



Vijay Tendulkar

- ✚ Vijay Tendulkar (1928-2008) is the master of 'The Theatre of Cruelty' in the Marathi Theatre
- ✚ He is one of the earliest playwrights of Indian languages who has transformed the regional theatre into national theatre.
- ✚ One of India's most influential and renowned playwrights of the 20th century
- ✚ Vijay Tendulkar in Marathi Language, transformed the traditional Marathi theatre into modern naturalistic theatre adopting certain trends of western drama in his plays.
- ✚ In the post - colonial India, Tendulkar was one of the leading figures of the theatre of protest in Marathi Language.
- ✚ Born into a Brahmin family in Kolhapur, Maharashtra on January 6th, 1928
- ✚ Abandoned his schooling at the age of 14 because of his involvement with Gandhi's anti-British Quit India Movement.
- ✚ His father was a clerical officer and ran a small publishing business.
- ✚ A voracious reader which helped in shaping the writer and social critic in Tendulkar.
- ✚ Tendulkar moved to Bombay for his journalistic career in the 1950s and started off as a writer.
- ✚ Came to prominence in 1972
- ✚ His early struggle for survival in Mumbai, the state's capital, made him "a stringent social critic of the finest order who always stood up for the underdog by exposing the hypocrisy of the middle class," (Shyam Benegal)
- ✚ Violence, both physical and psychological was always present in his works
- ✚ He was a frequent protester against injustice, and campaigned against the death sentence.
- ✚ His plays deal with the problems of Indian society.
- ✚ The stage was a tool for the reformation in the attitude of the people towards the downtrodden
- ✚ Criticized the position of women in society and placed them at the center of his dramatic discourses.
- ✚ Most of his plays are centered on problems of middle class society particularly women, downtrodden.
- ✚ The social and cultural life of India was constantly depicted from a critical perspective
- ✚ The issues of gender inequality, self-alienation, social inequality, sex and violence are prominent themes of his plays.

- ✚ He raised his voice against the orthodox Indian society and its moral hypocrisy.
- ✚ Social divide on the basis of caste, creed, gender and social status, which assured only suffering, misery and negligence to the weaker sects of society was criticized and exposed by him
- ✚ Tendulkar gives a realistic picture of Indian middle class social experiences.
- ✚ His screenplays formed part of India's new wave cinema movement of the 1970s.
- ✚ Throughout the 1970s and 1980s, Tendulkar wrote numerous screenplays for movies, such as *Nishant* (1974), *Akrosh* (1980), and *Ardh Satya* (1984).
- ✚ His output includes 28 plays, seven collections of one-act plays, six collections of children's plays, four collections of short stories, two biographies and 19 films.
- ✚ Died on May 19th, 2008

Major Works

- ❖ *Gruhastha* (Householder) (1947)- its subject matter of an unmarried, single mother was controversial
- ❖ *Shrimant* (The Rich) (1956)
- ❖ *Silence! The Court is in Session* (play- 1967) –
 - Deals with the problem of unmarried motherhood and shows how the central character named Leela Benare, became the victim of male dominated society.
 - The play is also an attacks on corrupt judicial system and highlight the crisis the human values in Indian Society.
- ❖ *Sakharam Binder* (1972)
 - Deals with male dominance and sexual violence. The amoral anti-hero of the title professes not to believe in "outdated" social mores and conventional marriage.
 - In providing shelter to abandoned wives and using them for his sexual gratification, he remains oblivious to the emotional and moral consequences.
- ❖ *Ghashiram Kotwal* (**Musical -1972**)
 - With more than 6,000 performances in India and abroad, Ghashiram Kotwal is a political satire set in 18th-century Pune, the second city of the western state of Maharashtra
 - He deals with the issues of the objectification of women in the game of power-politics. Ghashiram bartered his daughter Gauri to Nana for the position of Kotwal. She is objectified, mistreated, sexually abused and finally killed when became pregnant.
 - Women are used as a tool in power politics.
 - He exposed political hegemony, corruption and how power creates exploitative leaders.

❖ *Kamala (Play-1981)*

- Through Kamala and Sarita ,depicts the condition of women in so called modern and cultural society and in contrast the play also shows the condition of women who belongs schedule and tribal community of Indian.
- Tendulkar protested against the flesh trade that was prevailing in India through the play.
- Tendulkar also questions the old school and new school of journalism.

❖ *Kanyadaan (Play-1983)*

- Deals with inter-caste marriage of Jyoti and Arun, a Dalit Poet.
- Tendulkar shows how a girl became the victim of her father's obsession with idealism and husband's obsession with caste consciousness.

❖ *Encounter in Umbugland*

- Is a political allegory as the character represents historical figures but the story represents the political situation of India in the late 60s and early 70s
- It deals with the dangerous game played in the power politics by Princes Vijaya (who stands for Indira Gandhi) who emerges as a 'New Women.'