CHAPTER V

A COMPARATIVE STUDY OF THEMES AND TECHNIQUES IN THE PLAYS OF GIRISH KARNAD AND OF VIJAY TENDULKAR
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A comparative study of themes and techniques in plays of Girish Karnad and Vijay Tendulkar is the focus of this chapter. The plays have been selected on the notion of uniformity. Six outstanding plays of Girish Karnad, based on history, folktales and myths have been considered for this study. Outstanding six plays of the second phase of the career of Vijay Tendulkar have been selected for this study. The criterion for this selection is the compatibility with the thematic concerns. The study attempts to examine the role of power and power politics in the plays of Karnad and Tendulkar. The crux of the themes of these plays being the family relationship that includes man and woman relationship is the main focus of this study.

Tendulkar was a versatile writer. Along with plays he wrote film-scripts, novels, short stories, literature for the children, journalistic writing, translations, adaptations and essays. There are many identical themes in the plays of Karnad and Tendulkar who have Indian stage-theatre and screen world to their heart. Karnad has acted in the films which are based on the scripts of Tendulkar like ‘Manthan’, ‘Ardhasatya’ and ‘Umbaratha’. Tendulkar has translated Girish Karnad’s Tughaq into Marathi. Both the dramatists have made noteworthy contribution to the stage and have made some changes in the art of writing. They have made significant contribution to the Indian National Theatre Movement. Their plays are not based on the value of entertainment but they provoke the audience to think. They are contemporary writers and both of them share the contemporary social and national concerns of the country.
Vijay Tendulkar shows the lust, greed and violence in the lives of people using the contemporary setting and language. Karnad recalls anecdotes, parables and ideas from the forgotten conventions, scrapes and fragments of Indian history and mythology and welds them in the contemporary stories of India.

Vijay Tendulkar uses historical figures like Nana Phadnavis and Ghashiram Kotwal in his play *Ghashiram Kotwal* in order to show how the political persons like Nanas use Ghashirams like pawns and throw them away when their purpose is over. Like Nana, Aazam is in Girish Karnad’s *Tughlaq*. He is used as a pawn. Tughlaq uses Sheikh Imam-ud-din also in the same manner. In order to gain power, Ghashiram surrenders his daughter to Nana Phadnavis. Tughlaq kills his father, brother and step-mother in order to gain the power. These persons do not hesitate to use the blood relations for their greed to wield power. In both the plays power is acquired through violence. Sex, violence and greed are the main themes in the plays of Karnad and Tendulkar.

In *Yayati* the lust for youth is equivalent to power. It makes Yayati to barter his son’s youth for his old age. Yayati does not worry about the future of his son Pooru who surrenders his own youth for his own father. On the contrary Ramakant and Umakant of *Gidhade* beat their father for wealth. The human relationships are very complex in the plays of Girish Karnad as well as in the plays of Vijay Tendulkar. The self-centeredness, involvement in sexual pleasures, lust for carnal desires have given the modern man hollowness like the protagonists in the poems of T.S. Eliot and W.B. Yeats.

In the plays of Karnad and as well as in the plays of Vijay Tendulkar there is physical, psychological and sexual suppression of women. Leela Benare is seduced, first by her maternal uncle and later by Prof. Damale. Rama is victimized by her husband, Ramakant. Laxmi and Champa are victimized by their husbands. Ghashiram barters his daughter Lalita Gauri for his Kotwalship.
Kamala is bought from the skin market only for two hundred and fifty rupees. Even Sarita has been used like a puppet by her husband. Jyoti is beaten by her beloved husband though she purposely has married an untouchable. Manik in *Gidhade* is beaten by her brothers. The suppression of the women sometimes leads to their devastation and in some case death also. Leela Benare of *Shantata! Court Chalu Ahe* is ordered by the court to abort her child. Sakharam murders Champa as she has love affair with Dawood. Ramakant and Umakant beat Manik to such an extent that there is abortion. As revenge Manik ensures that Rama also aborts. In *Ghashiram Kotwal*, Lalita Gauri dies at the time of her abortion.

In the plays of Girish Karnad also there is suppression of women. Yayati is polygamous by nature and he is married with many women. His lust for youth leads Chitralekha to funeral pyre. In *Tughlaq*, his mother is speechless when her husband and son are killed by Tughlaq. The orders are given by Sultan to kill his step-mother by throwing stones. In *Naga-Mandala* Rani is rejected by her husband Appanna and the rights of a wife are given to a concubine. In *The Fire and the Rain* Vishakha is used as an instrument of experiments by her husband Paravasu and she is molested by Yavakri.

Though most of the women characters in the plays of Girish Karnad and Vijay Tendulkar are oppressed, some of them rebel against the situation to find an escape. There are women characters created by both these writers who struggle against the situation. In *Yayati*, Swarnalata and Chitralekha, though they are victimized still stick to their philosophy. Tughlaq’s step-mother, Rani of *Naga- Mandala*, Kalavati of *Tale-Danda*, Nittilai of *The Fire and the Rain* are the examples from the plays of Karnad. In the plays of Tendulkar also the women characters do not surrender to the situation. Leela Benare of *Shantata! Court Chalu Ahe*, Rama of *Gidhade*, Champa of *Sakharam Binder*, Sarita of *Kamala* and Jyoti of *Kanyadan* fight against the situation.
Family Relationship

The family concept is being destroyed day by day and this is found in the plays of Karnad and Vijay Tendulkar. In *Yayati*, as Yayati is indulged in sexual activities, his wife Devayani goes away on the very day Pooru, the son of Yayati is returning to palace with his bride, Chitralekha. Yayati loves his youth more than he loves his son. Before the family life begins Chitralekha commits suicide. Tughlaq kills his father, brother and step-mother. Padmini wants head of Devadatta and body of Kapila. Appanna locks his wife and visits the concubine regularly. Paravasu has left his wife Vishakha under the care if his father and joins his duties as the chief priest of the fire ceremony. All these examples prove that in the plays of Girish Karnad, the family concept itself is in danger.

In the plays of Vijay Tendulkar also the family relationships are complex. In *Gidhade*, brother deceives other brother, sons beat father, and brothers beat sister. The very existence of Sakharam Binder is based on the destruction of the family because Sakharam brings only those women who are deserted by their husbands. In the play *Ghashiram Kotwal* nothing is mentioned about Nana Phadnavis’ family. In the play, he is seen marrying for the seventh time. In *Kanyadan*, Arun beats his wife in order to take revenge of the treatment given to his mother by his father.

In *Tughlaq*, Tughlaq’s mother is not happy with him as he kills his father and brother during the time of Namaz. For Tughlaq, the political power is more important than family relations. His greed for power makes him to kill the religious person like Sheikh Imam-ud-din. He is involved in political power in such an extent that he remains a bachelor. His stepmother loves him and is worried all the time about the future of Tughlaq. As Najib gives wrong advice to the Sultan, she manages to poison Najib and this makes the Sultan to kill his stepmother. Tughlaq is all alone and lonely and there is nobody from his family to take his care.
In the play *Hayavadana*, Hayavadana is product of his mother’s love towards the horse. But the horse itself was a Gandharvaa, a celestial figure. The family relationship in case of Hayavadana is his mother is from this world whereas his father belongs to celestial world. When Kapila runs into jungle, it is mentioned in the play, that his parents die. But it is not found that Kapila mentioning about his parents. Even in case of Devadatta, it is referred to as he is the son of a revered Brahmin Vidyasagar. At the end of the play, Padmini wishes that after five years, her son should be send to Devadatta’s father, Vidyasagar.

In *Naga-Mandala*, Appanna maltreats his wife Rani. The marriage is taken place when Rani is a child. When she comes of age Appanna brings her at his home but does not give her the rights of a wife. After taking his bath and lunch he locks Rani and goes out to visit his concubine daily. He does not care about his wife Rani. Other family shown in the play is of Kurudavva and Kappanna. Kurudavva is mother of Kappanna and Kappanna is found taking care of his blind mother Kurudavva all the time. It is Appanna, the husband of Rani who suspects the pregnancy of Rani.

In *Tale-Danda*, the family concept is very strong except the family of Jagadeva and Bijjala, the king. The king Bijjala is not satisfied with his son Sovideva but later Sovideva beats his father and puts him in the prison. He treats his mother in the same manner. Jagadeva is not worried about his father’s illness and he has involved himself in the Sharana movement in such an extent that he cannot pay proper attention to his wife and family.

In the play *The Fire and the Rain*, the family relationships are at the complex level. Paravasu has discarded his own brother Arvasu from the Brahmin-hood as he plays a role in the play. Paravasu uses his wife’s body for the experiment and when he is tired, accepts the appointment as the chief priest and leaves his wife in his father’s care. As Raibhya makes the Brahma Rakshasa to kill Yavakri, Paravasu is disturbed. He comes from the fire
ceremony and kills his father, Raibhya and asks Arvasu to accept the crime.

In Vijay Tendulkar’s *Shantata! Court Chalu Ahe*, Leela Benare is seduced by her maternal uncle and her mother blames her for it. Mr. and Mrs. Kashikar are not happy with each other but they do not show it in the public. In the public, Mrs. Kashikar buys a bush-shirt for Mr. Kashikar whereas Mr. Kashikar buys a garland for the hair of Mrs. Kashikar. As they do not have child, they have adopted Balu as their son.

Vijay Tendulkar’s *Gidhade* presents the most distracted family. The family relationships in *Gidhade* are totally collapsed. Umakant, Ramakant, Manik and Pappa are the shellfish characters and they can do anything to others, to the family members as well as to the member of outside family for the purpose of money and property. Manik is the best example of wasted youth. In the presence of her brothers she drinks and smokes early in the morning. Her day begins with drinking and smoking. She does not hesitate to consume the contraceptive pills. Even, before her marriage she is pregnant due to her love affair with the king of Hondur. The most striking thing in the play is Umakant’s and Ramakant’s beating of Pappa. Tendulkar became successful in showing the vultures which are at the bottom of man’s mind.

In *Sakharam Binder*, Sakharam does not believe in marriage system. So he has no family but a woman on contractual base. Champa is sold by her mother to Fauzdar Shinde. Fauzdar Shinde marries Champa but then he treats her in a woeful manner. As he is suspended from his services, he wants his wife should earn money by prostitution.

In *Ghashiram Kotwal*, Ghashiram sells his own daughter for the Kotwalship of Poona. Nothing is mentioned in the play about the reactions of Ghashiram’s wife. At the same time, nothing is mentioned about Nana’s wives. The wives of Nana are used by him for his lust only.

In *Kamala*, up to the arrival of Kamala, Sarita is a very happy wife. But the arrival of Kamala makes Sarita aware of her conditions and she comes to
know that she is no more than a slave to her husband, Jaisingh Jadhav.

In *Kanyadan*, Devalalikar family is very happy. Everyone is given the freedom to think and accordingly to act. It is the decision of Jyoti to marry Arun. As the father and mother of Jyoti are involved in social services they cannot stop the marriage. Nath willingly and Seva unwillingly accept the decision of Jyoti to marry with Arun. Nath treats his children like good friends but the marriage brings tragedy to Jyoti and consequently to Devalalikar family. After marriage, Arun starts behaving in a savage manner with Jyoti and due to the inhuman treatment of Arun, Jyoti suffers a lot.

In Vijay Tendulkar’s plays the family relationships are in danger. The love in between parents and children is being decreased day by day. Comparing to Girish Karnad, the family relationship in the plays of Vijay Tendulkar is more based on money – oriented. Pooru sacrifices his youth for his father Yayati in the play *Yayati*, whereas in *Gidhade*, Umakant, Ramakant and Manik beat their father for money. In *Hayavadana*, the friendship of Kapila and Devadatta is so close that they are ready to sacrifice their lives for the friendship. But in *Gidhade*, Pappa Hari Pitale deceives his own brother Sakharam. Though there are differences in family relationships, there are similarities also. For power, the Sultan kills his family members in *Tughlaq*. In *Ghashiram Kotwal*, Ghashiram exchanges his daughter for power. In *Tale-Danda*, Basavanna dreams of a society indifference of caste and religion and same are the thoughts of Yadunath Devalalikar of *Kanyadan*.

**Sexual Relationships**

In the plays of Girish Karnad and Vijay Tendulkar there is a focus on the sexual relationships. The exposure to sex and carnal instincts is one of the major characteristics of the plays of Girish Karnad and Vijay Tendulkar. In fact Vijay Tendulkar became a controversial playwright because of the explicit portrayal of sex in his plays. The sexual relationship of the modern man is very complex. Women suffer due to the exploitation in the hands of men
because men in their life look at sexual pleasures as their revenge to their own exploitation. According to anthropologists, man is polygamous by nature. Polygamy and Polyandry are reflected in Girish Karnad’s *Yayati, Hayavadana, Naga-Mandala* and *The Fire and the Rain*. Yayati is married to Devayani, yet he is interested in sexual relationship with Sharmishtha, a Rakshasa woman. Padmini of *Hayavadana* is interested in both, Devadatta and Kapila. In *Naga-Mandala*, Appanna is married with Rani but for sexual pleasures he visits his concubine. In *The Fire and the Rain*, Vishakha is married to Paravasu but she is seduced by Yavakri, her former lover.

In the plays of Vijay Tendulkar, the sex is dealt in a sharpened manner. Though both playwrights are realistic in their style it is observed that while Vijay Tendulkar presents reality regarding in its form Karnad presents it in a sugar-coated form. In *Shantata! Court Chalu Ahe*, Benare is molested by her maternal uncle and when he is asked to marry Leela Benare he avoids the responsibility in the name of customs. Tendulkar’s male characters are self-centered and they are custom conscious only when it helps them. In Hindu custom no marriage takes place in between a niece and maternal uncle. On the contrary, it is the duty of maternal uncle to perform Kanyadan in marriage ceremony. Benare falls in love with her maternal uncle in her teen-age when she is not aware of the consequences of sexual pleasures. Even Benare’s mother scolds her for the illicit relationship. Later Benare loves Prof. Damale who is already married and has four children also. She loves Prof. Damale whom she regards as an intellectual God but this God makes her pregnant and runs away from his responsibility. In *Gidhade*, Rama can’t be a mother of Ramakant’s child as he has become an impotent due to excessive drinking. So Rama chooses Rajaninath who is her well-wisher and a passionate lover for getting a child. Manik has sexual relationship with many men. She loves the King of Hondur who has recently lost his wife, only for the sake of money. He is her fourth lover. While Rama’s adultery is for the fulfillment of her passions
because she is treated ruthlessly by her husband, Manik strays out only for the sake of earning money.

The success of *Sakharam Binder* is due to the sexual relationships which Vijay Tendulkar had shown in the play. Sakharam does not believe in the marriage system and he brings home the women who are deserted by her husbands. Whereas Laxmi is his seventh woman Champa is eighth. Sakharam brings women to his home; uses them as his wives for a year or two and when he is fed up with them, he deserts them once again. Laxmi is deserted by her husband because of her infertility. When Sakharam is tired of Laxmi, he makes her quit the home. Champa has been bought by Fauzdar Shinde from her mother but he tortures her physically and sexually to such an extent that she rebels against him, beats him and runs away. Sakharam brings Champa to his home as his eighth woman. At the beginning she does not allow Sakharam to come near but at last she surrenders herself to Sakharam’s instincts. Champa has sexual relation with Dawood also which leads her to her death. Sakharam has sexual relations with many women but he expects that the woman should be faithful to him when she lives with him. Once the bond is over both, Sakharam and his women are free to do anything. The very marriage system is questioned by Tendulkar in *Sakharam Binder*.

In *Ghashiram Kotwal*, Nana Phadnavis is shown as a lusty person. Though he is on the verge of old age, he is sexually attracted towards the beauty of Lalita Gauri. He is in the habit of visiting Bavannakhani, the red light area, and visits Gulabi for his sexual itch. Nana’s sexual relationship with Lalita Gauri makes her pregnant and her pregnancy leads her to the death. In *Kamala*, the titular heroine of the play is bought by a journalist named Jaisingh Jadhav. She is bought from the skin market where the price of a woman is based on how much sexually attractive she is. In the market, no one pays attention to Kamala due to her unattractive appearance. Jaisingh buys her because she is a dirt-cheap.
Rani of *Naga-Mandala* and Leela Benare of *Shantata! Court Chalu Ahe* commit adultery but the justice given to them is not the same. Both are put in the court of society. Rani is asked to undergo a snake ordeal and it transforms her to a Goddess and she is allowed to give birth to her child but Leela Benare is asked to undergo an abortion. Padmini of *Hayavadana* becomes successful in getting Devadatta’s head and Kapila’s body but she is neither blamed by Devadatta nor by Kapila for the mistake she has committed. Manik of *Gidhade* is beaten and punished by her brothers. Rani and Padmini give birth to their children whereas Leela Benare is asked to undergo abortion. Abortions of Rama, Manik and Lalita Gauri take place.

Girish Karnad’s use of myths in his plays is to his advantage because in mythological stories there is a license to polygamy. Nobody blames Dasharatha of the *Ramayana* for his three wives. But when it comes to modern age, the practices like polygamy and polyandry are blamed and cursed by the social critics. Marriage is the stamp of the society on sexual relationship in between a man and a woman. But the very marriage system is questioned by Vijay Tendulkar in his plays.

Though Tendulkar puts a question mark to the marriage system in his plays, it is also true that marriage gives social respect as well as security to a woman. Mrs. Kashikar of *Shantata! Court Chalu Ahe* gets security whereas life of Leela Benare is insecure due to her singleness. In *Sakharam Binder*, the abandoned and deserted women find the support in a male partner like Sakharam.

In the plays of Girish Karnad as well as in the plays of Vijay Tendulkar the sexual crime is committed by men as well as women. But in Vijay Tendulkar’s plays, particularly the women are punished severely whereas in Girish Karnad’s plays the punishment to gullible women is either blunt or they are rewarded. Leela Benare of *Shantata*, Rama and Manik of *Gidhade*, Champa of *Sakharam Binder* commit adultery. In case of Leela Benare, Manik
and Rama, they undergo an abortion and Champa is murdered by Sakharam. In case of Girish Karnad’s plays Padmini of *Hayavadana* likes Devadatta as well as Kapila. She craves for the combination and she gets it. Even the whim of Hayavadana’s mother is completed. Rani of *Naga-Mandala*, after her snake-ordeal, is worshipped by her husband and by the society. Yayati and Sharmistha are not punished but they are allowed to get married. Yayati is cursed with the old age but not sentenced to death like Champa of *Sakharam Binder*. There are plenty of instances extra-marital sexual relationships in the plays of Girish Karnad as well as those of Vijay Tendulkar. The notable difference between these playwrights’ treatment to this issue is that while these instances lead to a lot of bloodshed in the plays of Vijay Tendulkar there is less violence except in *Tughlaq* in the plays of Karnad. It doesn’t mean that there is no violence in the plays Girish Karnad.

Girish Karnad is a great bureaucrat who actually wanted to be an English poet but surprisingly he found himself writing plays in Kannada. Indian classical and folk theatre is at the centre in his plays. He is also aware of the limitations of Marxism and he shares the disillusionment of modern Indian intelligentsia. Like Vijay Tendulkar, he is disillusioned about the conventional solutions including the solutions provided by the Marxian to various kinds of problems. Girish Karnad’s *Nag-Mandala* and Vijay Tendulkar’s *Shantata! Court Chalu Ahe* present a trial scene in which an innocent woman is accused of adultery while the adultery of male culprits is neglected. Tendulkar does not bother about the consequence of writing the plays. He writes for himself. Girish Karnad keeps in his mind the reactions of his audience while writing his plays. While Girish Karnad’s plays are more acceptable to the stage, Tendulkar’s plays are more controversial and they created bitter reactions. Karnad uses myth and history to sugar coat the bitter realities of life. Rani of Girish Karnad’s *Nag-Mandal* is more acceptable than Benare of Tendulkar’s *Shantata! Court Chalu Ahe*. Both these characters are
equally innocent. Same is the case with Karnad’s Padmini of *Hayavadana* and Tendulkar’s Champa of *Sakharam Binder*. Though both of them commit adultery, Padmini is less offensive than Champa. When Babari-Masjid was demolished Karnad commented on it in his play *Tale-Danda* and the result was that the RSS volunteers pelted his house. In a similar way the Brahmin community in Poona pelted Tendulkar’s house when *Ghashiram Kotwal* was staged there.

Vijay Tendulkar’s *Ghashiram Kotwal* can be compared to Girish Karnad’s *Tughlaq*. Ghashiram is a persecutor while *Tughlaq* is a rescuer. The former sends his daughter to buy power as a Kotwal of Poona to persecute the people whereas the latter gets his father and brother killed in a contrived accident to get power as the emperor of India to rescue his people through his reforms.

The structuralists, poststructuralists, and postmodernists interrogated all human ideas and ideals in the late twentieth century. It is characteristic feature of the intellectual dynamism of that century. Though the through going interrogative spirit is an essential aspect of all humanistic thought, these theorists are perceived as anti-humanists. Thus, though the course of humanism displays often conflicting and contradictory views, all of them are concerned with the existence of man in this universe and the pertaining questions in his life.

In *Shantata! Court Chalu Ahe*, Vijay Tendulkar has used the technique of ‘play within a play’. Girish Karnad while writing *Yayati, Naga- Mandala, The Fire and the Rain* uses the technique of ‘story-within-a-story’ device.

Despite their mythical and historical origin, Karnad’s characters are essentially human. There is a free play of human and superhuman elements. They grow up in the shadow of basic human passions while interacting with gods and goddesses. With all their traditional features, they love each other, hate each other and avenge upon each other while remaining human all the
time. Men appear as fathers, sons, brothers, adopted brothers and cousins. Almost every relationship catches the eye of the playwright but man-woman relationships are given a special attention.

Vijay Tendulkar, Girish Karnad, Badal Sircar and Mohan Rakesh brought drastic change in Indian theatre. Before Tendulkar, the Marathi theatre was involved in sentimentality and family was always on the background of all events in human life. Vijay Tendulkar changed this picture. He did various experiments with the theatre and the theatrical form. He took the Marathi drama out of the shackles of the middle class sentimentality. He was associated with theatre and film personalities like Girish Karnad, Mrinal Sen, Shyam Benegal, Satyadev Dubey, Vijaya Mehta, Govind Nihlani, Kumar Sahani, Mani Kaul, Ketan Mehta, Jabbar Patel, Kamalakar Sarang, Shriram Lagoo and Nilu Phule. He took Marathi drama overseas. Tendulkar has described his plays to be about reality surrounding him.

“I write to express my concerns, vis-a-vis my reality. The human conditions as I perceive it”. (Tendulkar IV) As Tendulkar comes from a middle class family, he has seen the life very closely.

Yayati and The Fire and the Rain are mythical plays, Tughlaq and Tale-Danda are historical plays whereas Naga-Mandal and Hayavadana are based on tales drawn from written and oral traditions. Tughlaq attains to highlight the gap between the dreams and deeds. The play Tale-Danda presents more gruesome aspects of Indian history. It is based on the life of Saint Basavanna who imagined the casteless society. The character of Basavanna can be compared with Yadunath Devalalikar of Kanyadan. Both of them imagine that if a casteless society emerges the world will turn into a heaven.

Politics in India has always been caste politics. The play Tale-Danda offers adequate scope for Karnad to explore the caste-politics. Tendulkar’s Kanyadan is also based on caste politics. Even Tendulkar’s Ghashiram Kotwal comments on the caste system in India.
Naga- Mandala and Hayavadana fall under one group as they deal with theme of women’s freedom. Tendulkar’s Shantata! Court Chalu Ahe and Kamala deal with women’s identity and their freedom. The fullest expression to the women’s innermost feeling is given in Hayavadana through Padmini. A man can keep as many wives or mistresses as he likes. But a woman is not allowed. Does it mean that a woman does not have a desire for multiple husbands? Karnad acknowledges that a woman has her desire but cannot live like a Draupadi in the contemporary society.

“In Karnad’s dramatic world, mother and son can have sexual attraction between them (Tughlaq), wife can go outside the institution of marriage if her husband is physically weak (Hayavadana); and a married woman can offer herself to her old lover if her husband stays away from her for a long time. (The Fire and the Rain)” (L. S. Gill 21)

In Karnad’s plays the mask of Ganesha is brought on the stage and Pooja is done. It happens in the style of Yakshagana, Bhagavatha is the chorus and he sings verses in praise of Ganesha accompanied by his musicians. In Yakshagana the God is never impersonated.

In Ghashiram Kotwal the impersonated Lord Ganesha and Goddess like Lakshmi and Saraswati enter on the stage and dance.

Karnad’s major concern is with the psychological thesis of the modern man. His protagonists always suffer and the root cause of their suffering is the complexity of human relationships. This complexity is boosted by the socio-religious institutions. The intricate relationships are responsible for alienation of these characters. Karnad’s characters are alienated from themselves and from the people around them. They try to put an end to inner isolation which pervades in themselves but most of the time they fell to do so. In the complex relationships love and sex are of similar importance.

“Conflict is an ingredient of all drama but Karnad is more probes to it. In each play the dramatic plot shows a tussle between two forces
reflecting the playwright’s complex thinking.” (L.S. Gill 21)

What Karnad projects through his plays, especially *Tughlaq, Hayavadana, Naga-Mandala, Tale-Danda* and *The Fire and the Rain*, is that human aspirations lead to inhuman desperations. Yayati, Tughlaq, Hayavadana, Padmini, Rani, Basavanna, Bijjala, Jagadeva, Arvasu, Nittilai, Yavakri and Vishakha are characters as well as situations depicting the road from beautiful imagination to harsh reality. Both in the inner and outer world man is ridden with psychological and social limitations.

“Being a thorough going humanist, Karnad suggests that the transcendence is possible only in immanence and believes that the generous acceptance of the tantalizing reality will be meaningful, even if the world remains terribly incomprehensible and inexplicable.” (P. Dhanavel 35)

**Power Politics and Political Power**

Power politics and political power are at the centre in the plays of Girish Karnad and Vijay Tendulkar. There is the politics of power and the constant and human relationship is demonstrated in the plays of Girish Karnad and Vijay Tendulkar through gender. The plays of both the writers focus directly on the position of women in a patriarchal society. In patriarchy power lies in the hands of men. Women grieve, they suffer but they do not act unless it is motivated by men. In Girish Karnad’s plays the female characters are victims of power even though they belong to different socio-economic backgrounds, two of them are defeated mothers who must weep over their lost sons; both remain nameless. The Sultan’s stepmother is worried about the Sultan too much. The Sultan is horrified by her complicity in the killing of his advisor and she is punished by the Sultan and she is stoned to death. The main reason of the murder of the Sultan’s advisor is not her love for the Sultan but her lust for power, the power over the Sultan.

**Power Politics and Caste System in India**

Girish Karnad and Vijay Tendulkar, both of them belong to India and as
the power politics in India is based on the class and caste distinction it is inevitable that it should be reflected in their plays.

In Girish Karnad’s *Yayati*, Sharmistha is treated as a slave by Devayani as she belongs to the Rakshasa community. Even Sharmistha’s father has told her to be the slave of Devayani. When the blouses are exchanged Devayani is very furious and she abuses Sharmistha and passes staunch comments that no one can uplift one’s status by wearing the clothes of others. The violent behaviour and the treatment of Devayani make Sharmistha to take revenge on her.

In *Tughlaq*, the Sultan has intermingled politics with the religion. He has given the orders that every Muslim should pray Namaz for five times daily. He wants that in his sovereignty the Muslims and Hindus are to be treated at equal level. He has stopped incriminating the Hindus the age old Jiziya tax.

In the play *Hayavadana*, Devadatta and Padmini belong to Brahmin community whereas Kapila a son of Lohita is a blacksmith. Being belonging to subordinate community, he serves Devadatta and Padmini. Though he is friend of Devadatta, he accepts that he is inferior to him and commences all the actions which are told to him by Devadatta and Padmini.

In the play *Tale-Danda*, the class-discrepancy and caste-discrepancy is at centre. When ‘Mandal Commission’ published its reports a lot of student’s agitation took place. In addition to that after the Babari Mosque issue the secularism in India was in danger and Karnad wrote *Tale-Danda* on this background. Basavanna, the protagonist of *Tale-Danda* tries to establish a movement and a new sect Lingayatism in which he expects that the people from all the communities should encompass and participate. The movement becomes a success and a marriage in between a Brahmin girl and a cobbler boy takes place. But due to this marriage conformist and orthodox minded people like Sovideva (King Bijnala’s son), Manchanna Kramita and Damodara
Bhatt oppose the movement. Sovideva gives orders to overwhelm the movement of Sharanas.

In the play, *The Fire and the Rain*, the caste system is also focused on by Girish Karnad. Arvasu is in fond of performing the dramatic activities. But he is not allowed by his brother Paravasu. It is assumed that only the persons belonging to lower caste community should participate in dramatic activities. In the prologue to *The Fire and the Rain*, the actor-manager requests Paravasu to perform the play but he is in short of an actor. He tells Paravasu that the sons of the Bharata were the First actors in the history of theatre. They were Brahmin but lost their caste because of their profession. Arvasu the protagonist of the play loves a hunter girl Nittilai but the marriage does not take place. Nittilai is made to marry a boy from her community. When Nittilai runs away with Arvasu, she is killed by Nittilai’s brother and husband. A very big fire ceremony is organized for rains but only Brahmins are allowed to enter to the court of the fire.

In Tendulkar’s plays also the class-distinction and caste-distinction is focused on. In *Gidhade*, Jagannath the gardener is trampled by Ramakant as he demands his salary.

In *Sakharam Binder*, Laxmi does not allow Dawood, a Muslim friend of Sakharam to take part in the aarti of Lord Ganesha. Sakharam dislikes this and he blows Laxmi with his belt. For Sakharam, the class distinction and caste distinction do not matter because he does not dillydally to share a chillum with his Muslim friend Dawood. Nevertheless he does not ask any woman about her caste to which he brings his home on contractual basis.

In the play *Ghashiram Kotwal*, the power is in the hands of Brahmins of Poona. In the reign of the Brahmins a poor Brahman who comes from outside is suppressed. The insiders treat outsiders as if they are their slaves. The only non-Brahmin character in the play is the dancer woman Gulabi.

In the play *Kamala*, Kamala is bought by Jaisingh Jadhav from the skin
market of Luhardaga. Kamala belongs to adivasi community. She is used by Jaisingh Jadhav just a ladder to his success and is thrown away in an asylum when his purpose is over.

The most controversial play of Tendulkar regarding the caste system in India is his *Kanyadan*. A daughter of a Brahmin social reformist marries a Mahar boy and the things become very complex. Arun Athawale, the husband of Jyoti, though educated is unemployed. He has seen how his father used to drink and beat his mother in his childhood. He has also seen the poverty and the consequences for poverty right from his childhood. It has turned him into an angry young man and he wants to put the whole world on the fire. The violent thoughts of this untouchable boy are the results of the inhuman treatment given by the upper class society to the untouchable’s years to years. But the treatment given to Jyoti by Arun Athawale is also inherent. One cannot advocate and support the behaviour of Arun Athawale.

In the plays of Girish Karnad and Vijay Tendulkar, sometimes the suppressed people accept the age old tradition but in some of the plays they react and oppose the caste system. In *Yayati*, Sharmistha takes revenge on Devayani by throwing Devayani into the well and later by molesting her husband Yayati. In *Tale-Danda*, the people from Brahmin community as well as from cobbler community join the movement. A Brahmin girl is ready to accept a cobbler boy as her life-partner. In *The Fire and the Rain*, Arvasu is ready to accept a hunter girl as his wife. Nittilai does not worry about the rules and regulations of her community and she runs away with Arvasu leaving her husband behind. In Vijay Tendulkar’s *Ghashiram Kotwal*, Ghashiram takes revenge on the Brahmins of Poona as he is suppressed by them. In *Kanyadan* Arun Athawale takes revenge on the Brahmin community by suppressing his wife Jyoti.

Both of the playwrights are great humanists because they want an ideal society beyond the caste, creed, religion and the gender of the person.
They are of the opinion that everyone should be treated equally on the human ground. Girish Karnad’s Tughlaq and Basavanna and Vijay Tendulkar’s Nath Devalalikar are the representatives of this ideal society.

In power politics as the role of gender and caste is important same is the case with political power.

**Political Power**

Girish Karnad’s *Yayati, Tughlaq, Tale-Danda and The Fire and the Rain* are based on political power. Yayati uses his political power in molesting a beautiful woman like Sharmistha. Being cursed by Shukracharya, by using his political power he wishes to exchange his old age to a young man from his subjects. But he fails to do so and unluckily his son Pooru exchanges it.

In the play *Tughlaq*, the Sultan uses his political power to establish a new society where Muslims and Hindus are treated equally but he fails. In order to achieve the political power, he murders his father and brother and after gaining political power he kills those persons who create obstacles in his rule. His decisions like shifting the capital from Delhi to Daulatabad and introduction of silver currency are but total failure.

In *Tale-Danda*, Bijjala uses his political power to support the movement of Basavanna whereas Sovideva, Bijjala’s son uses the power to crush down the movement. He forcefully seizes the crown of the Kingdom from his father and put the king and queen in the prison. By using his political power, he punishes severely the persons involved in the inter-caste marriage of Sheelvant and Kalavati.

In *The Fire and the Rain*, Paravasu the main priest of the fire ceremony has got the political power. By using his political power, he kills his father and makes Arvasu to accept the offence on his own and he maltreats everyone, even his wife Vishakha. Yavakri is not happy with decision of the King as he has shouldered the responsibility of the Fire ceremony to Paravasu.

Tendulkar’s *Ghashiram Kotwal* is the best example in which political
power is at the centre of the play. At the beginning Nana Phadnavis is the centre of political power and with it he behaves as he likes. But it is Ghashiram to whom Nana gives the political power through Kotwalship. As Ghashiram becomes the Kotwal he starts taking revenge. In *Ghashiram Kotwal*, the political power is used not for the upliftment of the society but for suppressing the society and for the fulfillment of revenge motto. The play exposes that the power corrupts if it goes in hands of a scornful person.

In *Kamala*, Jaisingh Jadhav buys an adivasi woman to prove that the women can be bought and sold in the skin market. But after the press-conference, Jaisingh is dismissed from his job because the persons who have political power are involved in the skin market. They force the master of Jaisingh to dismiss him from the job. Among all the discussed plays only Tughlaq wants to utilize his political power for the upliftment of the poor and for building the ideal society in which the people of all the communities treated in the equal manner. Otherwise all the remaining political powered persons in the selected plays use it for their own sake.

**Violence**

Violence is part and parcel of plays of Girish Karnad as well as those of Vijay Tendulkar. The division of the Indian society into various castes and creeds, the injustice done to the lower class people, suppression of the poor, revenge motif, lust for power, lust for youth and ex-marital relationship are some of the basic causes of violence in the plays of Girish Karnad and Vijay Tendulkar. In *Yayati*, Sharmistha is disturbed with the comments of Devayani because she mentions Sharmistha’s caste and origin. The violent Sharmistha takes Devayani to a well and throws her inside. Devayani’s marriage with Yayati disturbs Sharmistha psychologically and she takes the revenge on Devayani by seducing Yayati. Psychological disturbance and disorder makes Sharmistha to commit a sin of seduction. Devayani is disturbed by Sharmistha’s behavior and as revenge she requests her father to curse Yayati.
Chitralekha dies due to her no fault. It is Pooru’s acceptance of his father’s old age makes him and his wife victim of the fate. It is the greed of Yayati and sexual behavior of Sharmistha create the situations which are violent.

There are more violent actions in the play *Tughlaq* than the play *Yayati*. The play is packed with intrigues, maneuvers, machinations, butchery, terrible murders and horror. There is a long chain of dishonesty, treachery, betrayal and violence. Sheikh Imam-ud-din, Ain-ul-Mulk, Sihab-ud-din, the Sultan’s stepmother, Najib, the Sultan’s father and brother are the major characters who die during the play on and off the stage. His kingdom is transferred into a kitchen of death and he becomes the lord of skin. In the play *Tughlaq* religion is intermingled with the power politics and when the violence comes at the religious level it is more precarious and a lot of carnage is there. The mad decision of shifting the capital from Delhi to Daulatabad with its subject gives a lot of scope to the violence the rogues like Aziz and Aazam become successful in killing Ghiyas-up-din. While writing the play *Tughlaq* Karnad has studied the historical references and used them freely in the play *Tughlaq*.

The violence in *Hayavadana* is based on sacrifice. In Indian mythology violence is at the base because for the establishment of civilizations the struggle is necessary. Hayavadana himself wants freedom from his horse head. Devadatta promises to sacrifice his head and hands and he becomes successful in surrendering his head. Kapila sacrifices his head because Devadatta has sacrificed. Due to Padmini both the characters become alive but at last they have to die. The violence in *Hayavadana* is based on superstitious nature of Indian people.

The play *Tale-Danda* is based on the movement of Sharans and Lingayatism. Any social movement and every revolution need bloodshed and in *Tale-Danda*, a lot of bloodshed takes place. The very title of the play is based on violence. A revolutionary marriage of a Brahmin sharan girl and a cobbler sharan boy is the main reason behind the violence in *Tale-Danda*. 
Sovideva’s craving for power and his orthodox thoughts about the caste system make him to commit violence in *Tale-Danda*.

In *Naga-Mandala*, Appanna is a typical husband who beats Rani for trifling reasons and when he goes out locks Rani inside. Naga kills dog and mongoose but he has scars on his body. It is the need of the story that Naga should die and it happens in the play.

In *The Fire and the Rain* a lot of bloodshed is there. Nittilai, Yavakri, Raibhya are the chief characters who have to lose their lives. Nittilai is killed by her husband and brother whereas Yavakri is killed by Brahma Rakshasa on the orders of Raibhya. Yavakri’s death is the result of his seduction of Vishakha. Raibhya is killed by his own son Paravasu.

In Tendulkar’s plays, sex, violence and power politics is at the centre. In *Shantata! Court Chalu Ahe*, there is a lot of verbal violence. At the very entry of Leela Benare her finger is injured due to the hinges of the door. She is made the culprit and a case of infanticide is filed against her. In the play within the play she is victimized and tortured in such an extent that she tries to run away from the room but the door is bolted from the outside. Her condition is like an injured bird whose feathers are taken away compellingly. The remaining characters enjoy the victimization, helplessness and powerlessness of Leela Benare. The human instinct of violence makes the remaining characters happy to see how a poor helpless character like Leela Benare is trying to escape from the clutches in which she is put. At last she is sentenced to undertake the abortion which is the most violent act of the play.

The play *Gidhade* is full of violence and the violence is at various levels. It is physical, sexual, verbal and psychological. The title of the play itself suggests that the characters in the play would behave like vultures and the same thing happens in the play. Except Rama and Rajaninath, the behavior of all the characters is very close to the vultures. Jagannath, the gardner is beaten by Ramakant as he demands his salary. Sakaram uncle is made to run
away as he demands his share in the property. Ramakant and Umakant including Manik beat their father for money which he has kept in a secret account. Ramakant and Umakant beat their sister Manik and Manik puts ashes on the womb of Rama so that she should undergo an abortion are the incidents of violence in *Gidhade*. The very atmosphere of the play has been made gloomy purposely to add something to the violence of the play.

In the play *Ghashiram Kotwal*, violence occurs as Ghashiram takes revenge against the treatment given to him by Nana and Brahmins of Poona. After obtaining Kotwalship, Ghashiram turns into a savage and victimizes the Brahmins of Poona. But his beloved daughter, Lalita Gauri dies during her abortion and at last Ghashiram is killed by the Brahmins of Poona. Ghashiram is the victim of power politics.

In *Sakharam Binder*, Laxmi is beaten by Sakhraram with his belt. Champa beats and kicks her husband Fauzdar Shinde. When Laxmi returns to Sakhraram from her nephew and once again she is beaten by Sakhraram. The most violent action in the play *Sakharam Binder* is Sakhraram murders Champa. The sexual relationship of Champa with Sakhraram's friend Dawood leads Champa to her death.

In *Kamala* Jaisingh buys Kamala from the flesh market of Luhardaga and presents her in a press conference in tattered clothes is an incident of violence. In the press conference Kamala feels embarrassed and uncomfortable. Jaisingh uses Kamala to serve his purpose and throws her away in the asylum. He exploits even his wife Sarita physically as well as psychologically.

In the play *Kanyadan*, there is physical as well as psychological violence. The behavior as well as thoughts of Arun is violent and he wants to set fire to the whole world. He wants to drink up the blood of high caste society. Arun’s violent thoughts are the product of age old injustice done to the dalits by the upper class community. He narrates how his mother was
beaten inhumanly by his father and in the same way he starts beating his wife Jyoti. His beating of Jyoti is his revenge against the injustice done to him.

Though violence is integral part of the human life, in Tendulkar’s plays it is put at the centre. The close study of Tendulkar’s play made Atul Pethe to prepare a film ‘Tendulkar and Violence’. (तेंडुलकर आणि हिंसा)
Techniques

Use of Myth

Girish Karnad uses mythical characters and mythology in his plays whereas Vijay Tendulkar takes characters and situations from the real life. Girish Karnad in his *Yayati*, *Hayavadana* and *The Fire and the Rain* takes the characters from Indian mythology. Whereas in *Naga-Mandala* he uses the folk-tale which he has heard from his friend A. K. Ramanujan. While writing *Tughlaq* and *Tale-Danda* he uses historical characters. Though the plots and characters are derived from Indian mythology and history, they are directly concerned with the present situations. Vijay Tendulkar in his *Ghashiram Kotwal* takes the plot and characters from history but he also comments on the contemporary situations through it. The plays *Shantata! Court Chalu Ahe* and *Kamala* are based on the real life incidents. Even his *Sakharam Binder* is based on a person to whom he met in Wai Dist. Satara. It is said by many critics that his *Kanyadan* is based on the life of revolutionary dalit poet Namdeo Dhasal. As the sources of plots and characters of both the writers are different yet there are many similarities. Both the writers hate casteism and class distinction in Indian society and comment bitterly on the existing situation. Both the writers, through their protagonist have tried to put forth the philosophy of secularism through their plays.

Plot

The plots of both the writers are neatly built. In no way both the writers follow the rules of Aristotle in case of their plots. In Karnad’s plays, though the plots are based on Indian mythology, in many ways, they comment on contemporary situations. Even in case of language, Karnad’s plays are contemporary. The plots of the plays of Tendulkar are based on the real life incidents.
Action

Both the playwrights use action in proper way while writing the plays. In the play *Yayati*, Girish Karnad puts the titular hero at the centre and all the actions in the play move around him. In *Tughlaq*, the actions of the play are based on the political theology of the Sultan. Through the actions it is proved how the decisions taken by the Sultan are wrong and are almost mad. In the play, *Hayavadana*, there are two centers of actions, one is Hayavadana and the other is Padmini. At the end of the play, Hayavadana turns into a total horse whereas Padmini, Devadatta and Kapila have to die. The play *Naga-Mandala* moves around the love in between Naga and Rani. The actions of the characters like Appanna, Kurudavva and Kappanna are also significant and they assist to lead the action ahead. Rani’s behaviour is controlled by Kurudavva who gives the root which Rani uses to make Appanna to fell in love with her. But she has to put it in the ant hill. At the end of the play Naga is to survive through the hair of Rani. The play *Tale-Danda* is based on the Sharana movement of Basavanna and all the actions of the play are concerned with the movement. The marriage of the Brahmin girl with a cobbler boy is the result of Basavanna’s movement and the cause of operations which the people face later on. In the play *The Fire and the Rain*, the actions of play move around Yavakri, Arvasu and Paravasu. Even the love relationship in between Arvasu and Nittilai help the action of the play.

The actions in Girish Karnad’s *Yayati, Hayavadana, Naga-Mandala* and *The Fire and the Rain* are inspired by or adapted from either folk-theatre or folk-tales of Karnataka. The actions in these plays fulfill the need of the plays. In Karnad’s plays though the unity of action is not followed, his plots are not over-crowded with the actions.

In Vijay Tendulkar’s *Shantata! Court Chalu Ahe*, the mock trial leads the action to present and past of Leela Benare. The technique of play within the play helps the writer to show the actions which have taken place in the past
life of Leela Benare. The play *Gidhade* is full of violent actions which take the characters to the vulture’s level. But in all these actions there is uniformity which makes the play effective. In the play, *Sakharam Binder* the actions begin with Laxmi’s arrival at Sakharam’s home and the play ends with Champa’s death. In between these two actions many actions are intermingled, such as Sakharam’s beating of Laxmi, Laxmi’s going away to Amalner to stay with her nephew, Champa’s entry into Sakharam’s home and life, Champa’s beating to her husband; are all the actions related to the central character Sakharam Binder. The play *Ghashiram Kotwal* is also full of actions. The play observes the folk-theatre form and it is turned almost into a musical. It is the combination of Tamasha, Khele and Dashavatar. The actions in the play are form oriented. The insult of Ghashiram and his going to jail for the theft which he has not committed turns Ghashiram into a monster. And as avenge, he treats the Brahmans of Poona in a violent manner. The atrocities done to Ghashiram are the cause of his treatment to the Poona subjects after gaining the kotwalship. In Vijay Tendulkar’s *Kamala*, the actions are oriented towards the representation of oppression of women in male dominated society. Jaisingh’s buying of Kamala and his presentation of Kamala in press-conference, his dismissal from his job, indicate how power matters and the powerless are harassed. Vijay Tendulkar’s *Kanyadan* is a play based on caste system in India. Nath Devalalikar, a reformist, wants to eradicate untouchability and class-distinction from the society but he fails. Arun as revenge oppresses his wife Jyoti and at last Jyoti wants her father not to interfere in her relationship with her husband, and as she has accepted him as her husband it is her responsibility to be loyal with him. The actions reflected in the plays of Tendulkar are based on the real life incidents so they appeal more directly to the heads and hearts of the readers.

**Women Characters**

In the play *Yayati*, the women like Chitralekha and Swarnalata suffer due
to male power. Swarnalata’s husband suspects her chastity and he himself is indulged in drinking and womanizing. When Swarnalata tells him that she is seduced by her teacher, her husband leaves her and escapes somewhere else. Chitralekha, having no fault of hers, has either to accept the old husband or to end the life. She accepts the second alternative.

In Tale-Danda Savitri is victim of male-dominated society. She has to wait for her husband’s return as he is involved in ‘Sharana Movement’.

In Naga-Mandala, Rani is victimized by her husband, Appanna. The play raises feminist issues like child marriage, exploitation of wife at the hands of husband, double standards of the Indian society as well as of the law operating in it. It exposes effectively the hollowness and injustice of patriarchal family system. The main plot moves around a feminist oriented issue i.e. the emancipation of a bride Rani from her husband Appanna. The marriage takes place at a very early age and when Rani becomes young she has been taken by Appanna to his house. But Appanna has an illicit relationship with a concubine and even after his marriage with Rani he continues with it. The very appearance of Rani is neglected by her husband. She is made to live all alone in his house. He comes to his house for his bath and lunch and then goes out after locking the door from outside. Rani is victimized for no fault of hers. After Rani’s pregnancy she has to prove her chastity and has to undergo a snake-ordeal and she is put to trial as Seeta in the Ramayana. But no one questions Appanna for his extra marital relationship with a harlot. No one asks him why he has not given the rights of a wife to Rani.

In the play The Fire and the Rain, Vishakha is left behind by her husband Paravasu when he goes to attend the fire ceremony as the chief-priest. Vishakha has to take care of her father-in-law Raibhya and brother-in-law Arvasu. When Yavakri comes back after getting the universal knowledge, he seduces Vishakha. Paravasu uses the body of Vishakha in order to Search
for something mystical and spiritual. Vishakha tells to Yavakri “......... He used my body, and his own body, like an experimenter, an explorer. As instrument in a search. Search for what? I never know. But I knew he knew. Nothing was too shameful. Too degrading even too painful. Shame died in me. And I yielded. I let my body be turned inside out as he did his own. I had a sense he was leading me to something. Mystical? Spiritual? We never talked.” (Karnad 16) Nittilai is punished to death for her love to Arvasu. As Nittilai belongs to hunter community, her marriage with a Brahmin boy is disliked by the Brahmins as well as the people of hunter community. In order to comment on the contemporary society, Karnad has used the mythical characters like Yavakri, Paravasu and Arvasu who belong to Vanaparva of the Mahabharata.

In the plays of Girish Karnad though some women characters suffer from male domination there are some women characters that are treated equally by the male characters. At the same time, some women characters of Girish Karnad take revenge against male community. In the play Yayati it is Devayani who forces Shukracharya to curse Yayati. Chitralekha has moral courage to commit suicide than to accept an old husband. In Hayavadana, Padmini is more dominating character than that of Devadatta and Kapila. She makes them to behave as she likes. Though frustration is there on her part, at the end of the play, she is stronger than male characters. Hayavadana’s mother likes a horse and marries the horse instead of any prince. In Tale Danda, the women characters like Gangambika, Kalavati, Kalyani and Lalitamba enjoy freedom and they are treated equally by the male characters. In Naga-Mandala, Rani is worshipped and is given the status of a deity by her husband as well as by the society.

In the plays of Tendulkar, the women are oppressed by male dominated society. His plays persistently probe the operations of power, the hidden scenes of violence in Indian history and the obstacles that stand in the way of social change and modernization. The play Shantata! Court Chalu Ahe
is about the pathetic condition of women in the male dominated Indian society. The problems of a middle class Indian woman are put forth by Tendulkar in the play. Leela Benare’s exploitation begins with her maternal uncle who seduces her in her teenage. She is not supported by her maternal uncle as well as by her mother in case of her marriage with him. After starting a new life she becomes a teacher and when she comes in contact with an intelligent person Prof. Damale. Once again she falls in love with him but he is already married. Though married, Prof. Damale exploits her sexually and naturally refuses to marry her. She requests two of her colleagues of the drama company to marry her but they refuse to accept her when she is pregnant and to attach their names with her. The problem with Leela Benare is that she is too much of a woman. She is sexually alive. She needs to fulfill her desires and the most important thing is she is not ashamed of her instincts. She is tortured purposely by the male characters as well as by a female character Mrs. Kashikar.

In the play *Gidhade*, Rama is oppressed by Ramakant and even Manik is beaten by her brothers. But there is a difference in the behaviour of these three characters. Rama is emotional, sensitive and a polite character whereas Manik herself is responsible for her destruction. Through presentation of Manik, Tendulkar wanted to criticize the growing recklessness in modern Indian women. Her drinking and smoking on the stage was shocking to the orthodox minded people. Even, in case of Rama her emotional and sexual attachment with Rajaninath was quite shocking for the audience. But sympathy of the audience goes to Rama whereas they dislike Manik. Ramakant is not involved emotionally in his wife. Just he wants a child from her and for that he takes her to number of fake saints for the treatment. When she is pregnant, Ramakant treats her with great passions. But when he comes to know that she is pregnant due to Rajaninath, he is distressed. In Indian society men are very tightfisted and possessive. They treat their wives
as their possession and property. Manik is involved in many love affairs. She is not serious about her future. The brothers beat her for the sake of money. In *Gidhade*, money and property is the power and every character of the play desires for money.

In *Ghashiram Kotwal* also there is power politics concerned with gender. Gulabi is a dancer woman of a low character. She is used by Nana as well as by the Brahmins of Poona for the sake of entertainment. Lalita Gauri, the daughter of Ghashiram is used by her own father for bartering the power. Her gender identity has been encashed by her own father. Nana Phadnavis showers Kotwalship of Poona city on Ghashiram only because he gets a beautiful young girl in return. Both Ghashiram as well as Nana Phadnavis behave in a shameless manner with Lalita Gauri. She is the victim of the power politics.

In Tendulkar’s plays men characters do not share the responsibility of women characters. In *Shantata! Court Chalu Ahe*, Leela Benare is seduced by her maternal uncle whereas in *Ghashiram Kotwal* a father barters his daughter for power on his own.

In *Sakharam Binder*, Sakharam brings those women to his house that are abandoned by their husbands. These are the powerless women searching for the support of man’s power. When a woman stays with a man she has some powers and she is psychologically supported by the man. But when she looses this support, she becomes powerless. A female is supported first by her father, then by her brother and husband and later she is supported by her son. But if her male support is taken away she is powerless and helpless. Laxmi is expelled from her house because she could not give a child to her husband. When she objects Dawood’s involvement in Lord Ganesha’s aarti, she is beaten by Sakharam. Champa is sexually harassed by the inhuman treatment which her husband gives to her. The description of the sexual harassment of Champa is rather shocking. She is treated in an inhuman
manner by her husband Fauzdar Shinde.

The presence of Laxmi after coming back from Amalner disturbs Sakharam and Sakharam cannot enjoy his drunken sex with Champa. It is Laxmi who brings to the notice of Sakharam the relationship in between Champa and Dawood and makes him to kill Champa. Laxmi wins in the power politics in *Sakharam Binder*. She snatches Sakharam from Champa’s clutches and stays with him alone.

In Tendulkar’s *Kamala*, the theme of the purchase of an adivasi girl, Kamala by the journalist Jaisingh Jadhav moves beyond the social problem of trafficking in women, to deconstruct and subvert the sexism within marriage. Sarita is Jaisingh’s wife and she is a role model. But she makes a radical interrogation of the slavery of women within marriage. In patriarchal marriage system a woman is to accompany her husband and is supposed to leave her parents’ house and she is to bring a good dowry also. Jaisingh has bought Kamala from the skin market but Sarita has come to Jaisingh paying money to him. Kamala and Sarita are just like slaves to Jaisingh and Jaisingh is the slave to his master who runs the newspaper. When Sarita challenges the supremacy of Jaisingh he is disturbed because in his opinion women are not given the right of thinking.

Tendulkar’s *Kanyadan* transmits family values. If we focus on the dynamics of gender and caste in the context of family relationships and power politics the play explores the complexity of relationships. Jyoti, the daughter of Nath and Seva is oppressed purposely by her dalit husband, Arun Athawale. Arun purposely tortures his wife. His powerless ancestors have been oppressed by the upper class and he takes the revenge by disturbing his helpless wife. It is Nath Devalalikar, who makes his daughter the scapegoat of his socialist commitment congratulating himself for having broken the caste barriers in the real sense for the first time.

In the plays of Tendulkar men oppress women and they use the
women characters for gaining the power and the power gained is used for suppressing others emotionally, physically and intellectually.

Language

Both the playwrights use different dialects of languages in order to show the difference in social classes from which these characters come. As Karnad writes in English which is not his mother tongue yet his command over the language is outstanding. And he uses the simple and straight-forward language in his plays. But as Tendulkar wrote his plays in his own mother tongue, in some plays his language is difficult to understand for the common man e.g. the language used by Rajaninath in Gidhade. Tendulkar in his Shantata! Court Chalu Ahe and Ghashiram Kotwal has used poetic language whereas in Gidhade, Sakharam Binder, Kamala and Kanyadan his language is prosaic. Both the playwrights use the language in an unambiguous way. The language used by Leela Benare is quite different than the other characters of Shantata! Court Chalu Ahe. Dawood of Sakharam Binder and Ghashiram from Ghashiram Kotwal use the mixture of Hindi and Marathi. Jaisingh Jadhav of Kamala, as he is a journalist uses Hindi, Marathi, English and Punjabi with a great fluency.

Use of Songs

Girish Karnad as well as Vijay Tendulkar use songs in their plays. Karnad used the folk-theatre Yakshagana for his plays. Yakshagana is full of songs, music and dance. In his Kannada plays, Karnad has used songs effectively and emphatically but while transcreating his own plays instead of translating his songs into English he has rendered them in prose. In play Hayavadana, he has translated some songs from his Kannada play into English whereas he has given prose rendering of some of the songs. The playwright creates the musical atmosphere which is an essential part of folk-theatre. Addition of the songs to the play increases the aesthetic beauty of the text. He uses songs in his play Hayavadana, Naga-Mandala and he has used singing of hymns in The
Fire and the Rain. Vijay Tendulkar has used songs in his plays Shantata! Court Chalu Ahe, Gidhade and Ghashiram Kotwal. Leela Benare of Shantata! Court Chalu Ahe is a poetic minded character and she sings the songs. In order to narrate the tragic condition of Leela Benare, after the verdict is given by the judge, Tendulkar has used the song of a sparrow and a crow effectively. In the play Gidhade when Pappa Hari Pitale is drunken alot to celebrate the departure of his brother he sings a song in a lusty mood ‘चंद्र यो ग बंजल’... Vijay Tendulkar’s Ghashiram Kotwal is full of songs, dance and music. The very play begins with Naman and Lord Ganesha, Saraswati and Laxmi dance on the stage and chorus is singing the song in order to pray the celestial figures. Tendulkar has used very effectively, the various types of songs. As the moods of Brahmins change; Tendulkar changes the type of the song. He uses Abhang, Kirtan, Lavani and Bharud effectively in this play.

The effective use of songs is the prominent feature of the plays of both the playwrights. In Naga-Mandala and The Fire and the Rain, Karnad has used the technique of dance whereas Vijay Tendulkar used it in Gidhade and Ghashiram Kotwal.

Music

As music is an inseparable part of folk-theatre, in the plays of Girish Karnad as well as in the plays of Vijay Tendulkar, music plays important role. Girish Karnad uses Yakshagana form whereas Tendulkar uses Tamasha and Dashavatar. The beating of the drum is used effectively in Yayati. In Hayavadan, Naga-Mandala and The Fire and the Rain as he uses folk-theatre, music plays important role. Vijay Tendulkar has used music in his plays Gidhade and Ghashiram Kotwal particularly.

After the analysis and critical study of the selected playwrights and their selected plays the researcher comes to the conclusive statement that “Though the techniques used by Girish Karnad and Vijay Tendulkar in their plays are different the basic themes of their plays are common.”
Tendulkar is a prolific writer who has written almost thirty plays and dealt with almost every form of literature whereas Girish Karnad wanted to be a poet but he has become a playwright accidentally. Only ten plays are at his credit but both the writers are the torch bearers of Indian theatre. Both of them have made Indian theatre rich by their contribution. Both the writers wrote experimental plays and both are amateurs.
References
