



WOMEN EMPOWERMENT IN VIJAY TENDULKAR'S DRAMA- KAMALA

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Abstract

Indian women have traditionally endured a range of difficulties, such as discrimination, abuse at home, marginalization, segregation, and gender inequality. Women's safety and security in public and private spheres are quite precarious today. This essay focuses on how the playwright uses drama to inspire women to follow in his footsteps and fundamentally transform society.

Keywords: - Kamala, Vijay Tendulkar, suppression, marginalisation, and segregation Empowerment of women on a physical, spiritual, and psychological level.

Introduction

Dramatic empowerment of women is the central theme of the selected Vijay Tendulkar play. Vijay Tendulkar not only pioneered it, but also directed experimental theatre in Marathi. Tendulkar actively took part in the human rights movements in Maharashtra. All of this shows how much he cares for the country and its citizens. It was while working as a journalist that he started writing plays. Tendulkar's Kamala is a highly expressive and pertinent piece of art. Based on a newspaper story, Tendulkar has utilised the incident to illustrate his point.

journalism profession. The protagonist of the tale is a young woman named Kamala, who was bought by author Jaidev with the goal of exposing the persistence of this kind of bondage in India. But Sarita, Jaidev Singh's wife, who feels she is in a similar situation, welcomes kamala into her personal life. Sarita's uncle, Kakasaheb, is an important figure in the play since he represents the older generation and has power over a number of bizarre happenings in their home. The cinematic adaptation of the play Kamala was successful in making a difference in Indian society. A critical analysis of Tendulkar's play Kamala, which addresses women's emancipation. Through the female characters in the play, this work delves deeply into the subject of women's empowerment from a variety of perspectives, including physical, spiritual, psychological, social, and cultural. The author has been effective in empowering all of his female protagonists to bring about significant social change. Vijay Tendulkar did a great job of illustrating sensational journalism and its pursuit of daring investigations. The play highlights the negative aspects of sensational journalism in the context of women in the public arena, as well as male supremacy and sexist practices. Men of aristocracy and scholarship in private life. Since the man-woman connection is the foundation of every civilization, it is required of

both parties to exhibit empathy, love, understanding, and reciprocity. However, when one, a male, attempts to dominate the other, a woman, this mutual partnership degenerates into a power struggle. As a result, women are usually cast in submissive characters in such societies since they are only focused on a power structure. Because it is driven by socially invested power, male patriarchal society never acquiesces to the good qualities that women are linked to. It deprives them of any human status. Mistreatment of women occurs not only in the home but also in the broader community. Marilyn French observes that "The political is personal; a culture's value system is the same in public and private spheres; what occurs in the bedroom affects society as a whole; myths notwithstanding, the same sex currently controls both domains." (442). Women used to believe that their oppression at home was due to their circumstances, but as time went on, they realised that discrimination based solely on a woman's gender was a component of a wider power structure that worked from all directions to subjugate women. Because women were oppressed and devalued due to an overstretched biological gender difference, the patriarchal power system produced the binary conceptions of male supremacy and female inferiority. Patriarchy is, in fact, a constructed framework that emphasises the biological differences between the sexes to grant men a privileged status and women an inferior one. Proverbs and statements from philosophy and religion abound that defend the continuation of masculine dominance. Feminists that recognise the effects of patriarchy recognise that women's oppression is a global problem and that we are all involved in it, as Nawal El Saadawi put it. In her ground-breaking book *The Second Sex*, Simone de Beauvoir explains the concept of patriarchy, which reduces women to mere sexual beings and makes it easier to subjugate them. Tendulkar claims that it is astounding how generally accepted patriarchy is, even though it lacks any real logic or rationality. All people regard concepts as universal truths. Patriarchal attitudes and beliefs are hardwired into people's psyches and are thereafter valued, maintained, and passed down to subsequent generations as natural law. Therefore, the patriarchal system maintains human domination.

The significant drama *Kamala* by Vijay Tendulkar tackles a number of social issues, most notably the abuse of women. The play is on Kamala, a young, innocent woman who is coerced into prostitution by her husband and his buddy in an attempt to become wealthy. When sensational journalist Jaisingh Jadhav purchased Kamala from a flesh market and brought her home, the story took a turn. Tendulkar presented another opposing figure to his home, Saritha, a journalist's wife who gives up all to assist her husband despite having numerous opportunities to pursue a successful career. Saritha has a great degree, Nevertheless, she remains a submissive spouse, imprisoned inside the four walls of conventional societal boundaries. As a wife, Saritha is incredibly truthful and considerate to her husband's needs and preferences. In the manner of a perfect Indian woman, she takes care of her spouse. It is hard to understand what makes her behave so submissively to her spouse, even though she is an educated and independent lady. offers an alternative perspective to the journalist in the play, reflecting the expectations society has of women on their roles in the home and community at large. Her participation adds to the play's analysis of gender relations and the challenges of balancing personal beliefs with society conventions. His persona also sheds light on the intricate dynamics of marriage and the problems that might develop when a person's personal convictions and professional obligations collide. Her worries about her husband's behaviour are in line with social norms. The character of the Journalist's wife also emphasizes the difficulties women encounter when speaking out against injustice. When Saritha's husband Jadhav tells her that he bought Kamala in the Luchardaga Bazaar in Bihar for 250 rupees, she is taken aback. He continues by noting her response and says, "They sell human beings at this bazaar." Women of various ages are participating in an open auction, and the man continues, saying, "The men who wish to bid handle the women to inspect them.... How they feel in the Breast, in their Waist, in their legs and... most irritate. His heart is filled with cruelty. He still possesses the wildness of a prehistoric man. Because Saritha is from a famine-affected area, he uses a ridiculous excuse to deny her access to hot water for her bath, demonstrating his nasty and self-centered behaviour. While, after the exhausting trip, he relishes the pleasure of a bath. Adivasis are used for such kind of rotten existence, he claims. The brutal side of Jaisingh is revealed.

In the meantime, Kamala believed, in all innocence, that Jaisingh had brought her there so they might enjoy themselves. The triangle that forms the interaction between Sarita, Jaisingh, and Kamala reveals the harsh reality of contemporary life, when housewives like Sarita are taken advantage of by both men and their own husbands. are exploited outside of their homes by their employers or masters. Most household chores are delegated to women, particularly those that include cooking and raising children. Instead of a society where women are exploited and oppressed, a society of men who exploit and oppress women is established as a result. Kamala's views on how the two of them should adjust to Jaisingh seem to Sarita like a revelation.

When Kamala finds out that Sarita is infertile, she is horrified. She finds it incomprehensible that a lady purchased for a high price is unable to even bear the master children. Kamala asks Saritha that she need not to bother about her barrenness. As the master bought both of them, and he spent a lot of money on two of them, they both need to be together like sisters and keep the master happy. It's their duty to make him prosperous. By her, the master will have children. She assures that she will do the hard work, and she'll bring forth the children and bring them up. As Saritha is an educated woman, she will keep the accounts and run the house, put on fancy clothes, and be joyful with the master. Go out with him on holidays and feast-days. And they must have land of their own. She need not worry about it and that's her responsibility. Fifteen days of the month, Saritha can sleep with the master; and the other fifteen, she'll sleep with him.

Here both Kamala and Sarita are not treated as human beings but as objects of exhibition. Sarita and Kamala bring promotion in Jaisingh Jadhav's job and reputation in his professional career. They also provide him with domestic comfort, social companionship, and sexual pleasure. Jaisingh and Sarita are both devoted to their respective causes. He works for money, reputation, and fame whereas Sarita works for her husband's pleasure and satisfaction without any expectations. By introducing the character of Kakasaheb, the playwright Vijay Tendulkar throws light not only on the true ideals of journalism but also on the exploitation of women in society for centuries. Not only Jaisingh but Kakasaheb also behaved recklessly with his wife. When he was young, he did not care for her feelings. He marched forward with confidence that she would follow him even if she could not. Kaka Saheb's recollection of his cruelty to his wife proves that cruelty to a woman is an eternal manifestation in man's life and woman is still in the modern world a symbol of Victorian womanhood—an embodiment of service, slavery, and sacrifice.

Jaisingh decides to create sensationalism at the expense of Kamala. Jaisingh is going to exhibit Kamala at the "Press Conference" to counter the Government's allegation that journalists are liars. He presents her before the pressmen for their entertainment. Kamala has become a laughingstock. Jaisingh exposes her to their vulgar inquiries. In the press conference, which is still, outwardly held to expose the sexual harassment of the helpless woman, she is exposed physically and psychologically. She is presented in ragged clothes and must answer all unpleasant queries such as: Some of us are absolute donkeys. But some of us are brilliant. They are a match for anyone who comes in front of them. There was one question—if there is free sex among you, what do you do with the illicit children? Kamala felt she had a curse to face all these nonsense questions. JAIN. Our Chand Vaswani got up, gesticulating. He said, threateningly— 'Kamala—tell me where he—where Jaisingh Jadav bought you. Tell me the truth. Was it in the bazaar? Or did he come home? Don't be afraid. Swear by God before you answer.' That Vaswani—he's a reporter—but when he asks questions, he thinks he's cross-examining someone in Court. (p. 29, Act II)

By listening all this, Saritha hate her husband and wants to break free from the societal expectations and restrictions on her as a woman she wanted to contend her independence and autonomy by making her own decisions and choices. She felt Woman is the victim of capitalist ideology. It is woman who has been just like a commodity which is auctioned, shared and consumed throughout all the ages of human history, feels that a wife is the least-paid prostitute. She motivates herself and undergoes a sea-change and questions the prevalent patriarchal ideology which discriminates against women, "Why? Why can't men stay behind? Why aren't women ever the masters? Why can't a woman at least ask to live her life the same way as a man? Does he born with any extra sense? A woman can do

everything a man can. (47). Thus, the striking moment makes her bolder, stronger and endows her with a potential to confront the patriarchal attitudes and values with courage. She is determined to be a different person in future, as she tells Kakasaheb one day as she expected and that day, she will stop being a slave and no longer be an object to be used and thrown away. Sarita feels enraged at the behaviour of her husband and she proposes to hold a press conference to expose the hypocrisy of her husband. She refuses to accompany him to the party in the evening. Sarita initiates on a journey of self-discovery and redefinition of her identity. And yet she is not ruthless, she wants to lock all that up in a corner of her mind and forget about it.

When Jain informs Jaisingh that Jaisingh has been sacked by his employer under the influence of very big people involved in the flesh trade, Jaisingh, intoxicated with drinks and fury, proposes a press conference to expose all the illegal affairs that his employer is involved in and collapses and falls asleep. Because of this Sarita postponed her press conference. The play, thus, shows how a woman is oppressed and exploited at home by her master (husband) while a man is oppressed and exploited by her dictator (husband). Sarita lacks the spirit to rebel against her husband. Instead, she provides him with emotional support when he is sacked. The concept of newspaper reporting is shown in some critical light. The real-life incident in the play highlights the unbearable fact that a newspaper, the so-called means of social reform, is transformed into an object of getting name, position, and money. On seeing her husband beset by a crisis as he is dismissed from his job, on humanitarian grounds, she gives her support and postpones her own decision to assert herself right away. At this moment, the positive human and life-giving values take over the oppressive and restrictive values. On the contrary, by playing the role of a master, Jaisingh loses, "The delights of equality, namely those of esteem, of friendship, of intellectual and sympathetic intercourse for the vulgar pleasures of command." Ultimately, Sarita is not only able to see her own predicament properly but also starts questioning the whole basis and practice of patriarchy. The play depicts that though the wife is a companion to her husband, yet she does not enjoy equal status. Man is ever superior and the wife just his subordinate. Women across cultures are denied dignity. They are forced to take a secondary position in relation to men. A woman is not supposed to have an independent mind. She is forever ruled and controlled by man. The suppression of women has been visible since ancient times. And they were always to be protected by fathers, brothers, husbands, or sons because they were not considered fit for independence. In this play, Saritha is suppressed physically, emotionally, psychologically by her husband's domination yet she continued to be a sweet wife to her husband to fulfill her responsibilities. Tendulkar's women, however, try to rebel even if rebellion spells agony. Their efforts to make themselves heard provoke admiration in this predominant society.

References

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2. The 1960s and 1970s witnessed a lot of feminist activity. Wollstonecraft's *A Vindication of the Rights of Women* (1792), J.S. Mill's *The Subjection of Women* (1869), and Simone De Beauvoir's *The Second Sex* (1949) were precursors of this movement.
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