SUMMARY

The Introductory Chapter studies the evolution of Indian drama, contribution of major Indian playwrights and makes a brief survey of criticism on Tendulkar. Rabindra Nath Tagore, Jai Shankar Prasad and Adya Rangacharya wrote historical and social plays. Tendulkar protests against modern literature which is full of isolation and where relationships are decaying speedily. Girish Karnad, Badal Sircar, Mohan Rakesh, Asif Currimbhoy and Vijay Tendulkar present the problems of post-independence Indian society. Tendulkar presents parallel innovative theatre like that of western counterparts like Osborne and Wesker whose new theatre of anger and revolt shows the belligerence of Post-World War era. He exposes the frustration of the weak and the neglected people who seek vicious pleasures in inflicting miseries on others. He depicts the predicament of Indian women who suffer from disabilities like child marriage, practice of polygamy, sale of girls, severe restrictions on widows, restricted access to education and social interaction. In his plays, diffusion or westernization of culture leads to erosion of Indian ethical values which, in turn, paves way to cultural crisis.

The Second Chapter is devoted to a detailed discussion of the role of Press, power and politicians in Encounter in Umbugland and Ghashiram Kotwal. It analyses the various paradigms of Indian political system and Tendulkar’s strong protest against the corroded and corrupt society and political institutions. The playwright mocks at pressmen when they work for publicity, growth, circulation, and petty gains. They join hands with the powerful and exploit the weaker. Corruption and mob are the tools in the hands of politicians to capture power. The playwright registers protest against monarchy in his plays to highlight the pyramidal culture of democracy in Indian politics. Ghashiram Kotwal exposes the dubious role of Peshwa and Nana as monarchs who enjoy unlimited political power. The study brings out the view that envy, lust, revenge and craze for power among the ministers lead to political instability. Infatuated with Gauri, Nana expresses his erotic desire for her. Ghashiram barters his daughter to get the power. The brutal murder of Ghashiram at the behest of Nana is the character of politics and politicians. Nana is the symbol of the powerful
who use helpless people and destroy them whenever they perceive a threat from them. The Queen Vijaya in *Encounter in Umbugland*, realizes the problem of people and makes plan for upliftment of the Kadambas who are in need of basic amenities which distinguish humans from animals. The shadowy life of havenot’s is depicted like the case of Prannarayan who is castrated physically to help the princess, or the male children are castrated to be kept as slaves in the palace. The inhuman treatment of the poor people is shown in the play *Encounter in Umbugland*. In name of general welfare, the pressmen and politicians remain busy pursuing their narrow ends.

**The Third Chapter** analyses various forms of gender discrimination, violence against women, fractured man-woman relationships and other ills afflicting post-independence society in *Kamala* and *Silence! The Court is in Session*. Woman’s desire is to have an egalitarian world where integrity, equality and the rights of freedom for all prevail. They are averse to tolerance of male hegemony. Tendulkar’s plays register strong protest against aberrations in sex and sexual life of people of all classes. In *Kamala*, it is shown explicitly in the form of flesh market at Luhardaga and in *Silence! The Court is in Session*, it is portrayed in the character of Benare. The playwright tries to awaken the humanity at large about the manner in which women are sold in the flesh market. The play exposes the manipulation of power at various levels and the degradation of moral values everywhere. The corrupt administration and the hypocrisy inherent in this world of glamorized journalism are well exposed through the character of Jai Singh. The playwright registers his protest against the hypocrisy, hollowness and impartiality of the Press, and ineffectiveness of our legal system that fails to dispense justice to the marginalized, dispossessed and deprived section of Indian society.

**The Fourth Chapter** discusses Tendulkar’s protest against dysfunctional family relations in *Sakharam Binder* and *The Vultures*. In these plays, the playwright exposes such ills as drug addiction, greediness, hypocrisy, deception, adultery, marital and pre-marital relations. The society divides people into virtuous and sinners. In *Sakharam Binder*, Laxmi, on verge of losing shelter, uses her ace card of infidelity of Champa and reveals it to Sakharam who in a fit of rage murders her. Laxmi
consoles him with religious panacea and indicts her as a sinner. Sakharam finds him in a fix of women empowerment and Laxmi becomes a psychiatric therapist who consoles Sakharam and turns his saviour. *The Vultures* exposes how greed for money makes the members of a family wild and mad. Hari Pitale cheats his brother Sakharam, usurped his property and brings him on the road and makes him a pauper. The male characters in *The Vultures* are interested in women and wine. Drug addiction becomes a draconic problem which needs to be seriously resolved. The play register protest against superstition in woman’s life, different forms of pain and privation; denial, deprivation; stress and strain; anguish and anxiety; suffering and struggle.

**The Fifth Chapter** sums up the findings of the study and Tendulkar’s role in Indian Drama. Tendulkar puts forth original, subtle and daring reality through his dramatic corpus. His plays arrest the rapid and radical changes that take place in the twentieth century and portray them realistically and critically. His plays constitute a vehement protest against the corrupt and corroded society that deprives an individual of dignified and meaningful life. The way he exposes the rotten system underscores the importance of cardinal virtues of love, trust, tolerance, commitment and responsibility in familial as well as social relations to make the world a better place for survival.