TO VULTURES BY TENDULKAR**

**DR S. L. KHANDEL,**  
Assistant Professor,  
Dr. H.N. Sinha Arts and  
Commerce College,  
Patur, Dist. Akola

**ABSTRACT**

*In the Indian theatre Vijay Tendulkar is supposed to be one of the very eminent and leading modern Indian playwrights. His contribution ranges from thirty full length plays in Marathi and several same plays in English translation to his credit. For instance, The Vultures, as the present paper is focused on is in the list of his noteworthy literary works. This play demonstrates the extremely deformed nature of violence and sex that has been symbolic to show the degenerated nature of modern Indian society. This study aims at presenting theme of middle-class cultural scene through interactions and behavior of the members of a hopelessly divided selfish family. Moreover, it shows the physical violence in form of beating, and torturing of the elders and the younger such as father by his own children and by the brothers to their younger sister. This shows existence of evil as if inherent in human nature.*

**Keyword:** *Naturalistic, Exploitation, Individualism, Materialism, Torture, Violence.*

**Introduction**

The Current tradition of urban realist predominately domestic drama appears in several influential plays of Vijay Tendulkar which constitutes a major dramatic genre. In actuality, urban settings and a focus on modern middle-class life led dramatists like Vijay Tendulkar to place their realistic works in this milieu in a realistic naturalistic manner. The Vultures, a drama by Vijay Tendulkar that was translated from its original Marathi, "Gidhade," emphasizes the value of a variety of individualistic depictions that convey the idea of violence, greed, lust, and spiritual and cultural decadence. He appears to be adhering to the Marxist idea that the economic element of society determines everything else in the end. Marx goes on to claim that what we refer to as "culture" is not an independent reality but is instead inextricably linked to the historical contexts in which people construct their material existence. In some ways, the relationship between exploitation and dominance that underlies the social and economic structure of a given period in human history "determines" the entirety of the society's cultural existence. **Representation of Violence**

All of these abominable and diabolical traits that are present in the members of the Hari Pitale family are acted out by the vulture. To satiate his monstrous greed for money, Hari Pitale

defrauds his own sibling Sakharam in business. They initially co-founded a company called "The Hari Sakharam company," but as the enterprise prospered, Hari Pitale, a cunning sibling, successfully seized all of the joint property, rendering Sakharam ineligible to pursue legal action. He forced Sakharam to leave the home and left him with no money. In an inebriated condition, Ramakant and Umakant attempt to pinpoint the central motif of betrayal and explain how Shakraram and Hari Pitale were both traitors, though to varying degrees. Pappa, in Umakant's opinion, is a worse criminal than their uncle. The Hari Pitale building's base is dishonest and corrupt. The building must undoubtedly collapse, and it does so horribly.

His methods for acquiring property have all been depraved and shameful. His boys and daughter experience a complex moral and spiritual emptiness as a result of his unbridled greed for money. Ramakant, Umakant, and Manik, his daughter, all receive the culture of ruthless and heartless individualism and materialism. They all belong to the vulture species, thus justifying the play's title. The "interior of abuse a house that reminds you of the hollow of a tree" is where these vultures make their habit. The same room in the home continues to serve as the setting for Pappa's three adult vultures and his never-ending, horrifying altercations with them. Everyone has been engulfed in a wave of hate.

Both Ramakant and Umakant despise their lone sibling Manik, as well as one another. ye.commastmastmas, and.. All of them would rather have money than a guy. Rajaninath is a poet who uses his poetry to remark on the characters and events, much like a chorus. As Rajaninath sits there writing a poem, the play *The Vulture* instead opens with "light in the garage," which evokes a strong feeling of sympathy and pathos. The leper is Rajaninath, the illegitimate offspring of a stray dog, and the barren animal is the childless Rama. (Pappa Pitale). Since they are both failures in life and the forgotten lots in the family, Rama has been a genuine companion to him the entire time. They are both condemned souls on the way to hell. They have no chance of salvaging their destiny, which is already lost.

They will find the much-needed comfort only in death. Rajaninath deftly manipulates the animal images sometimes metaphorically showing the disgusting 'mangy dog' for his lewd father Pappa Pitale and then 'an innocent doe untouched'. As kind as the land is to the submissive Rama. Unfortunately, she lives in a tree hole where vultures once resided, a haunted burning ground, and is surrounded by evil ghosts. Rajaninath is reduced to a silent, powerless spectator. For two long years, he watched Rama's torturous existence as "a living corpse, a watchful stone, like a worm," scorching and uprooting all of her hopes and expectations.

All of the characters in the drama experience victimization because they are forced by societal norms as well as financial realities into an impossibly difficult lifestyle. As a result, the old father and his three children engage in all manner of treacherous, corrupt, and deceitful behavior as well as frequent verbal and physical abuse, while Rama and Rajaninath with their passive moral selves fail to express themselves. Except for Rama and Rajaninath, all of the family members maintained a constant state of readiness to defraud one another in order to obtain a sizable portion of their father's property. Between the two siblings, sister, father, and children, there is a severe crisis of perfect love, duty, obedience, and respect. Their escalating rage and frustration are all directed toward the helpless and submissive

**Special Issue****50****5<sup>th</sup> April, 2023**Website: [www.langlit.org](http://www.langlit.org)

Contact No.: +919890290602

**One Day International Conference on "Language & Literature: A Form of Social Discourse" organized by****Department of English, Shankarlal Khandelwal Arts, Science and Commerce College, Akola (MS)****Indexed: ICI, Google Scholar, Research Gate, Academia.edu, IBI, IIFC, DRJI, The CiteFactor, COSMOS**



Rama. The play opens with Ramakant early in the morning abusing and manhandling the impoverished and defenseless family gardener Jagannath, deviating from the accepted conventions of polite language. And then these harsh, insulting terms that are common in everyday language are used throughout the entire performance.

Ramakant takes it away from him, and Umakant and Manik, who plotted this all along, take pleasure in seeing their father humiliated and in pain as a result. The devilish trio are creatures with gall instead of the "milk of human kindnesses," and souls devoid of love. Pappa turns to his illegitimate son, Rajaninath, to exact revenge on his natural boys Ramakant and Umakant because he was completely dissatisfied with them. He flatters and changes colors like a chameleon. Rajini, you are my only real son, Rajaninath. I once had a lot of regard for you. My bosom began to grow even when I caught a distant glimpse of you. Then he makes a pledge to Rajaninath by creating a will that is backdated in his favor. He claims to have given Rajini and manik equal shares of the entire land. He wishes Rajini to sue his stepbrothers, and he will support him in doing so. By letting his filthy boys wander off and beg, he hopes to teach them a lesson. He will be content to depart from this planet in peace once this is finished. Rajaninath sternly orders his Pappa to leave because he abhors the thought of inheriting the property. Rajaninath, the play's benevolent character, exhibits kindness even toward the vicious and ruthless vultures in the final scene:

The tale of five vultures had this end. The story of men accursed. Or else of vultures cursed  
To live their lives as men. Oh, show them some compassion! Show a path to them Hold out  
of them A merciful hand That will bring release. (Vulture 265)

When viewed from a sexual perspective, Rama and Rajaninath's tender love is an obvious example of incest, but critics have expressed mixed feelings about it. The only saving grace in the morbid and confining atmosphere of the family, according to Banerjee's preface to the five plays, is simply an extension of their love. They seem like cold-blooded, cunning Machiavellian types to me. In actuality, Rama addresses Rajaninath as Bhaiya, and Rajaninath is aware that she is his in-law's sister. They continue to go too far and form an incestuous connection. A feminist perspective and a psychoanalytical interpretation, however, see this as inevitable.

Rama considered being surrounded by the dreadful vultures, who had no regard for him, to be nothing less than a lingering death. During her second meeting with her brother-in-law Rajaninath, she gives a rare lengthy speech in which she expresses her previously painful feelings that have been tormenting her heart with unbearable agony. In such a bad circumstance, the mother could have found solace, but sadly Rama is childless. She has grown weary of receiving "sacred ash, ash of incense" from mystics, swamis, astrologers, and doctors as favors to have a child. Additionally, she realizes that her husband, whose excessive alcohol consumption has made him impotent, is to blame and not these holy men and healers. She expresses her heart's anguish in plain and unambiguous terms because she is aware of her fertile womb and her husband is to blame for the defect because he poisons the sperm, causing her to experience early miscarriages.



The womb is sound and thriving. I promise! I was created to be a mother. This earth is abundant and ravenous. However, the seed won't germinate. The compassion for an abandoned half-brother-in-law going through the pain of being an illegitimate child eventually transforms into the kind of uncontrollable love for impoverished Rama that is typically anticipated under the given circumstances. He arrives over the long-anticipated gloomy desert like a joyful welcome spring rain. Some critics have described this relationship as a case of adultery that borders on mere physical passion, but it may also be compassionately seen as a natural result. As Rajaninath induces her to become pregnant, the dry area becomes moist. Rama informs Ramakant of her pregnancy but keeps Rajaninath's involvement a secret.

Ramakant becomes very pleased. He believes their unborn kid will bring them luck. He begins daydreaming about living a life of style, hoping to raise their boy to be well-educated and prepared to succeed him as managing director of the Hari Sakharam Company. India's top-ranked building company! Ramakant asked his unmarried brother Umakant to depart the house. Rama begs her husband to flee the "overpowering house" and to "go far away" because "no one at all can live happily here," she claims. Ramakant is oblivious to the wisdom of his wife's counsel because of his foolish egoism and masculine chauvinism. He dismisses her sincere request and brags about his superior knowledge and ability to handle his business without assistance from a woman. When Ramakant's sibling Umakant informs him that the child in his wife Rama's womb is not his, but rather "that bastard rajaninath's," Ramakant's dreams are finally shattered like an eggshell. That whore's kid, your half-brother, is here! This unexpected information incenses Ramakant to the point where he swears to kill the son of a swine in his wife's womb and advances towards her.

One of the most "repulsive" scenes in Indian theater involves two brothers maiming their sister Manik in an effort to extort money from her lover. When that tactic fails, they further abuse her. Manik's scream and her descent down the stairs while half-crawling with one leg in plaster and her white saree covered in blood are among the most horrifying moments in Indian theater. They support the patriarchal system whether knowingly or unconsciously. Pappa, Manik, and Umakant are escorted out of the home one by one. They are all the captives of their own sinister schemes. In the end, Ramakant was reduced to poverty. Pappa wishes to put forth one last effort to regain his fortune. He had never in his life acknowledged Rajaninath's responsibility, but now he asks for his assistance so he can sue to reclaim his property and exact revenge on his vile sons. He promises to draft a new will in support of Rajaninath and Manik and to force him to testify in court that his father's original will was coerced into being signed when he was a young child.

Rajaninath is informed of their support for him in court. However, Rajaninath won't participate in this, so it doesn't work. As a result of the violence, murderous lies, and wickedness of Pappa, Ramakant, Umakant, and manik, the home of Hari Pitale collapses. As one sows, so one shall receive.



## Conclusion

Themes of love, sex, sensuality, desire for power, violence, man-woman relationships, matrimonial relationships, human relationships, and the exploitation and oppression of women in society are successfully explored in all of Tendulkar's plays. Through their translation, Vijay Tendulkar's plays have not only transformed regional theatre but also provided new opportunities for innovation in Indian English drama. Through the characters he creates for women, he illustrates the status of women in modern Indian culture. He portrays women as dependable, obedient, hardworking, and kindhearted in this drama. Through his plays, he explores issues related to human existence, the psyche, psychology, and relationships. In all of his plays that have been translated into English, the themes of violence, sex, illicit human relationships, power, social problems, and societal stability are prominent. In this regard, C. Coelho correctly notes: "Tendulkar depicts the violent tendency of egotistical man and similarly self-centered society in his portrayal of human relations and tensions. He used light-hearted social and political satire for pure entertainment to free the Marathi stage from the rule of conventional drama.

## REFERENCES

1. Tendulkar, Vijay. Collected Plays in Translation. *The Vultures*. Translated by Priya Adarkar. New Delhi: OUP, 2003.
2. Tendulkar: *Indian Literature Today*. Ed. R. K. Dhawan. Delhi: Prestige Books, 1994, Vol. I.
3. Coelho, C. *The cult of violence and Cruelty in Modern Theatre: A Study to Athol Fugard and Vijay*
4. Tendulkar, Vijay. Collected Plays in Translation. *The Vultures*. Translated by Priya Adarkar. New Delhi: OUP, 2003.print.
5. Sonalkar, sudhir. "Vijay Tendulkar and metaphor of violence", the illustrated weekly, 20 Nov, 1983. Print