



MAH/MUL/03051/2012
ISSN-2319 9318

Special Issue February 2018

VOL-02

Vidyawarta®

International Multilingual Research Journal



Bharatiya Vidya Mandir Amravati's
Bharatiya Mahavidyalaya, Morshi Dist. Amravati



(Affiliated To Sant Gadge Baba Amravati University Amravati)

One Day National Conference

On

Humanism in Indian English Literature

24 February 2018

Principal
C.S. Meshram

Chief Editor
Prof. Vitag Gawande

Editors
Dr. Suresh B. Bijave

Organized By

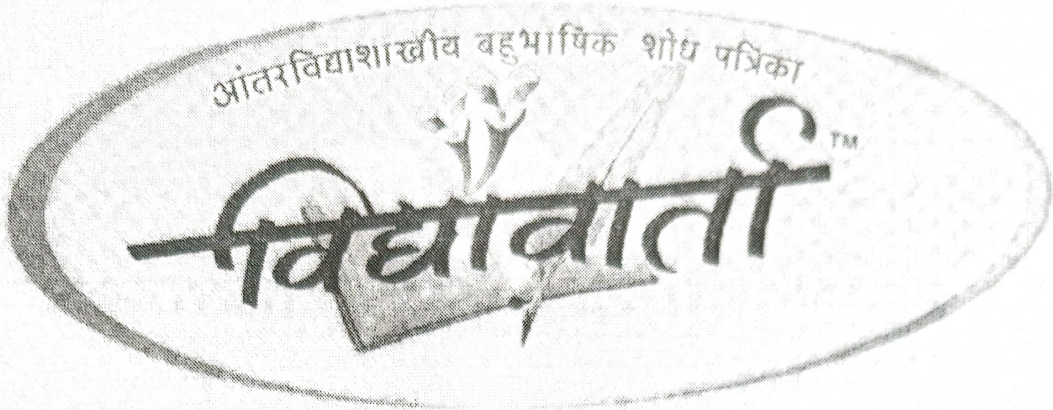
Department Of English

Bharatiya Mahavidyalaya, Morshi Dist. Amravati

In Collaboration With

Aadhar Social Research & Development Training Institute, Amravati

2017-18



Bharatiya Vidya Mandir Amravat'^s
Bharatiya Mahavidyalaya, Morshi Dist. Amravati
(Affiliated To Sant Gadge Baba Amravati University, Amravati)



One Day National Conference
On
Humanism In Indian English Literature
24th February 2018

Principal
Mr.G.S.Meshram

Chief Editor
Prof. Virag Gawande

Editors
Dr. Suresh B. Bijawe

Organized by
Department of English
Bharatiya Mahavidyalaya, Morshi Dist. Amravati
&

Aadhar Social Research & Development Training Institute Amravati

Reg.No.U74120 MH2013 PTC 251205

Harshwardhan Publication Pvt.Ltd.

At Post Limbaganesh, Tq. Dist. Beed
Pin-431126 (Maharashtra) Cell:07588057695,09850203295
harshwardhanpubli@gmail.com, vidyawarta@gmail.com

|| Index ||

- 01) Humanitarian Perspective in Mulk Raj Anand's Untouchable
Sruesh D. Bansod., Yeoda. || 15
- 02) Indian Writer :Khushwant Singh
Archana .P. Tiwari, Daryapur. || 17
- 03) Mulk Raj Anand's Humanism in 'Untouchable'
Manish K. Hole, Daryapur || 19
- 04) Humansitic approaches in the Select Novels of Shashi Deshpande
Rinku Vaijnath Rukke, Washim || 22
- 05) INFUSING HUMANISM : NEED OF THE HOUR
Dr. Shalini A Bang, Akola || 25
- 06) A Portrait of "Javni" by Raja Rao
AnantN.Gawande, Daryapur, Dist.Amravati || 27
- 07) Humanitarian Perspectives in the Poetry of Kamala Das
Mr. Amit P. Bhagat, Ghatanji, Dist. Yavatmal || 29
- 08) Tagore's Kabuliwala and The postmaster: A Humanitarian perspective
Prof. Mahendra Telgote, Mumbai || 32
- 09) Mother : the emblem of humanity in the works of JhumpaLahiri
Sanober Kahkeshan || 35
- 10) The Critical Study of Hu(man)/e Indian Dalit Literature in Translation
Santosh Govindrao Maholkar, Amravati || 41
- 11) Human Values in Rabindranath Tagore's Short Stories "Subha" and.....
Lalit, G. Bhatti, Akola. || 44
- 12) No Man is an Island: A Humanistic Perspective in the Stories of
Dr. Nandita Mane, Nagpur || 47
- 13) Humanism in Rudyard Kipling's 'If'
T.K.Kanthale, Yavatmal || 50

| | |
|---|-----|
| 28) Rootlessness and Crisis of Identity in Works of Booker Winner | |
| Dr. Vinita Virgandham, Bhivapur. | 100 |
| 29) Humanism in Mulk Raj Anand's The Untouchable | |
| Ms. S. S. Joshi, Morshi | 104 |
| 30) The Humanism of Mulk Raj Anand The Artist as Humanist | |
| Dr. Suresh B. Bijawe, Morshi | 107 |
| 31) Plight of Female Protagonist Kamala in Vijay Tendulkar's | |
| Dr. Kiran S.Khandare, Patur, Dist. Akola | 110 |

International Multilingual Research Journal

P r i n t i n g

9850203295

Area

7588057695

Editor Dr. Bapu G. Gholap

Plight of Female Protagonist in Vijay Tendulkar's Sakharam Binder

Dr. Kiran S.Khandare,
Associate Prof. in English,
Dr.H.N.Sinha Arts and Commerce College,
Patur, Dist. Akola

Abstract:

Vijay Tendulkar has been recognized as one of the major and leading playwrights in Modern Indian Literature. In the Post-Indian Theatre, his plays have brought a remarkable transformation in the dramatic world of theatre. Tendulkar as a playwright realistically exhibits trials and tribulations of his female characters in his plays. In this research article my aim is to study the plight of female protagonist Kamala in Tendulkar's Sakharam Binder. His plays do not advocate idealism while depicting and discussing the harsh reality of life. His plays deal with main interest in exploring weaknesses, follies and foibles of an individual. He has made an effort to make people aware towards life with all their vices, shortcomings and limitations. Tendulkar is undeniably the playwright of extraordinary caliber who ventured to depict the exploitation of women. Tendulkar has portrayed many remarkable male and female characters in his plays. But most of his female characters are victimized and oppressed in male dominated society within and outside four walls. The situation of terror is so holding tightly that the characters caught by it are entirely squeezed, victimized and became numb under its pressure that they became unconscious to talk or act. Due to victimization the oppressed transforms into



oppressor, seeking outlet to his innate feeling of aversion, jealousy or inequity. In this research article my aim is to study plight of female protagonist Kamala in Tendulkar's Sakharam Binder.

Since the ages plight of women or ill-treatment of them has been an inevitable part of our patriarchal society. The main cause behind its deep-rootedness is the orthodox and idiotic thinking of the society that women are physically and emotionally less strong than the man. Women today have made a mark in almost each and every field of life and they have proved that they are no less than men; even then women are being ill-treated in our society. Perhaps it is the result of lack of humanitarian perspective in patriarchal system. Patriarchy is a system which has powerfully suppressed the woman voice for centuries. The present study attempts to reveal how Kamala has been ill-treated, victimized, and marginalized by male dominated society as it revealed in Sakharam Binder. According to patriarchal set up women's duty is purely domestic-daughter, wife and mother. She should be meek and submissive. She is expected to surrender her will at the feet of the male. That is why the progress and development of the personality of women is restricted

Tendulkar's Sakharam Binder, the three act play deals with the theme of sex and violence inherent in human beings. Infact those days the play had created a controversy by challenging the conventional marriage system which is the soul of Indian society. Due to its raw presentation of sex and violence, the play had become the matter of dispute. The play was first performed on 10th March, 1972. However it was banned by Censor Board in 1974. Later the restriction was neglected and the play won extreme popularity. The victimization of women in male dominated society is the core element of the play and Tendulkar has vividly depicted it through his characters. Sakharam Binder is one of the most violent plays of Tendulkar which had

terribly disturbed the orthodox sentiments and psyche of the society. Hence the play is criticized by the commentators, mainly moralist and conformists, as vulgar and sensationalism. The first show of the play had stunned the Marathi audience. It had created a storm in Marathi and Indian theatre world as it had shaken the contemporary sophisticated theatre tradition.

The play had objected as it violated all the previously established religious and moralist principles, values, norms, artistic and aesthetic notions of culture and arts prevailing in the society. Many critics had associated Tendulkar's name with the sexuality and violence. Gender violence is the core element of the play and Tendulkar has skillfully depicted it through the characters. There is no doubt about the play that Tendulkar presents the life and characters from lower middle class. Similarly it is also true that he explores their life with all its ugliness and crudity without any sugar coating. Naturally, the reality in their life is burning, stunning and unbearable for those who are familiar with the life of the upper class of the society. In Sakharam Binder, Tendulkar reaches the zenith of domination of the male gender over the female. He justifies his behavior through claims of modern and unconventional thinking. He criticizes the conventional husband's attitude and their treatment to their wives. However he himself enslaves women. Ironically speaking some of the women whom Sakharam enslaved wants independence from their bond.

The story of this play revolves round the main character Sakharam. He is a book binder by profession. As a self-made man, he lives his life as per his own wills and beliefs. He creates his own world in a totally different way. He ruled his small world located in a middle class society like an aristocratic ruler. He shows disbelief in the institution of marriage. He applies his own logic to the man-woman relationship. He prefers to have a contractual relationship with his woman. The women he brings at his house need

food and shelter; Sakharam needs them for his sexual gratification and for taking care of his house. He is completely agnostic person who wants to enjoy his life to the fullest. It is clear when he says: "Without harming anyone, enjoy your life to the hilt. One should not be a liar or a fraud".

Sakharam, belongs to the most upper caste of the society. Yet he rejects all the religious and moral values, including the most sacred and significant notion of marital relationship, family and norms of purity of caste. In the beginning of the play Sakharam has brought his seventh woman, Laxmi. While explaining to Laxmi the rules of his house, its codes of conducts and introducing himself with all his self-made identity and respect, he has expressed some extremely pungent criticisms on prevailing social morality. He says:

May be I am a rascal, a womanizer, a pauper. Why may be? I am all that.... In this bloody world men are all the same. They slink out at night, on the sly. And they put on an act all the time. They would like us to believe that they are an innocent lot! 'You hold your tongue and I'll hold mine!' Damn them all! What is there to hide? And from whom? From our father?...I know that I am foul-mouthed. I have been like this right from my birth. Born naked, I was. (126-127).

Thus he defends his wrong doing and inflicting pain on women. For him the man-woman relationship is nothing more than a commercial deal. He is not positive about the institution of marriage. However he is a great critic of it. He criticizes the husbands when he shows pity for the wives. He puts rules and conditions before the woman he picks up. If she agrees with the rules and conditions at his house including satisfying his physical need then she is permitted to live in his house. Otherwise she can straight way leave. At the beginning of the first act Sakharam has his seventh mistress, Laxmi, from Sonavan where she reached after being thrown out of her husband's house due to her barrenness.

Sakharam has rebuked husbands in general for their ill-treatment to their wives. In this regard he explains his views to Dawood when he comes down to see the new woman Laxmi at Sakharam's house. He tells Dawood: "I will tell, Miyan, those fellows—they can't father a brat and they take it all out on their wives. Beat her; kick her every single minute of the day. They're an important lot! For them the woman is just dirt, that's all" (129). Sakharam further adds: "I've yet to meet a more gutless breed than these husbands. We're a whole lot better than those swine! (129). However Sakharam tortures the cast-off women more than their husbands. He treats them as his slaves. In this connection V.M.Madge rightly observes that: "The words seem deeply ironical because Sakharam too does not treat Laxmi any differently and the irony gets added up quancy when he strangles Champa to death for accusing him, inter alia of impotence" (122).

Sakharam is presented by Tendulkar extremely violent in nature. To quieten his internal turmoil, he searches the kind of power and joy through inflicting the same tortures on the weaker sex. He tries to escape from the painful memories through abusive language, smokes tobacco and opium, drinks liquor and enjoys mechanical sex. Yet the deeply rooted anguish and the mental agitation do not remove from his mind. Hence he continuously ill-treats women at his home. Sakharam often comments on the Indian institution of marriage and the husband-wife relationship. In fact he expects from the cast off women which the husband wants from his wife. As the play progresses we come across the double standard attitude of the protagonist. It is analyzed through the play that initially Sakharam shows contempt for husbands but later he pities with them. In an incident he says Laxmi; "you get kicked by your husbands and you go and fall at his feet" (135). It is also surprising in case of Sakharam that he laughs at and criticizes the loyalty of wives to their

husbands. Actually he demands extreme loyalty to him from his keeps-similarly; he makes a false show of unorthodox views. In reality he dislikes, when woman entertains or welcomes others in his absence. In this respect, he makes everything clear to Laxmi in the beginning of the play: "If someone calls, you're not supposed to look up and talk. If it is a stranger, you'll have to cover your head and answer him briefly. That's all. And if I'm not around, don't admit anyone into the house" (126). He then insists that she should behave like a wife to him.

In fact the rules at his house and his relationship with the cast-off women are not different from the gender stereo typed role model of man-woman. All the rules prevalent in traditional Indian marriage institution are equally applied and followed in Sakharam's male centric house. The structure of man-woman relationship is same in both the system. According to Sakharam's contractual system the woman will be provided food, shelter and protection from the rest of the world. She will be provided minimum essential clothes to wear. In return, the woman should perform all the duties of a wife. She is expected to do all household work as well as to satisfy his manly need too. He considers his women as objects only.

Thus Tendulkar's plays vividly explore the helplessness and powerlessness of a woman in man-woman relationship. She becomes unable to resist the violence and tolerates all the tortures silently. Their helplessness and silent tolerance encourages the man like Sakharam to suppress, victimize and to impose evil to them. Sakharam is extremely cruel and unkind to his woman companion. He has no sympathy for them. On the occasion of Ganesh Pooja, he violently beats Laxmi on her rejection to Dawood's presence in Ganesh Aarati, as he belongs to Muslim community. For Sakharam, his friend Dawood is more important than religion as well as Laxmi.

Laxmi enters in his house after kicking

by her husband's house. He suffers a lot at the hands of husband. According to him, she is a barren woman and unable to give him a child. Hence he kicks her out. She becomes helpless and shelterless. Laxmi lives with Sakharam who is not less cruel than her husband. He treats his keeps as animals only. He inhumanly beats Laxmi and frequently threatens her by using abusive language. He merely shows his idealism regarding the husband-wife relationship. He demands all comforts without a marriage ceremony. Tendulkar reveals the fact through his plays that in man-woman relationship, man keeps all right in his hand, to let the woman in the house or throw out of the house in a minute, when he is bored or angry. In the last scene of the play Laxmi sees the world through Tendulkar's glasses when she says: "Men are sinful, cruel and mean" (197). Due to the extreme sufferings, Laxmi gets alienated from real human beings including other woman too and develops friendships with an ant and a crow. In this connection it is apt to quote Vasant Palshikar's remark: "Laxmi's conversation with the insect and crows symbolically indicates her dissatisfaction with sexual passion. Her gleeful laughter, while she is speaking with animals, incites Sakharam's sexual lust"(Wadekar-19).

In the company of birds and insects and talking to them, Laxmi finds her happiness. While for Sakharam it is nothing but madness. He demands the same kind of laughter from her at night as it arouses his sexual desire. Sakharam shows no pity for her when she burns her foot with coal. However he considers it as a proper punishment for talking to herself. It is disgusting that he wakes up Laxmi at night from her sleep and forces her to laugh. Tendulkar portrays Sakharam as a man who finds pleasure in petty and selfish acts though such acts are harmful and troublesome for Laxmi. Physical gratification is the only source of happiness for the men like Sakharam. They do not take into

mistresses sometimes borders on a sort of revelry into the Philistinism in literature. What Sakharam the patron of 'Symbiotic' polygamy, demands from his mistresses, is absolute submission along with domestic comfort and physical gratification? The wretched women are turned into his slaves in his kitchen as well as in his bed" (Dr. Deepali P. Agravat 8).

For Laxmi, Sakharam is in the place of her husband. She wears the Mangalsutra of pearls of his name. Though Sakharam tries to turn her out, the impact of Laxmi is still on his mind. That is why for the first time after so many days Sakharam plays on his mridanga. As soon as Dawood hears the sound he comes to Sakharam. He perfectly guesses the fact that: Dawood: Heard the mridanga and I felt as if the old days had returned.

Sakharam: What old day?

Dawood: When you had the other bird, Laxmi (185-186)

Laxmi's religiosity is continuous. Laxmi considers husband-wife relationship true and faithful. She expresses her loyalty in relationship with Sakharam in her prayer to God. She says: The whole of last-week. Where does she go every afternoon? I went for his sake. My misfortune, I couldn't keep the man I married. For me this one was my husband. I worshiped him. Even when I was away, I'd worship him in silence everyday...if I have to die, let me die on his lap-in full glory like a married woman...Oh, God, he doesn't know. Thought of it makes me sick.(187-188).

Thus through the above words of Laxmi we realize that Laxmi determines to live and die as Sakharam's wife. Inwardly she is disappointed for the reason that Sakharam is unaware about the emotions of Laxmi. This gives Sakharam an inferiority complex. He becomes red with anger and orders Laxmi to get out of the house at the moment. Through Sakharam Binder Tendulkar reveals plight of Kamala in particular and of Indian women in general prevalent in the Indian

patriarchal set up, where the institution of marriage considers not only a means of controlling sexual reproductive behavior and supporting male dominance but it violets human rights of a woman. Indian marriage system has hegemonic quality in its structure. Laxmi is kicked out of her house by her husband even though he is her God. The male characters in the play like Sakharam, Shinde and even Laxmi's husband are selfish and hierocratic in their nature. They consider women as an object to provide them physical and domestic comfort. They do neither have love and emotions not feel any responsibilities for the women to whom with they live. "The play ends with Sakharam's pride shattered. The bitter critic of marriage as an institution is proved, at the end, to be a puny male chauvinist". (Society & Disillusionment in Vijay Tendulkar's Plays Dr. Ashish Gupta 5).

