CONCLUSION

During the subsequent half of the twentieth century drama has materialized as force to perform. It does not relish much popularly like fiction and poetry which continue to dominate the literary scenes. Indian drama in English has suffered constantly, and it is neglected for a number of reasons. The chief among which have been the near absences was of a performing platform and the almost negligible number of the English speaking audience. But this benefit has got enough compensation in the issuance of a distinct native tent registering its presence through the plays written in regional Indian languages. In his context M.K. Naik points out:

But during recent years vernacular Indian drama has increasingly been turning to folk forms and tapping their springs of vitality with splendid results, Girish Karnad’s use of ‘Yakshagana’ in the Kannada play, *Hayavadana*, and Vijay Tendulkar’s of ‘Deshavatar’ and ‘Khele’ techniques in the Marathi play, *Ghasiram Kotwal*, the adaptation of ‘Bhavai’ in tow Gujarati plays, Dina Gandhi’s Mena Gujari and Bahut Tripathi’s Leela, the employment of the ‘Jatra’ motif in Utpal Dutt’s *Jokumariswaa* and Badal Sircar’s *Evam Indrajit*… are prominent recent examples (187).

It is mainly that the Drama in Indian languages and English translations therefore has rented agility to this relatively deserted genre. During the final three decades of the twentieth century, various sports, originally written in the regional languages, which of his works have been translated into English. For some it may hit
as both embarrassing and surprising but the fact, however stubbles that these translations form part of as well as value added to the port-folio of Indian Writing in English. Vijay Tendulkar has been an earlier form in Indian drama. As a Marathi playwright, his eight plays were translated into English. He has not only been the most prolific writer but also installed the greatest variations. As Arundhati Banerjee remarks:

In the 1960s four dramatics from different regions of India, writing in their own regional languages, were said to have ushered modernity into the sphere of Indian drama and theatre. They were Mohan Rakesh in Hindi, Badal Sircar in Bengali, Vijay Tendulkar in Marathi and Girish Karnad in Kannada.

(34)

Tendulkar’s plays exemplify the social criticism and the vision of a definite realist. His plays differ from purely naturalistic plays and tragedies to forces, from musicals set in traditional folk manners to absurd drama, of the full-length plays to one acts.

Tendulkar’s plays are never inferior in artistic and thematic wealth to any of the great dramatists around the world, Tendulkar has played a vital role to put the Indian theatre on par in the world drama and his plays have assumed the Indian theatre a new and rich in tradition. Power is not, for Tendulkar, something illustrates in authoritative leaders, privileged classes, monarchs, and patriarchs only, and it is a trend of men and women to conquer each other in every human relationship.
Tendulkar does not pledge to any theory of power similar to the Althusserian model of state oppression alone; his rich knowledge of the human psyche and human endeavor on a grass roots level has compelled him to regard each human relationship as a power relationship in consistency with the Foucauldian bottom-up model of power relations, pervading permeating in all relations within a company. Acknowledging individuals not as inactive dupes, but as dynamic subjects, Tendulkar shows us how a misleading powerless member of a society constantly tries to attain command over others around him / her. Tendulkar is a world reputed playwright because there are many incidents in Tendulkar’s plays where some are constitutionally deprived members of Indian society try to wear out the clutches to free from the structural slavery, which are primarily based on the gender, political, social, caste and class sections. It does not imply that all of those who revolt against the traditions do always achieve success because of their convulsions. The structural divisions do not melt as well easily. In case the old structures dematerialize, they give rise to new forms and the procedure continues on going often; the abducting power of one and depositing it to another. Be it Manu’s laws, which our Indian company is divided under caste and gender basis, or recently obtained democratic political set-up and the newly dawning Indian middle class and its moralities, Indian society kept on nutritious inequalities and it is carved up between those who have power and those who stayed powerless.

Tendulkar through his works tried to execute that power structures are basically mental structures, based on ideologies and moralities. It also explores how The mental structures procure quite often a natural pattern, giving boost to physical
violence and harshness. As a journalist Tendulkar witnessed the different facets of violence and its deformities found all round him. The widespread violence, exploitation and oppression made him uneasy. To convey all this he started exploring raw violence in his sports. According to him, Tendencies to get violent are the essential qualities of human nature. In all his plays without fail, he yields sympathy for the victims of violence and has strong negative feelings for the tradition of victimhood. Tendulkar’s primary obligation is to create violent scenes in his plays under a humane purpose. He has accepted violence as one of the basic human nature; he never justified the bashful option of bearing it compactly. He believes in rebel and change to lay the bases of a just order.

As a prolific playwright in the Indian theatre his plays represent a deep consideration for the guild. He did not select the subjects of his plays for the commercial success but to reveal the reality of so-called modern society. He agreed with the themes that substantially impressed him and were crucial whereas the Indian society is embattled with several morbid. Tendulkar keeps the readers impatient and digs everyone to think deeply by describing these puzzles in an innocent and dispassionate manner. Rather of aiming at making the audience to laugh or weep and also he directs at constraining them to think. Through the sight of the decadences of contemporary society, he has presented the inexorable realism. He never tripped the words while expressing definite reality as it is. He has beautifully proved to the society while expressing his solemn feelings and serious reactions to the contemporary situation.
The renowned days of the Marathi verse play were followed by a lengthy period of descent for the Marathi drama. Tendulkar started his dramatic career against this congenial background. He had learned love for theatre from his father and elder brother who were the amateur actor and directors. At an early age itself his father encouraged him to read books which leads Tendulkar, an insatiable reader. Tendulkar’s personal experience makes him to be aware of the sufferings and misfortunes of life. One of the most tragic incidents is one of his uncle's suicide and another one is psychosis. He became very alert of the violence and wickedness which is intrinsic in human nature. These events appear to have structured and provisional his vision of life. He started to look more attentively at the people around him and established various faults with them. All the incidents undergo into his plays subsequently.

During his career as a journalist, Tendulkar got an intensive knowledge of the society and human lives. He moved around the various cranny and corners of India after getting the Nehru Fellowship for a task and he keenly watched the social issues and the torment of the wretched and the oppressed from close domicile. His attentions and experiences of life make him express in his plays. His plays epitomize the social criticism and the vision of defining reality. All his plays differ from purely naturalistic plays and marked tragedies to forces, from the musical set in the customarily folk modes to ridiculous drama, from full-length plays to one acts. Thematically, his plays have run from the alienation of the modern individual to the contemporary politics, from social-individual tension to the complexities of human character, from the exploitation of man-woman relationships to reanalyzes the
historical episodes. Tendulkar’s plays carefully study the violence and its deformities which express themselves in the various patterns such as gender, social, political and mental frame of references. In the deep study of Tendulkar’s plays one might accept that he is a diminutive observer of the society. All his major plays concentrate on a variety of characters prevail in our society. Nobody can discredit the truth that literature of every time and space leaps from the cultural set up of that time and place. The genetic agreement is constantly to be found between the literature of a peculiar time, space and society of that time. Literature hurdles from culture and hence with all its methodology to uphold a social and cultural document of that particular time and place. The knot between the literature and refinement is an eternal episode. The underlying reason for harmonizing between literature and the cultural ethos is the dedication of the writer.

The author undergoes a greater committed to his time and place along with reality every bit well as duty. His sole purpose is to ensure the common averages of his culture in a real meaning of the term and so he becomes a devoted person and a writer. His degree as a writer would be useless if there is no sense of responsibility or the spirit of committed in his deeds. The very first thing that can be concluded the present research work on Vijay Tendulkar’s play is that he is a playwright with a conscious sense of loyalty. A writer who is artistic and cultural in his approach of writing will support for the prevailing realities of his time.

Tendulkar keenly observed those realities and displayed them through his plays. His plays are arrayed with artistic values, but he does not try to dodge from his allegiance. It can be grounded more complicatedly on the foundation of his capers.
The playwright possesses a mirror through his works before the society, which is really much about the Indian company. The club consists of nothing but the good and evil, high and low, black and white which remains unseen or undistinguished to him. His plays explore before the audience both the sides of life of a fairish Indian – the shiny side as good as the dismal side. As Gowri Narayan Aptly observes:

With his exposure to Marathi theatre from childhood and journalistic background Vijay Tendulkar turned contemporary socio-political situation into explosive drama. (14)

He has stood on the alienation of the modern individual, lampooned contemporary politics, energetically delineated the social and individual tensions, portrayed with cunningly the complexities of human character and earnestly deployed man – woman relationship in several of his deeds. Notably the themes which have meant his most haunted attention have been the predicament of an adult female in a male dominated urban middle class society, and the husband – wife relationship as acquired in the metropolitan centers like Bombay and Delhi. Tendulkar depicts the contemporary society and the plight of man in it with a peculiar concentration on the unhealthy area in his plays. His plays contacts almost every visage on human lifespan in the advanced world and shares the disappointment of the postmodern academics. Nevertheless, he expects to highlight major topics such as gender, political, social and mental deformities.

An intimate study Vijay Tendulkar’s plays, exhibits that Tendulkar is not a preacher or a teacher. Especially he is not a dramatist who utilizes their powerful
medium in the service of their preferred socio–political ideology. He never propagated any sort of a particular philosophy of life. Some of the critics have remarked out radical construction to the plays like *Ghashiram Kotwal, Kamala* and *Sakharam Binder*. Aptly, it shows that his plays are patent to diverse interpretations and cannot be abreast down to a single line of thinking. Thus, the question arises whether Tendulkar writes his plays for life’s sake or for art’s sake is pointless. He wishes to favor the socialist humanism but his plays do not revolve in the orbit of that ideology.

It is very meaningful to note most of Tendulkar’s plays are revolved in Gyno–centric and their deformities. He purposefully deals with the world, of modern fancied nuclear families which has rejected woman’s autonomy. In some of his plays, Tendulkar presents the women characters in pairs. They are considerably different from one another in their behavioral characteristics, class and entire character itself. Beneath these superficial differences in the lives of the character resembles each other in the ultimate reality of being overlooked by human beings, for their pleasure and under their laws.

Tendulkar’s predecessors like G. B. Deval, K. P. Khadilkar and R. G. Gadkari had dealt with contemporary social issues in their plays. In concert with the exception of B. V. Varekar, P. K. Atre and M. G. Rangnekar, the remaining playwrights in the post–independence era were mostly writing travesty and melodrama in order to cherish the audience. In socially and politically Tendulkar’ plays highly revolutionized the Marathi theatre and drama which was entrapped in a melodramatic mode. He constrained the reader–audience to challenge the brutish realities of life
through his representation of the society and human life with all its hideous and crudity.

Tendulkar’s women characters are the product of a displeasing period of transaction in the society because they have a greater share of responsibilities than their predecessors. Women are also having so many routes before them in many fields and also they have proved themselves better than the male counterparts with notable achievements. The common attitude towards women has not changed correspondingly. In Tendulkar’s dramatic career, the controversy becomes a part in the beginning and later he was charged with plagiarism for some of his plays and along with profanity, dispensable violence, and show of sexuality, anti–Brahmanism and deformity of history. In other cases, he acknowledged and dragged by the basic ideas from those sources, but resisted that beyond that, these plays were entirely his creations, rooted in this soil.

Tendulkar’s behavior is activated by the command of his narrative. Though evidently too extremist for their time. Tendulkar never compresses from public controversy as it made him a unique possibility to engage his opponents in public commune. There has been just a play by Tendulkar that has not ended in an argument. Most of the calls for forbidding his plays did, not surprisingly come from the government, but from particular segments of the public who invades on their power positions disputes to gender, power or class structures.

As a writer, Tendulkar has shined in many genres of literature such as essays, short stories, criticism, screenplay writings and drama. In the beginning he just
appeared as a disputed writer but later his works show up him as a lawful artist. Tendulkar’s honesty and creative skill won him a great reputation and acknowledgement. At the beginning he wrote for himself and not for publication, but today he is greatly celebrated as a great Indian playwright with international fame and recognition, whose plays have been translated into English, apart from many regional languages.

Tendulkar’s early struggle for subsistence and being for some times in slum buildings “Chawl’s” in Mumbai gave him first-hand experience about the lifespan of the metropolitan lower middle grade and thus writing substance of the musical style which was earlier either mostly absent or presented in romanticized or sketchy forms in Marathi theatre. Tendulkar’s writing quickly changed the plot line of modern Marathi theatre in the 1950’s and the 60’s, with empirical presentations by theatre groups like “Rangayan”. His screenplays for the movies, established him as an important “Chronicler of Violence” in the modern times. Most of his plays have seen to be Marathi theatre classics. His plays have been rendered and executed in many Indian languages.

Through providing his sixth sense into major social incidents and political revolt during his adult life, Tendulkar has become one of the strongest extremist political voices in Maharashtra. As long as contemporary writers were hesitantly pioneering the limits of social realism, he leaped into the mess of political radicalism and courageously denuded political domination of the potent and the sanctimonious in the Indian social mindset. His strong face of human anxiety has effected in his
simultaneous receiving of both wide public acclaim, and high denunciation from the orthodox and the political dignity. Tendulkar has highly enhanced the Indian drama and theatre by picturing various problems of the native people of Maharashtra. He brilliantly projects the presentation social depravity and the conflagration in which the faint interests of the fairer sex are almost throttled. His heretic struggles reinitiate the ground of the traditionalized values of a profoundly orthodox Indian society.

Tendulkar, a multifaceted resourceful genius, who tryout and explores the possibilities of the dramatic genre, has a profound impact on the ship's boat and fresh minds of the worldwide readers. Through his play he has exposed the themes of man’s existing loneliness. The societal and aesthetic concerns are excellently painted in all his sports. Man’s fight for natural selection, the varied ethical by which human beings inhabits, the status of women are the binding concern. In his plays, he introduces the human spirits which are idling in the morass of personal frustration and sexual intimation. He beautifully detected the essential artificiality of the society and all his plays have a direct relationship with the society. He also portrays that marriage is done not only to regulate sexual and reproductive behavior but only to uphold the male dominance in the patriarchal society. He always stressed the importance of making better domestic, better family and a better company.

Tendulkar presents the bloody and diseased side of the human mind with its malignity. His probe results in very smugness and makes them to see the destroying power of the evil stripped. According to him, ‘Evil generates anything except evil, destroys everything and in the process spells its own doom’. He selected themes for
his plays as per to the present day society full of evil and complications. In the earlier plays he resides on the anguish of the middle class with a sympathetic outlook.

The adjustment is difficult to explain; the change was perhaps the consequence of a rich personal experience. Along one side, it released the characters in a state of collapse with the accepted norms and on the other hand it exhibited ineffective middle class types with a hideous, hostile under a complacent surface. For Tendulkar the play brought an acknowledgement on a national scale. Finally, he came to be considered with Mohan Rakesh, Badal Sircar and Girish Karnad as a leading force in the national theatre movement.

As a playwright Tendulkar has curved the audience to fix an impenitent look on the contrary of human personality, although he discarded to offer easy legal remedies to social problems. He is very aware of the violent catalyst behind a good facade of the deciding compulsions of sex. He places his discoveries within a distinguisingly Indian context, essentially middleclass. It is beholden that his long association with the theatre has produced rich dividends. This association taught him to shape this confident material into a dramatic shape.

Tendulkar factually portrays the social issues which need fearless and sensitive handling as they are touching the human values. His most meaningful plays highlights the complication of human relationships in modern Indian society, mainly middle class and lower middle class, and the women plays a significant role throughout the play. Yet each play has its own discrepant character and message
Tendulkar’s plays extract out different aspects of human character and highlight the complexity of human relationship. Most of the plays deals with the individual placed against the backdrop of society and pioneer the tensions between the two. In all of the plays women play a very significant role in the plots. He portrays xenophobic inherent in the modern Indian male who considers him to be liberal minded. According to Tendulkar women are treated upon primarily as an object that provides physical pleasure, social companionship and domestic comfort. When she makes the selfish attitude of her husband and the lowliness of her own existence, she gathers spiritually to revolt against her present status. Thither is a great promise of attaining independence sometime in the hereafter.

The common theme is the evaluation of the role of the Indian women within the institution called marriage, which is esteemed to be the holiest of the holy in our society. This idea surely provides absolutely a novel point of view that Indian women are still just slaves to their male partners in Indian society in the final half of the twentieth century. In the male chauvinistic society, obedience and silence are their only weapons. If any woman is ready to act against them, she becomes a menace to male chauvinism and is punished.

Arundhati Banerjee an observer of Tendulkar’s work, notes that none of his creations are ever simplistic – “like his genius, they too have the same prismatic quality of giving forth new meanings as one turns them around in the light of one’s understanding” (78). His plays therefore continue to be obscure, raising more questions than easy or comfortable answers. Tendulkar’s work is invested with a strange delicacy that raises the plays as a bromidic social melodrama.
Tendulkar’s greatest qualities are his capability to be involved with his creation and, at the same time, distance himself from it. He neither enters into the mind of his characters damn nor determines them or their actions. Tendulkar’s plays have been breathing in by just about everything around him; real life experiences, hearsay, news items, films, other plays, and literature in general.

Tendulkar tries to attempt in his plays to present the Indian social reality and the way of thinking, style of living, beliefs, rituals, philosophy of the Indians and to evolve before his audience the trend of a race. The request to him was social – milieu with all its issues, revolts disorder and conflicts, they only create a reality for him. He once remarked thus in an interview.

What is reality? The co – existence of the observer and the happening makes the reality. Reality becomes reality only when it is seen. There is nothing like absolute reality. Your perception of what is happening combined with the happening makes the picture of reality completely. Don’t get frustrated, write what you see. (160)

His plays are noteworthy for their obstinate realism, merciless investigation of human nature, blunt scrutiny of individual and group psychology and experimental techniques. However, Tendulkar does not think a writer can bring about any meaningful social transformation. He observes: “Forces of change are different and I do not think a writer or novelist can make an effective contribution” (35). Tendulkar has further observed,
Earlier literature did have an influence on society. Today, it is media–persons and politicians who wield considerable influence and together they can do anything. (62)

The self–execratory bearing does not take away either the social relevance or effect of his dramatic output. His attentive perceptive, non-judgmental treatment of characters, particularly women, complements his flawless use of language, which ranges from the daintily suggested, crunchy and dry to the powerfully poetic, rhythmical discursive and parole. In each and every page Tendulkar exhibits himself as a keen observer of the human plane; harmonize into the ways of the mind and the tongue.

Satire is a powerful weapon used by Tendulkar to detect the social evils; injustice, cheating and the duplicity carried out by the people. Adult females have constantly made for a key character in his frolics. All his female parts are mainly borrowed from the lower and middle classes; housewives, teachers, mistresses, daughters, film actress, slaves and handmaidens.

As discussed in the introduction, the present research, is mainly concentrated on Myriad Dimensions of Deformity and its Pessimistic Impact on Human Life in the Selected Plays of Vijay Tendulkar and the entire thesis is divided into five chapters and sixth is designed as a conclusion. Each chapter focuses at different aspects of deformities and its pessimistic impact and discovers the above mentioned subject. The first chapter, introduction, dealt with the origin and development of Indian English tradition. In fact, there has been a very rich dramatic tradition in Indian and
In several languages. Hailed as the “Fifth Veda” drama in India had a rich and prestigious tradition. About ‘Myth’ M. H. Abrams and G. G. Harpham note down in *A handbook of Literary Terms*:

In classical Greek, “mythos” signified any story or plot, whether true or invented. In its central modern significance, however, a myth is one story in a mythology—a system of hereditary stories of ancient origin which were once believed to be true by a particular cultural group (179).

The stock of Indian drama can thus be drawn backward to the Vedic period. It is credited that the dramatic tradition of the ancient Hindus was fully developed even before the Greek drama came into existence. Indian drama is a unique phenomenon in the literary world with its long history of 2000 years. Our Indian classical dramatists generate emotions around them and hold their views. The chapter fruitfully concludes about Vijay Tendulkar a pioneer playwright with different factors affected and influenced him as a creative writer. Being his career as a journalist, his research on growing violence, his reading and writing have made him socially committed democratic citizen and realistic and rebellious playwright.

The second chapter of the thesis dealt with ‘Gender Deformity of Violence in *Sakharam Binder*’ which centers round the issue of gender, deformity and sex in human mind and of a woman just as the body of man. It is probably Tendulkar’s most naturalistic play. Sociologists may claim that marriage is an institution and religion, which may claim that marriage, is a holy knot but by and large it has declined to the
level of a contract and compromise in which man finds himself free to change the
partner when he desires. This bitter truth of recent times demands courage for its
manifestation which has been done by Vijay Tendulkar. Tendulkar portrayed
astonishingly the immense capacity of lust and violence inherent in human beings
through the eponymous character of Tendulkar’s play *Sakharam Binder*.

The play grew around the central character Sakharam, a Binder, who became
the antithesis of the ideal view of his caste that is Brahmin. Sakharam lives with a
woman who either left or was left by her man on contractual cohabitation. He
proclaims that his house represents an alternative to marriage actually the system is
hardly like a marriage shorn of all the romantic trapping. His ideological perception
of his relation to the women he keeps in his house is not at all different from that of a
regular husband. Sakharam’s sexual needs to be filled as a duty in exchange for the
security he offers for the deserted women by their hubbies. Sakharam is to be seen as
the product of patriarchal dictatorship at home. Sakharam has a habit of changing his
mistresses frequently; along with he expects them to be faithful to him. He murders
Champa in a fit of rage when he realizes that she is being unfaithful to him.

Sakharam is a victim of the bad manuscript written on his tender mind in his
early childhood days by his psychopathic parents. He wants to revolt against the
inhuman tendencies, but illogically enough, he proves worse than a real husband.

The third chapter of the thesis entitled, ‘Social Deformity of Caste in
*Kanyadaan*’ dealt with the predicament of inter-caste marriage. Tendulkar has tied
up to spread out the debate on caste as a controversial subject. It lies on an extremely
sensitive social and political issue, namely, the difference between the upper castes and Dalit, a phenomenon still found in various regions of India. He rises disturbing questions, but never bothers to answer them. This method of him is very characteristic of a genuine playwright whose first concern is to open his reader–audiences eyes to a societal problem which remains to dodge easy solutions. It proves how the ideal people, lack of real vision, not only fail to achieve their nourished aim but also create new problems. Moreover, the children of these idealistic people often become victims of their experiments with their ideals. Jyoti is the central character of the play. Accepts her father’s ideal of casteless society and sincerely aims it. In doing so, she gambles her marital life.

The play is patented as an anti–Dalit play and there was too much of controversy about it and finally the issue of gender relation appears. Jyoti becomes a locality a battleground on which the skirmish between the upper caste and the Dalit caste takes configuration. She becomes the vessel in which the clashing caste ideologies pour their suctions for power. The entire submission of the girl’s gendered self to the violence committed on her by the caste politics leaves no purview for even an ideological choice. He intentionally chooses the Hindu family as a model for his career. He characterizes the housewife to sacrifice, to suffer silently all the physical, sexual, psychological violence and arrogantly forced upon her by the male counterparts are the problems of the play. The entire process of submitting the entire problem here seems to raise many interesting questions. Inter–caste marriage has been propositioned as a solution to the caste problem. But this resolution of the
problem finally leads us to credit that the marriage institution is untouchable. Jyoti has to come down heavily to the path of self-eradication.

The fourth chapter entitled as ‘Political Deformity of Divided Society in Ghashiram Kotwal’ presents Tendulkar’s political viewpoint regarding history and contemporary society. The present chapter explores the game of power and politics and human relations in Ghashiram Kotwal, which receives its credit more than six thousand performances. It depicts the level of a petty power–grabber, Ghashiram, as a discourse of power. Encircling the exploitation of his own daughter, whom he swaps for getting some kind of influence over his tyrants and opponents, the play fits right in multiple facets of power–relationships present in the play ranging from Maharashtra Brahman enmity (in the historical era in which the sport is ready), insider–outsider suspects, rich–poor discrepancy, and ruler–ruled mechanism.

This research has dealt with the guiles of the politics of the delegation. It describes the deployment of some innocent and industrious people who are at the height of power. Eventually towards the end these selected persons are utilized by the hook or crook only to serve the political leaders as it is presented in the play Ghashiram Kotwal. The power game ranges from the gender based prejudices and political duplicities, to caste and class divisions in his deeds. The play also establishes how a historical event costs in folk theatre could be employed to stand for the evils committed by a lecherous ruler who not only keeps out his eyes but also indirectly annoys the material. He has set up a moral degradation in the society around him and creates a retaliating monster just to cover up his devoted life.
The fifth chapter of the thesis entitled ‘Mental Deformity of Inequality of Justice in *Silence! The Court is in Session*’ deals with the similar kind of subject. *Silence! The Court is in Session* was the first major play by Tendulkar which embedded a fierce attack on the ideology of acclamation of motherhood. It also laid bare the sexual politics in patriarchal norms of family and gender relations. It has intended to depict the play in which the playwright exposes the hypocrisies of the male–dominated club.

Miss Benare, the school teacher is a political subject in which, she ferociously claims her independence as a person. It is this feeling of individualism in Benare that leads her to accept a bold step of getting pregnant with the man she loves. Of course, it does not deal only with the theme of motherhood, but it also exposes the irregular relationship of power between husband and wife in married life and also between married women and unmarried women. Mr. Kashikar’s relation with Mrs. Kashikar in the play brings out the humiliation of the typical Hindu Brahmin wife in the idealized family. It also satirizes the decent façade of middle class men such as Kashikar, Sukhatme, Ponkshe, and Karnik. It also satirizes the value they hold. They also sermonize the holiness of motherhood, but show exactly no misgiving in asking Benare to abort the fetus in her womb. So it is a play that brutally exposes the lust suspended in the minds of so called gentlemen.

The sixth chapter, Conclusion is concluded with the extended far down findings, which proves Tendulkar to be a fearless, torch exporter playwright, social crusader and bold anchorman of the society. This research is undoubtedly relevant to the study of sociology, but not completed a sociological survey.
It will not be out of the way or extreme overstatement, if the same thing is said in Tendulkar’s plays. Still today characters like Jyoti, Laxmi, Champa, Lalita Gowri and Benare are living in our society. At the same time one may notice that the male characters like Sakharam, Arun Athavale, Nana Phadnavis, Ghashiram and Professor Damle still residues in our society. The evil characters cannot be changed entirely. In present scenario, though the women are highly educated still they should be conscious and aware about the consequences which are a widespread disease in our society.

The thesis is notably narrow in scope and aimed at a few selected deformed aspects of our Indian society as offered in some of the selected and representative plays by Vijay Tendulkar.

The research tries to point out the defective lines of our Indian society which make, fraught with gender, social, political and mental deformities in all decorum. The researcher hasn't only theorized ‘Violence’ and ‘Deformity’ but also successfully used the essential theatrical devices to express the pessimistic impact on human life.

Tendulkar’s works are fertile fields of research. They offer scope for linguistic analysis, full length study of narrative technique, the women characters can also be studied through eco-critical approach.

To Sum up, Tendulkar has miraculously satirized the fakes and superciliousness of the society; and the wickedness and silliness of human beings with a survey to help a man to get over his faults. He tries to awaken people’s moral sense and creates a realization about the stains of society. He conceptualizes a fancied society, free from exploitations, and harassment, in which there is equality, freedom,
happiness and peace for everyone. Thus, Vijay Tendulkar has endeavored to wipe out the obstructive forces that stick out in the way of a hygienic growth and development of human life. It is a painful effort taken by the playwright to the artifact of a fancied society.