

# B.Aadhar

Peer-Reviewed Indexed

*Multidisciplinary International Research Journal*

October - 2020

SPECIAL ISSUE - CCXLVIII ( 248)

## Ideology of Mahatma Gandhi

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Aadhar International Publication

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महात्मा गांधीजींच्या असहकार आंदोलनाचे वेगळेपण :-

प्रा.डॉ.जगदिश दयासागर हॅडवे .

इतिहास विभाग प्रमुख बाबासाहेब देशमुख पारवेकर महाविद्यालय ,पारवा.ता.घाटंजी  
जि.यवतमाळ .

महात्मा गांधी हे केवळ भारतातीलच नव्हे तर जगाच्या इतिहासातील एक असामान्य व्यक्तिमत्व होते.त्यांचे भारतीय स्वातंत्र्य चळवळीतील योगदान अनमोल आहे. त्यांच्या आधी भारतीय आंदोलनात लोकमान्य टिळकांनी अभिनव प्रयोग केले होते. ते म्हणजे स्वदेशी,स्वराज्य,बहिष्कार व राष्ट्रीय शिक्षण इत्यादीं होय. या नवीन तत्वांचा लोकमान्य टिळकांनी आंदोलनात सर्वप्रथम उपयोग केला होता. या तत्वांद्वारे त्यांनी परकीय सत्तेला तसेच मवाळ पक्षाच्या घोरणाला एकप्रकारे आव्हान दिले होते. लोकमान्य टिळकांच्या मृत्युनंतर राष्ट्रीय सभेचे नेतृत्व महात्मा गांधीकडे आले.त्यांनी साम्राज्यवादी ब्रिटीश सत्तेविरुद्ध आंदोलनात सत्याग्रहाच्या नवीन शस्त्राचा उपयोग केला. या सत्याग्रहाच्या नवीन तंत्रामुळे गांधीजी प्रसिद्धीस आले.

महात्मा गांधी वकिली व्यवसायानिमित्त दक्षिण आफ्रिकेला गेले .तेथेच त्यांच्या राजकीय जीवनाला प्रारंभ झाला.दक्षिण आफ्रिकेत आशियातील लोकांवर अत्याचार केले जात होते. तेव्हा महात्मा गांधीनी सत्याग्रहाच्या नवीन तंत्राने भारतीयांना न्याय मिळवून दिला. अशा प्रकारे तेथील अत्याचारी सरकारला नमते घ्यावे लागले होते. तेव्हापासून गांधीजींच्या नृत्वाचा उदय झाला.

\*भारतीय राजकारणात गांधीजींचा प्रवेश :-

पहिल्या जागतिक महायुद्धानंतर भारतीय स्वातंत्र्य चळवळीत नवीन युगास सुरुवात झाली . भारतीय राजकारणात महात्मा गांधीजींचा उदय झाला. त्यांचे नेतृत्व अत्यंत प्रभावी होते. त्यांनी सर्वप्रथम भारतीय आंदोलनात निःशस्त्र प्रतिकाराच्या अभिनव मार्गाचा अवलंब केला .परिणामी संकुचित आंदोलनाचे स्वरूप बदलून गेले . प्रांतीय आंदोलनाला राष्ट्रीय आंदोलनाचे स्वरूप आले . त्यांनी केलेल्या आंदोलनात संपूर्ण देशातील जनता स्वयंम स्फुटीने सहभागी होवू लागली होती . हेच महात्मा गांधीजींच्या आंदोलनाचे वेगळेपण होते.

गांधीजींच्या पूर्वी अर्थातच इ.स. १८८५ ते इ.स.१९२० या काळात ज्या राष्ट्रीय सभेने जी आंदोलने केलीत त्या आंदोलनात जनतेचा सहभाग नव्हता. महात्मा गांधीनी जनतेला निर्भय बनविले.त्यांनी राष्ट्रीय आंदोलनाला विधायक कार्याची जोड दिली. त्यांनी परकीय ब्रिटीश सत्तेविरुद्ध असहकार ,सविनय कायदेभंग आणि चलेजाव आंदोलने केली. त्यांच्या चळवळीचे वैशिष्ट्ये म्हणजे शांततेच्या मार्गाने आंदोलन करायचे,प्रतिकार करायचा,अन्याय खपवून घ्यायचा नाही.त्याकरिता तुरुंगवास,क्लेश सोसावे लागले तरी ते आनंदाने सहन करावेत .हे महात्मा गांधीजींच्या आंदोलनाचे वेगळेपण होते.

\*गांधीजींचे भारतात आगमन आणि प्रारंभिक सत्याग्रह व यश :-

महात्मा गांधीनी दक्षिण आफ्रिकेतील भारतीयांवरील अत्याचाराविरोधात जो लढा दिला तो लढा यशवी झाला . त्या लढ्यात गांधीनी सत्याग्रहाचे जे नवीन शस्त्र वापले त्यामुळे गांधीना प्रसिद्धी मिळाली होती.त्यानंतर महात्मा गांधी १९१४ मध्ये भारतात परत आले. त्यांनी आल्याबरोबर सर्वप्रथम संपूर्ण भारताचा दौरा करून परिस्थितीचे अवलोकन केले.यात त्यांना असे आढळून आले कि भारतात प्रचंड दारिद्र्य ,अज्ञान ,मागासलेपणा आहे.लोकांना दोन वेळचे अन्न आणि अंग झाकण्यासाठी पुरेसे कपडे सुद्धा



मिळत नाहीत.वास्तविक पाहता त्यांचे चालपण आणि शिक्षण भारतातच झाले होते .यापूर्वी त्यांचा भारतातील लोकांची अवस्था दिसली नाही ही आश्चर्याची गोष्ट आहे.

मात्र एक गोष्ट प्रकर्षाने जाणवते की राष्ट्रीय काँग्रेसचे नेतृत्व गांधींनी स्वीकारल्यामुळे तिचे स्वरूप बदलून गेले .या पूर्वीच्या काळातील राष्ट्रीय काँग्रेस ही संघटना शहरी भागातील लोकांचे नेतृत्व करणारी संघटना होती .ती संकुचित बनली होती.याकाळातील नेत्यांनी या संघटनेचा प्रसार आणि प्रचार प्रामाण भागात केला नव्हता नवे तर त्यांचा ग्रामीण भागाशी कोणताही संपर्क व संबंध नव्हता. मात्र महात्मा गांधींकडे राष्ट्रीय सभेचे नेतृत्व घेताच त्यांनी तिला राष्ट्रीय चळवळीचे स्वरूप मिळवून दिले .हेच गांधीजींचे चळवळीचे वेगळेपण होते .

महात्मा गांधींनी सर्वप्रथम बिहारमधील घंपारण्य भागातील शेतकऱ्यांना सत्याग्रहाच्या माध्यमातून न्याय मिळवून दिला.तर खेडा सत्याग्रह करून तेथील शेतकऱ्यांवरील अन्याय दूर केला .अहमदाबाद येथील गिरणी मालकांकडून कामगारांचे प्रचंड शोषण केल्या जात होते .तेव्हा गांधीजींनी कामगारांना संघटीत करून त्यांच्या सोबत सत्याग्रह करून तेथील कामगारांना न्याय मिळवून दिला होता. अगारितीने सत्य ,अहिंसा ,उपोषण ही नवीन तत्वे गांधींनी राजकारणात वापरून या तंत्राच्या माध्यमातून जनतेला न्याय मिळवून दिला. हाच प्रयोग राष्ट्रीय स्तरावर करण्याचा त्यांनी निर्णय घेतला.त्यांनी जनतेत कमालीचा आत्मविश्वास निर्माण केला होता. हेच त्यांच्या आंदोलनाचे वेगळेपण होते.

गांधीजींच्या आधी राष्ट्रीय सभेचे दोन गटात विभाजन झाले होते. ते म्हणजे मवाळ गट आणि जहाल गट होय. या संधीचा ब्रिटीश सरकारने चांगला फायदा घेतला होता. मवाळ काँग्रेसने विनंती पत्राद्वारे इंग्रज शासनाकडे आपल्या न्याय मागण्यांचा पाठपुरावा केला .याकाळात मवाळ काँग्रेसचे नेतृत्व नामदार गोपालकृष्ण गोखले यांच्याकडे होते. ब्रिटीश सरकार मवाळाच्या विनंती अर्जांना वेगळी टोपली दाखवत होते. या काळातील काँग्रेस इंग्रज निष्ठ होती. इंग्रजी सरकार भारतासाठी ईश्वरी वरदान आहे असे त्यांचे ठाम मत होते. त्यांचा इंग्रजांच्या नायबुद्धीवर प्रचंड विश्वास होता. या मवाळ काँग्रेसमधूनच नवीन विचारांचांनी भारावेता तरुणांचा एक गट उदयास आला . हा गट जहाल विचारसरणीचा होता .या गटाचे नेतृत्व लोकमान्य टिळकांनी केले.त्यांनी आंदोलनात आक्रमक धोरणाचा अवलंब करून इंग्रज सरकारला जशास तसे उत्तर दिले.टिळकांच्या मृत्यूनंतर काँग्रेसचे नेतृत्व गांधींकडे आले. त्यांनी भारतीय आंदोलनात सत्य , अहिंसा, सत्याग्रह इत्यादी तत्वांचा उपयोग केला .हेच गांधींच्या आंदोलनाचे वेगळेपण दिसून येते.

\*रोलेक्ट कायदा आणि जालियानवाला बाग हत्याकांडाचा गांधींवर झालेला परिणाम :-  
पहिल्या महायुद्धात इंग्लंड अडचणीत सापडले होते. अशा स्थितीत इंग्लंडला मदत केल्यास ते भारताला फायदेशीर ठरेल असे गांधींना वाटत होते. मात्र जसजसा काळ लोटत गेला तसतसे इंग्रजांचे वास्तविक स्वरूप गांधीजींना दिसू लागले होते.अमेरिकेच्या मदतीने महायुद्धात दोस्त राष्ट्रांना विजय मिळाला होता. या युद्धात अमेरिकेने इंग्लंडला सर्वप्रकारची मदत केली होती .तर भारतानेही इंग्लंडला प्रचंड मदत केली होती. युद्ध समाप्त झाल्यावर पुन्हा त्यांनी भारतीयांवर अत्याचार करणे सुरु केले होते. १९१९ मध्ये इंग्रजांनी कुप्रसिद्ध रोलेक्ट कायदा पास केला .भारतातील वाढता असंतोष दडपून टाकणे रोलेक्ट कायद्याचा उद्देश आहे याची जाणीव भारतीयांना झाली होती. तेव्हा गांधींनी या कायद्याविरोधात सत्याग्रह केला .परिणामी सरकारने गांधींना अटक केली.त्यामुळे देशात ब्रिटीश सरकारविरुद्ध संतापाची लाट निर्माण झाली.याची तीव्रता पंजाब प्रांतात जास्त होती.तर लाहोर कटामुळे इंग्रज जास्तच चिडले होते.

अमृतसर येथे जनतेने शांततेत मोर्चा काढला होता. अशा स्फोटक वातावरणात आंदोलकांनी १३ एप्रिल १९१९ रोजी जालियनवाला बागेत निषेध सभा घेतली .या सभेला २० -२५ हजारांचा जनसमुदाय



जन्मला होता. या सभेवर इंग्रज अधिकारी जनरल डायरने गोळीबार केला. या गोळीबाराला जवळजवळ ४०० लोक मारल्या गेली.तर प्रचंड संख्येने जखमी झाले होते. या घटनेचा महात्मा गांधीजींवर मोठा आघात झाला.या हत्याकांडामुळे त्यांचा ब्रिटिशांवरील विश्वास उडाला . तेव्हा इंग्रजांबाबतच्या गांधीजींच्या धोरणाला आमुत्ताप बदल घडून आला. तेव्हा गांधींनी तीव्र स्वरूपाचे आंदोलन करण्याचा निश्चय केला .

\*असहकार आंदोलन :-

अशा वातावरणात अमृतसर येथे १९१९ मध्ये राष्ट्रीय सभेचे अधिवेशन भरले.या अधिवेशनात गांधींनी ब्रिटिशांविरुद्ध असहकार आंदोलनाची कल्पना मांडली होती.हे आंदोलन संपूर्ण भारतात एकाचवेळी करण्याचा गांधीजींचा विचार होता. या आंदोलनाला जनांदोलन करण्याचा संकल्प त्यांनी केला होता. राजकीय चळवळीला सर्वप्रथम विधायक कार्यक्रमाची जोड मिळाली होती. गांधींनी मुस्लिमांच्या खिलाफत चळवळीला पाठिंब्या जाहीर केला .तर मुस्लिमांनी असहकार चळवळीला पाठिंब्या दिला .असहकार आंदोलनाच्या काळात संपूर्ण देशात हिंदू मुस्लीम ऐक्याचे अभूतपूर्व दर्शन घडून आले होते. हेच गांधीजींच्या आंदोलनचे वेगळेपण होते.

असहकार आंदोलनाला एक संघर्षात्मक आणि दुसरा विधायक असे दोन पैलू होते. संघर्षात्मक कार्यक्रमात सरकारच्या शाळा ,महाविद्यालये ,विधिमंडळ,कोर्ट,विदेशी कापड गिरण्या इत्यादींवर बहिष्कार टाकणे.याशिवाय लोकांना सरकारने दिलेल्या सन्मानदर्शक पदव्यांचा त्याग करणे,सरकारी समारंभात सहभागी न होणे असे आवाहन करण्यात आले होते. तर आंदोलनाच्या विधायक कार्यक्रमात स्वदेशीच्या वापरावर विशेष भर देण्यात आला.तसेच दारूबंदीचा प्रचार , अस्पृश्यता निवारण इत्यादींचा समावेश होता.त्यामुळे देशात चैतन्याचे वातावरण निर्माण झाले होते.

गांधीजींना भारतातील ग्रामीण भागातील जनतेच्या सुप्त सामर्थ्याची कल्पना होती. त्यांनी जनतेत जागृती निर्माण केली. त्यांनी अन्यायाविरुद्ध लढणारी प्रचंड शक्ती निर्माण केली . गांधीजींनी देशवासियांना स्वातंत्र्य लढ्यात सहभागी केले . गांधीजींच्या पूर्वीच्या राष्ट्रीय सभेच्या कोणत्याही नेत्याला जे जमले नाही ते गांधींनी करून दाखविले होते . हेच गांधीजींच्या आंदोलनचे वेगळेपण होय.

लोकमान्य टिळकांच्या स्वदेशी,स्वराज्य,बहिष्कार व राष्ट्रीय शिक्षण या चतुःसुत्रीचा कार्यक्रम गांधींनी असहकार आंदोलनात समावेश केल्याचे स्पष्टपणे दिसून येते . कारण गांधीजींच्या असहकार आंदोलनाचा कार्यक्रम व लोकमान्य टिळकांची चतुःसुत्रीचा कार्यक्रम दोन्हीत समानता होती. 'अहिंसक असहकाराचा मार्ग योग्य रीतीने चोखाळला तर भारताला एका वर्षात स्वराज्य मिळेल 'असे महात्मा गांधींना वाटत होते.यावर असे स्पष्ट होते कि गांधीजी स्वराज्याची मागणी करीत होते . मात्र या मागणीत संपूर्ण स्वातंत्र्याची मागणी केल्याचे आढळून येत नाही .हे आश्चर्यकारक आहे .

असहकार आंदोलन संपूर्ण देशात सुरू झाले . या आंदोलनाला देशातून चांगला प्रतिसाद मिळाला होता. विधिमंडळाच्या निवडणुकीतून राष्ट्रीय उमेदवारांनी माघार घेतली .रोकोडो विद्यार्थ्यांनी शाळा ,महाविद्यालयावर बहिष्कार टाकला होता. तर अनेक नामवंत वकिलांनी व कायदेपंडित यांनी आपला व्यवसाय सोडून असहकार चळवळीत उडी घेतली .हिंदू मुस्लिमात कमाळीची एकतेची भावना निर्माण झाली होती.महात्मा गांधींनी 'केसर ए हिंदू '

पदक सरकारला परत केले होते. तर अनेकांनी त्यांचे अनुकरण करून मिळालेल्या सन्मानदर्शक पदव्यांचा त्याग केला. विदेशी कापडावरील बहिष्काराने जनांदोलनाचे स्वरूप प्राप्त केले होते. संपूर्ण भारतात शांततेच्या मार्गाने असहकार आंदोलन सुरू होते.याचवेळी इंग्रज सरकारने आंदोलन दडपून टाकण्यासाठी आंदोलकांना व नेत्यांना अटक करणे सुरू केले होते.



आंदोलन सुरु असतांनाच उत्तर प्रदेशातील गोरखपूर जिल्ह्यातील चौरीचौर येथे ५ फेब्रुवारी १९२२ रोजी प्रखुब्ध जमावाने पोलीस चौकीवर हल्ला केला .या घटनेत एका पोलीस अधिकाऱ्यासह २१ पोलीस जिवंत जाळल्या गेले .त्यामुळे आंदोलनाला हिंसक वळण लागले .कारण आंदोलनाचा अहिंसा हा पाया होता .परिणामी हा पायाच डळमळीत झाल्यामुळे महात्मा गांधींनी असहकार आंदोलन स्थगित केले.गांधीजींच्या या निर्णयामुळे राष्ट्रीय काँग्रेसच्या नेत्यांनी संताप व्यक्त केला . गांधींनी आंदोलन स्थगित करू नये असे राष्ट्रीय काँग्रेसच्या नेत्यांना मनापासून वाटत होते .मात्र गांधीजी मानापत्ता तयार नव्हते .कारण गांधींना आंदोलनात हिंसा नको होती . सत्याग्रहाच्या मार्गाने अर्थातच अहिंसक मार्गाने लढा देण्याचा गांधीजींच्या निश्चय होता .हेच गांधीजींच्या आंदोलनाचे वेगळेपण होते.

गांधीजींच्या लोकप्रियतेला ओहोटी लागताच इंग्रज सरकारने १० मार्च १९२२ रोजी त्यांना अटक केली .त्यांच्यावर खटला चालवून सहा वर्षांची शिक्षा झाली.

आंदोलन स्थगित जरी केले असले तरी असहकार आंदोलनाला प्रचंड यश मिळाले होते. सर्वांत महत्वाचे म्हणजे या आंदोलनामुळे जनता निर्भय बनली .जनतेला इंग्रजांची ,पोलीस व तुरुंगाची कशाचीच भीती वाटत नव्हती.या चळवळीत ग्रामीण जनता मोठ्या प्रमाणात स्वयंमूर्तीने सहभागी झाली होती .अल्पकाळातच असहकार आंदोलनाला राष्ट्रीय आंदोलनाचे स्वरूप प्राप्त झाले होते.गांधींनी हे आंदोलन जनआंदोलन बनविले होते. हेच गांधीजींच्या आंदोलनाचे वेगळेपण होते.

आंदोलन काळात राष्ट्रीय काँग्रेसच्या स्वरूपात आमूलाग्र परिवर्तन घडून आले.या पूर्वीची काँग्रेस केवळ ठराव पास करणारी संघटना होती.मात्र या आंदोलनाने ब्रिटीश साम्राज्याशी लढा देणारी राष्ट्रीय संघटना म्हणून नव्याने उदयास आली. या आंदोलनात गांधींनी निःशस्त्र प्रतिकाराचा मार्ग व सत्याग्रहाचे नवीन तत्वज्ञानाचा वापर केला.सत्याग्रहाच्या सामर्थ्याचा इंग्रज सरकारसह संपूर्ण जगाला प्रथमच अनुभव आला होता.इतकेच नव्हेतर भारतीय जनतेत कमालीचा आत्मविश्वास व स्वाभिमान वाडला होता. यापुढील काळात गांधीजींनी जी इंग्रजांच्या विरुद्ध आंदोलन केली या सर्व आंदोलनाला सर्वसामान्य जनतेचा प्रचंड पाठिंबा मिळाला होता.कारण असहकार आंदोलन हे एक राष्ट्रीय आंदोलन होते. हेच गांधीजींच्या आंदोलनाचे वेगळेपण होते.

आजची भारताची राजकीय स्थिती पाहता आणि सर्व सामान्य जनतेपासून तर मध्यम वर्गापर्यंत या सर्वांची अवस्था फार बिकट आहेत. आज २१ व्या शतकात शेतकरी व मजूर वर्ग पिथला जात आहे .त्यांची अवस्था फार बिकट आहे . अशा स्थितीत त्यांना न्याय मिळवून देण्यासाठी गांधीजींसारख्या नेत्याची अत्यंत गरज आहे .तरच गांधीजींनी पाहिलेले भारताचे आणि भारतरत्न राष्ट्रपती अब्दुल कलम यांचे स्वप्न वास्तवात उतरेल .अन्यथा देशात बाहेलील गुलामगिरी पेक्षा अंतर्गत गुलामगिरी सामान्य जनतेवर ओढविल्या शिवाय राहणार नाही यात कोणतीही शंका नाही.

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2020-21

(SJIF) Impact Factor-7.675

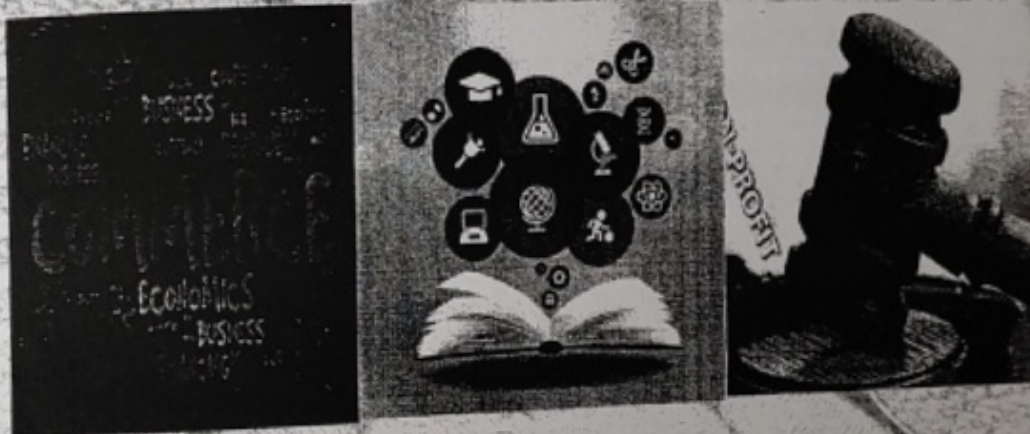
ISSN-2278-9308

# *B.Aadhar*

Peer-Reviewed & Refreed Indexed

Multidisciplinary International Research Journal

December-2020



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**The Journal is indexed in:**

Scientific Journal Impact Factor (SJIF)

Cosmos Impact Factor (CIF)

International Impact Factor Services (IIFS)

**B.Aadhar'** International Peer-Reviewed Indexed Research Journal



Impact Factor - ((SJIF) - 7.675, Issue NO, 266 (CCLXVI)

Impact Factor - 7.675

ISSN - 2278

# **B.Aadhar**

**Peer-Reviewed & Refreed Indexed**

**Multidisciplinary International Research Journal**

**December - 2020**

**ISSUE No - 266 (CCLXVI)**

**Sciences, Social Sciences, Commerce,  
Education, Language & Law**

**Prof. Virag.S.Gawande**

**Chief Editor :**

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**A Woman's Subjugation in Tendulkar's 'Silence! The Court is in Session' and  
Dattani's 'Bravely Fought the Queen'**

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**Abstract :-**

Vijay Tendulkar and Mahesh Dattani are social realists, committed to reveal evils present in the contemporary society. To depict reality on the stage, they have dealt with issues such as gender discrimination, class-conflict, homosexuality and child-sexual abuse, the plight of eunuchs and above all the marginal position of women and their struggle against exploitation. *Silence! The Court is in Session* is the first authentic play of Vijay Tendulkar that has become a part of New Indian English Drama to break the silence of women protagonists against oppression and injustice. The play reveals the suppressed rage of the protagonist against the humiliation of womanhood, struggling against the well-organized oppressive mechanism of patriarchal domination where woman hardly possesses a voice of her own. Similarly, Dattani's *Bravely Fought the Queen* exposes the real position of women in conventional society. The whole play is divided into three acts, 'Woman', 'Man' and 'Free for All'. In fact, the classification of the play itself is suggestive of the issue of gender-discrimination. In the first Act, the focus remains on the home-confined identity of woman. In the second Act, there is a fine exposition to the world of man representing the outer spaces of the business world. The third Act reveals that the distinction between male and female spaces is an illusion because the essential human experiences are always the same.

The plot of *Silence! The Court is in Session* revolves round the trial of Miss Benare. It presents the mental conflict of Miss Benare who was expected to maintain silence against the decisions of court and the arguments of the lawyers. The focus of the play is on the vulnerability of women in our society. The protagonist, Miss Benare becomes the epitome of the apathetic oppressive mechanism struggling against the collective voice of the judge, the lawyer and the professor- all who represent the authority of the male dominated society. The play brilliantly shows how men like Kashikar, Sukhatme and others gang up against the protagonist of the play and torture her through a mock trial. This exposes the hypocrisy of the male dominated tradition bound society and its hostility against women.

Like Tendulkar, Dattani also tries to uncover the repressive forces behind the construction of the notion of gender by families, society, cultural practices, literature and art. His characters represent specifically the marginalized women whose struggle for some kind of freedom that could lead them to define their 'self-hood' and happiness under the oppressive weight of tradition, culture and repressed desire. *Bravely Fought the Queen* represents the bizarre reality of women in their homes. There are four female characters that are physically present in the play. There are two other female characters whose presence is highlighted but are not physically present. However, there are six male characters of which two are not physically present. All of them are except Sridhar, exploit women. The women with physical presence in the play are Baa, the mother of the two brothers, Jiten Trivedy and Nitin Trivedy, the two sisters of Praful- Dolly and Alka, who are the wives of Jiten and Nitin respectively and Lalitha, wife of Sridhar. Sridhar is an employee in the company of Jiten and Nitin. Daksha is the daughter of Jiten and Dolly and the unnamed mother of Praful. Jiten, Nitin, Sridhar and Praful are the four characters who are physically present. The other two unnamed male characters who married Praful's mother and Baa's husband are not physically present in the play.

The predicament faced by women in both the plays, *Silence! The Court is in session* and *Bravely Fought The Queen* is reminiscent of Ibsen's *A Doll's House*, in which Nora realizes the need to define her identity by cutting herself off from the patriarchal codes of conduct. Ms. Benare in *Silence! The Court is in*

Session, is attacked for no fault of her own and as it hints to her personal tragedy, she collapses, the impact of her free self-declaration haunts the readers throughout. All the characters in the play, Ms. Benare, like Ponshe- the science students, Sukhatme- the lawyer, Karnik- the theatre actor, Balakrishna and Mr. and Mrs. Kashikar seem to be presenting the patriarchal forces of society that cut the wax-wings of Ms. Benare and pathetically subjugate her. The characters of the play, which supposedly come from a cross-section of middle-class society, are pathetically handicapped with their own limitations. Moreover, they attack Benare more severely because she attains a greater level of self-confidence and mental clarity than they wish to have but cannot attain. Leela Benare is a character full of vivacity and possesses a spontaneous "joie de vivre", as Arundhati Banerjee calls it in the introduction to Vijay Tendulkar's Five Plays. But she is transformed into a skeleton facing the brutal societal pressure till the end of the play. She can be perfectly compared with the character of Alka in *Bravely Fought the Queen*, who ignores the social norms which she dictates, only to be accused as a 'bad' woman by the orthodox society.

Feminist concerns are central to both the plays. The plays represent Benare and Alka as lively and assertive women silenced by social norms. All the members in *Silence! The Court is in Session*, condemn Benare as an evil influence but not even once is Prof. Damle condemned for being responsible for Benare's condition and just because she is a woman, her private life is nakedly exposed. Benare, as a woman, emerges against the patriarchal power. The word 'silence' in the title has different levels of significance. Literally, it means the judge's order for maintaining silence in the court-room but metaphorically it implies legally silencing the weaker sex's plea for justice. Regarding Tendulkar's interest in gender issues, N.S. Dharam comments in his book *The Plays of Vijay Tendulkar*, "... though not a self-acknowledged feminist, Tendulkar treats his women characters with understanding and compassion, while pitting them against men who are selfish, hypocritical and brutally ambitious."

The same feminist concern is depicted by Dattani in his play *Bravely Fought the Queen*. The exploitation of the three women of the Trivedy family- Baa, Dolly and Alka, suggests a woman's subjugation in Indian society. The injustice, violence and ill behaviour of Baa's husband towards her is so much that she unconsciously desires love, support and understanding from her sons. Her nature which is a bit deviated from normality is the creation of her husband's lack of concern for her and his brutal and inhuman acts on her. Her hold over her sons and her daughter-in-laws is only an effort to get her self-secured and loved by her sons. Indeed, she is victimized and so she tries to hold control over her sons and daughters-in-law. Thus, her unforgettable and unfortunate past continues to hold control over her. Dolly is the daughter of a whore and therefore Baa suspects Dolly to be like her mother. She induces Jiten to beat her up in the advanced stage of pregnancy (seven months) thinking that the child is not her son's. As a result, Daksha is born prematurely in the seventh month itself. She is deformed and mentally retarded. Thus, Daksha too, is victimized. Dolly's mother also suffers and as she had been betrayed by her second husband by not revealing his identity as an already married man and making her a whore in the eyes of the society. Thus, these women suffer because of the norms of the patriarchal society. It seems that men can never think of women as humans and they are always victimizing women because they need to show their superiority over them.

However, Alka suffers more than these ladies. She suffers from two different hands- one from her brother and the other from her husband. Her brother burnt her hair for returning from school with the neighbour's son on his scooter instead of walking with Dolly, and here begins her victimization. Praful arranges her marriage with Nitin only to achieve his own ends. He is having a gay relation with Nitin and that's why he wants her to marry Nitin so that he can continue his affair with Nitin. Thus, he tricks her and uses her as an instrument to maintain his affair with Nitin and consequently she suffers for the rest of her life. Jiten too ill-treats Alka. He does not mind to throw her away if she would be an obstacle in his path. Thus, Alka suffers severely. She is childless. Further, she is an alcoholic and thus an immoral woman. But it is her brother, her husband and her brother-in-law who urge her to be such a woman.

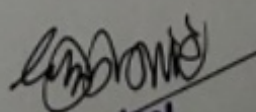


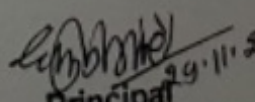
In both the plays, Vijay Tendulkar and Mahesh Dattani have attempted to explore and to establish that woman in her silent resistance retains those sparks of feminine sensibility that can anytime kindle the fire of retaliation. Both the playwrights, through their female protagonists establish the idea that suppression of individual freedom even among women is bound to seek its release in inflicting pain on their oppressors. Miss Benare, Alka, Dolly emerge as the representatives of modern Indian women who have all the paraphernalia and symbols of modernity at their disposal but are still manacled by invisible forces. In *Bravely Fought The Queen*, Dattani had almost envisioned that the women will finally break free from the moulds into which Patriarchy pours and shapes them, that they will no longer allow their roots to be trimmed and pinched or wired in order to be stunted forever. Alka's alcoholism, her insolent behaviour of suggesting that Nitin and Jiten have different fathers, her dance in the rain are actually a failed rebellion by a disempowered woman, who unable to originate a struggle for freedom resorts to an imitation of courage. Tendulkar also by the end of *Silence! The Court is in Session* left Miss Benare only on the stage and all the characters disappear, that suggests her non-conformity with the system that seem to control and guide her will and choice.

In this respect both the plays have been constructed to redefine female identity in the gender based social structure where under the burden of norms of gender defined roles, the individual persistently suffers with the dilemma of existence. This struggle of self-neglect and self-preservation constitutes the psyche of contempt and annihilation. *Silence! The Court is in Session* and *Bravely Fought The Queen* redefines women's fight in terms of their fight against patriarchal oppression and pruning of female individuality. Tendulkar employs 'silence' not only as a symbol of 'mute' voice but also manipulates the dramatic strategy to justify her own struggle of life. However, Dattani employs 'the queen' in Alka who bravely fought against the system of colonization i.e. patriarchal system like Queen Laxmibai. Tendulkar and Dattani have used the stage to highlight the crisis of those whose identity cannot be defined in terms of gender defined roles. In Indian society the identity of gays, lesbians and homosexuals has not yet been accepted and they are destined to lead a secluded life in their claustrophobic spaces. Tendulkar and Dattani have worked on this virgin issue which is hidden, unspoken and neglected in the society.

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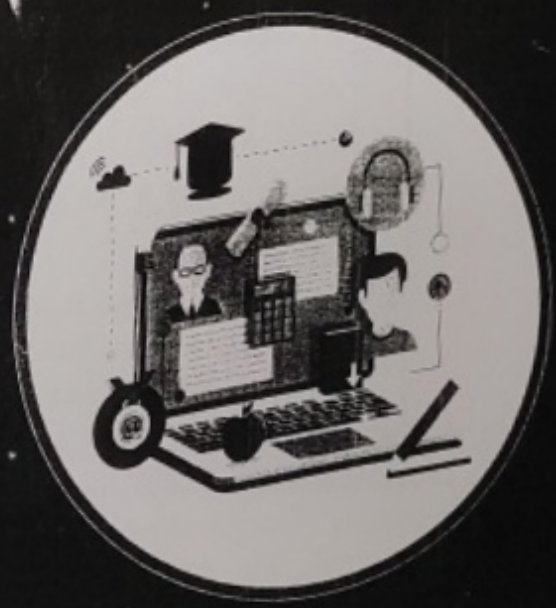


MAH/MUL/03051/2012  
ISSN-2319 9318

# Vidyawarta®

Issue-37, Vol-01 Jan to March 2021

Peer Reviewed International Referred Rese...



Editor  
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MAH MUL/03051/2012  
ISSN: 2319 9318

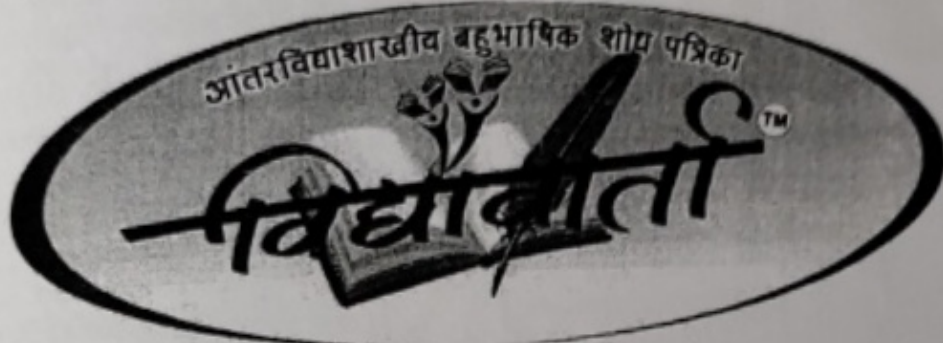
Vidyawarta®  
Peer-Reviewed International Journal

Jan. To March 2021  
Issue-37, Vol-01

01

MAH/MUL/ 03051/2012

ISSN :2319 9318



Jan. To March 2020  
Issue 37, Vol-01

Date of Publication  
01 Jan. 2021

Editor

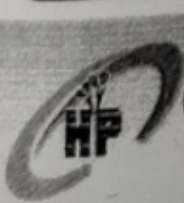
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"Printed by: Harshwardhan Publication Pvt.Ltd. Published by Ghodke Archana Rajendra & Printed & published at Harshwardhan Publication Pvt.Ltd.,At.Post. Limbaganesh Dist,Beed -431122 (Maharashtra) and Editor Dr. Gholap Babu Ganpat.



Reg.No.U74120 MH2013 PTC 251205  
At.Post.Limbaganesh, Tq.Dist.Beed  
Pin-431126 (Maharashtra) Cell.07588057695,09850203295  
harshwardhanpubli@gmail.com, vidyawarta@gmail.com  
All Types Educational & Reference Book Publisher & Distributors / www.vidyawarta.com

Date of Publication  
01 Jan. 2021

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## Homosexuality: A Taboo Relationship in Tendulkar's 'A Friend's Story' and Dattani's 'On a Muggy Night in Mumbai'

Assi.Prof. S.B. Agrawal  
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### Abstract:-

The term homosexual is derived from the Greek "Hom" meaning the same, rather than from Latin root "homo" man, and it has numerous synonyms. The human being is a sexual being and the sexual life of humans has many factors. In the world of today heterosexual relationship is the preferred mode of self-expression for most adults, but many people also engage themselves in other forms of sexual behaviour, such as erotic attraction to a member of the same sex. Such men and women invariably experience strong feelings of this kind and are called homosexuals. In a multilingual and multicultural country like India, marginalization of certain communities including homosexuals is a major problem that threatens the fabric of our society. Factors like caste, religion, community and gender give rise to the social exclusion of marginalized people. The Indian society has been witnessing this marginalization or social exclusion right from times immemorial. Homosexuality is not a sexual perversion nor is it a disease. Just like most people are attracted to members of the opposite sex and are called 'heterosexuals' a minority is attracted to members of the same sex and are called 'homosexuals'. But now the discrimination against people in our society on the basis of gender and sexuality is quite visible to the public through the writings of writers

like Vijay Tendulkar and Mahesh Dattani. Tendulkar and Dattani, the most significant Indian English Playwrights of our country, project through the plays, A Friend's Story and On a Muggy Night in Mumbai, the problems faced by the Indian homosexual community. Both the plays deal with a variety of homosexual sensibilities, showing how men and women react to societal pressures. However, to write about on such issues is also an acid test. Vijay Tendulkar is the first Indian Playwright who has introduced homosexual theme in the period of 70's. However, Mahesh Dattani is the only Indian Playwright after Tendulkar, who put forwards homosexual issues in theatre. In this respect, both are trendsetter, in the realm of Indian English Drama, dealing with the issues of the marginalized in the Indian society.

The play A Friend's Story by Tendulkar deals with the bold theme of lesbianism. It is based on Tendulkar's story Mitra that was written in the mid-50s. It is based on the life of a girl, Sumitra i.e. Mitra, who lived in Pune and whom Tendulkar had seen on stage performing a male role. The play focuses around the struggle of Sumitra who defies the traditional feminine roles and maintains masculine ways of living. She suffers from physical imbalance. On the conscious realization of the fact that her being 'homo' would not permit her to maintain a normal human relationship, she becomes restless and undergoes a psychic disorder. However, her family members, instead of understanding her problem, tried to fix her marriage but the companionship of a life partner fails to stir her feminine sensibility. Thus, Tendulkar had introduced the unconventional theme in the mid-50s by breaking the taboos; exposing the misery of the sexually marginalized sections and investigating man's own struggle with his inner self. Like Tendulkar, Dattani defends the plight of existence of the community of gays. In fact, in Indian society the identity of gays, lesbians and homosexuals has not yet been accepted and

they are destined to lead a secluded life in their claustrophobic spaces. Dattani questions conventional standards of the social institution of marriage by introducing a homosexual theme in *On a Muggy Night in Mumbai*.

Both Tendulkar and Dattani have used the stage to highlight the crisis of those whose identity cannot be defined in terms of gender defined roles. Sexual desires are controlled by pleasure principle which is an instinctive human behaviour and it essentially controls and guides all human aspirations but its pace is operated only in context of social mechanisms. Since man and woman relationship is associated with procreation, homosexuality has been shunned as criminal. However, the new horizons of life have opened the possibilities of unconventional and more dynamic spaces for human survival. The dramatic representation of the problem of gays and lesbians is a bold attempt by Tendulkar and Dattani to expand the horizon of Indian drama. The anguish of Mitra in *A Friend's Story* highlights man's helplessness to conform to the rigid codes of social ethics. The socio-psychological identity crisis of the gays/lesbians that are torn between the social taboos and their personal desires, their conscience and social consciences are discussed in both the plays. Mitra in *A Friend's Story*, in spite of having a realization of her unnatural urges, fails to resist it and death comes as the only possible remedy to it. Kamlesh, who is gay, in *On a Muggy Night in Mumbai* rediscovers his love in Sharad when he sees a humiliated Ed trying to commit suicide. To them living according to the norms of the heterosexual society is a prospect worse than suicide.

In the play *On a Muggy Night in Mumbai*, Prakash and Kamlesh were deeply in love with each other. The separation between Prakash and Kamlesh causes immense pain and distress to the heart and mind of Kamlesh. Thereafter, he comes in contact with Sharad, as he is haunted by the memories of Prakash. Kamlesh

cannot accept the fact that Prakash was a straight and intends to marry Kiran. In *On a Muggy Night in Mumbai*, Dattani through the crisis of Kamlesh and other gays, has exposed the different dimensions of the problems of homosexuals. Mitra of *A Friend's Story*, Kamlesh becomes less on the revelation that Prakash is intent on Kiran. The major concern of Dattani's play, depicting a homosexual situation, is an identity crisis which results from being marginalized and oppressed.

Tendulkar dared to introduce such unconventional subjects in the period of 70s, that time such type of subjects could not be accepted by the conservative society but now the situation has changed. Tendulkar attempts to show that it is not easy to live in a society being 'different' from others. The protagonist is in a state of mental turmoil. Mitra tried to be a woman, dressed like a woman and tried to concentrate on men. She was able to attract men but failed to get attracted. Tendulkar through Mitra mirrors how heterosexual society is ruthless towards homosexuals, how they are not accepted in the society and how they suffer psychological insecurity and guilt. Dattani, however, goes to the extent of sharing how gay people behave and act under the pressure of heterosexual society. He intends to show that subjects like homosexuality, are rooted in the human psyche. The difference between the homosexuality of Mitra in *A Friend's Story* and Kamlesh in *On a Muggy Night in Mumbai* is that Kamlesh out of sentimental considerations for his sister makes desperate efforts to suppress his love for Prakash but Mitra ignores all personal relationship and acts passionately. In his effort of wilful suppression, Kamlesh terribly suffers and reduces himself to the position of a wretch. Kamlesh is caught in the self-anguish of guilt and shame.

Both Tendulkar and Dattani contemplate upon the issue of lesbian/gay sexuality in the context of socio-cultural and socio-psychologi-

cal spectrum. Under the pressure of social considerations, Kamlesh tries to resist his temptation for Prakash but each situation in the play that brings Kiran and Prakash together becomes an obsession and he is almost frozen. Tendulkar's efforts to dramatize the issue of lesbianism in theatre marks the dawn of new possibilities of Indian theatre to expose a more unconventional and dynamic vision of life in Indian Drama. Dattani however, projects the crisis that gays face as they are torn between their true self and what the traditional Indian society thinks and expects of the guys. Their hidden fears and feelings are carefully exposed by Dattani. Both playwrights examine the psychology of person who are by nature or by choice 'gays' or 'bi-sexuals' and some of them desire to be straight by concealing their identity. For example, Kamlesh is not ashamed of being a homosexual and is very honest about it, but Ed is ashamed to own the relationship publicly. The social pressures are so overwhelming that he just cannot think of living normally.

Dattani tries to find out why homosexuals seem to be hypocrites, escapists and introverts. Is it simply a strategy for surviving in a hostile environment? The society, in which the queer people have to necessarily live, does not accept them as what they are. It tries to make them what they are not, with often disastrous results. It brings about their self-alienation through a complex web of discourses, as subjectivity is colonized by forces with which they cannot see eye to eye. The typical reaction against the situation is that of Bunny Singh and Ed who get married to prove to the society that they are normal while secretly carrying on with their gay relationship. Hypocrisy is, thus, a part of the damaging discourse. It demeans them in their own eyes by undermining their self-worth.

Dattani projects through the play the problems faced by the Indian urban queer community. He deals with a variety of queer sensibilities, showing how they react to societal pres-

ures. The play also raises serious questions as to whether homosexuality is an unnatural aberration. Are people homosexuals by choice? In other words, can one choose one's gender and sexuality? And can homosexuals convert to heterosexuality? It is relevant here to quote Mitra who raises several decent questions:

"Who makes us the way we are and sends us here? Why are we? What we are? Why do we become own slaves? We have to search for our own answers. No one can help."

The helplessness of Mitra, the inability to change her fate and futility of her existence, is in fact the major quest for all the homosexuals which is well depicted by Tendulkar and Dattani in these plays. It is difficult to answer Mitra's question. According to Judith Butler:

It is possible to make a choice since we become the gender we perform. In other words, gender identity is not fixed and permanent. It is a sequence of acts and utterances and there are ways of doing one's identity which may upset the conventional binary oppositions of masculine/feminine or straight/queer.

Both the plays are open-ended. The audience are left to find out their own remedies for the problem that remains burning at all times and climes. Tendulkar and Dattani are not propagandists but realists. The dramatic world of both the playwrights is coloured with real life conditions and vivid experiences related to the middle class Indians. Most of the issues taken up by the playwrights in their plays are quite radical, noticeable but generally brushed aside under the carpet of civilization. By introducing unconventional subjects like homosexuality, lesbianism, they prepared the stage for a specific realism on the lines of Ibsen and Shaw. Both Tendulkar and Dattani seem to follow an identical track and the roots of this taboo relationship reflect the discontent towards the gender ideologies. Both have presented hidden and burning reality on the stage split at various levels signifying the fractured personality and con-

2020 - 21



ISSN 2277 - 5730  
AN INTERNATIONAL MULTIDISCIPLINARY  
QUARTERLY RESEARCH JOURNAL

# AJANTA

Volume - IX, Issue - IV,  
October - December - 2020  
English Part - I.

Impact Factor / Indexing  
2019 - 6.399  
[www.sjifactor.com](http://www.sjifactor.com)



Ajanta Prakashan

ISSN 2277 - 5730  
AN INTERNATIONAL MULTIDISCIPLINARY  
QUARTERLY RESEARCH JOURNAL

# AJANTA

Volume - IX

Issue - IV

OCTOBER - DECEMBER - 2020

ENGLISH PART - I

Peer Reviewed Refereed  
and UGC Listed Journal

Journal No. 40776



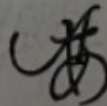
ज्ञान-विज्ञान विमुक्तये

IMPACT FACTOR / INDEXING  
2019 - 6.399  
[www.sjifactor.com](http://www.sjifactor.com)

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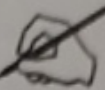
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## 17. Similarities and Dissimilarities in the Plays of Vijay Tendulkar and Mahesh Dattani

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### Abstract

The present paper outlines a similarities and dissimilarities study of Vijay Tendulkar and Mahesh Dattani with their select plays. Both are the most thoughtful dramatists in Indian drama in English. They give voice to the problems and sufferings of the marginalized people of our society. The plays of Tendulkar and Dattani contain some important features like human pathos, passions, conflict and appeal to human sentiment which can immediately touch and stir the common audience. The present paper discusses how Tendulkar and Dattani expose the hollowness of the Indian society by exploring themes like patriarchal autocracy, Gender discrimination, homosexual relations, commons and difference in both the plays, women's marginal position etc. One of the things which profoundly unite them is their mutually complementary treatment of the problematic of contemporary Indian subjectivity on the various axes of gender, sexuality, history, community, tradition, class and socio cultural change. There are various aspects on which the similarities and dissimilarities between Tendulkar and Dattani can be drawn. A comparative analysis of select plays indicates that there are regions of similarities and dissimilarities. Dattani's characters are established in the urban cosmopolitan setting of modern middle class India. The best regular part of Tendulkar's and Dattani's works is that both can be contrasted with Bernard Shaw and Ibsen.

Tendulkar is interested in exposing the violence in society, the human response to violence and individual freedom which have manifested in many ways. In all his early plays, Tendulkar is concerned with the middle class individuals set against the backdrop of a hostile society. Tendulkar presents modern man in all his complexities. He portrays life from different angles. There are variations in Tendulkar's themes as well as forms. Sakharam Binder is perhaps Tendulkar's outstanding naturalistic play. It was at the outset banned by the censor Board. The censor authorities were enraged by Tendulkar's illustration of a character Sakharam, a book-binder, who refuses the artificial values forced by the society and the use of extremely vulgar and

outspoken language. Few dialogues from the drama will prove this. Sakharam beats Laxmi, he says-

'Laugh this minute or I'll twist your arm. I will, I'll get the belt'

So he gratifies his fanciful desires by beating his wife. The beating of his wife also makes his ego happy, that being the master of the house he can rule the house.

The other dramatists chosen for the research work, Mahesh Dattani is a path breaking Indian dramatists who take taboo center stage and kicks up a storm within the four walls of an auditorium. His plays are most remarkable for the portrayal of contemporary urban living in India. He probes and unearths some compelling social realities. Dattani excels in tackling social concerns through a brilliant use of language and stagecraft. He is an experimenter who loves to experiment with the stage space in a consistent manner. The subjects of his most of his plays are unexplored till now. The audience of his plays gets startled to know about the undercover reality of the society. Dattani through his plays makes an authentic representation of several typical contemporary issues, which was to some extent unthinkable in the past. Dattani also admits that he has been influenced by Marathi playwright Vijay Tendulkar. Dattani concentrates on contemporary urban India and his plays address on subjects of gender, sex, religion, communal tension, feminine identity, same sex marriage and gay and Lesbian relationship. Dattani exceeds expectations in handling social worries through a splendid utilization of language and showmanship. He is an experimenter who wants to explore different avenues regarding the stage space in a steady way. The subjects of the majority of his plays are unexplored till now.

Dattani's theatrical art is a process of social content, psychological element and philosophical truths that help him make his art a compact pattern of strong dramatic situations. Dattani has been making meticulous efforts to platform the issues and problems of modern urban Indian society, making them an important part of his dramatic ideas. A study of his plays reveals that his plays are protests against the imposition of social myth and conventions that often exhibit a dehumanizing treatment towards others. The plot of the play 'Where There's a Will' revolves around the life as well as after life of a man named Hasmukh Mehta, Sonal, Ajit and Preeti are living as a unit under the patriarchal order without any bond of love among them. Hasmukh used Kiran as a substitute to his wife, Sonal. He ventures through the play the issues looked by the Indian urban strange network. He manages an assortment of eccentric sensibilities indicating how they respond to cultural weights.

Vijay Tendulkar and Mahesh Dattani in their plays try to present the socio-cultural reality of their age in a superb dramatic form. Everything they produce and perform on the stage has its origin in real life. Patriarchal Autocracy in *Sakharam Binder* and *Where There's a Will* is something that cannot be separated from the structure of Indian society. He presents rude patriarchy in this play. Tendulkar through the character of Sakharam exposes the hypocrisy, jealousy, masochism and lust of the middle class male. Dattani's play 'Where There's a Will' deals with a similar theme. The focus of the dramatists is on issues like gender discrimination of patriarchal authority. Dattani describes the play as the exorcism of patriarchy codes. The play focuses on the emptiness and uselessness of strict patriarchal code. The play depicts how women are subjugated and suppressed by their social set up. 'Where There's a Will' re-echoes the traditional Indian thinking that man is meant for business and woman for kitchen.

Another similarity in the portrayal is that characters are indicated battling with the general public as well as battle for their reality and personality. The characters in Tendulkar's and Dattani's plays are likewise demonstrated battling with their destiny. Another dissimilarity among Tendulkar's and Dattani's utilization of emotional methods is that Tendulkar is incredibly enlivened by the western models Drama of Absurd and Impressionism.

Though there is a huge difference in the time span of both the dramatists, still one can see that there is no change in the position of women who has been considered as the marginalized in the Indian society. By exploring the patriarchal power in their works, both playwrights suggests that the real position of women has not yet improved in the society. In the play *Sakharam Binder*, Tendulkar also deals with women's suffering and senseless wastage by depicting the multi-dimensional nature of womanhood. Another notable aspect of both the playwrights is that both have falsified the assertion of patriarchy at the end of both the plays. Hasmukh Mehta in 'Where There's a Will' realizes that he has been made a victim of his own mechanism. He vested power in Kiran to fulfil his desire for his posthumous control over family, but she exercises these powers to improve her own interpersonal relationship with the members of Mehta's family. In short, both the playwrights sincerely attempt to falsify the assertion of patriarchy. *Sakharam Binder* and *Where There's a Will* follow the pattern of self-assertion to self-realization.

However there are dissimilarities found in Tendulkar and Dattani's plays. So as to support the gravity of topic, Tendulkar finds the utilization of complex stage instrument. In any case, the stage -setting in Mahesh Dattani's plays are increasingly unpredictable. There are

staggered sets organized in Dattani's plays. Another difference found in the topic of Tendulkar and Dattani is that Tendulkar in his plays presents particular modes and measurements of human progress and to translate the fierceness existing inside the plan of things. He presents three kinds of savagery in his plays – Physical, mental and verbal viciousness. Sakharam Binder is the best case. Dattani is distinctive in his plays. His plays are shaded with a slight diversion. For instance, Tendulkar makes a decent comical inclination, Dattani's plays ends with an idealistic note which is missing in Tendulkar's works.

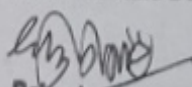
Sakharam Binder is presumably Tendulkar's most seriously naturalistic play. Tendulkar presents a discourteous male-controlled society in his play. He uncovered the masochism of the lower white collar class male through the character of Sakharam, the hero of the play. 'Where There's a Will' re-echoes the customary Indian reasoning that man is intended for business and lady for kitchen. This shows the inferior situation of ladies in Indian culture.

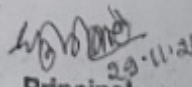
Another remarkable part of both the writers is that both have distorted the statement of man-controlled society towards the finish of both the plays. The play Sakharam Binder closes with the broken pride of Sakharam. In 'Where There's a Will' Hasmukh Mehta towards the end falls by Kiran's disclosures of Hasmukh's genuine character. He understands towards the end that Kiran has recently utilized him to satisfy her needs.

To put for the statements more on similarities and dissimilarities, we can conclude that Tendulkar and Dattani are not advocates but rather pragmatists. The emotional universe of both the writers is hued with genuine conditions and angry encounters identified with the white-collar class Indians.

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