

Tendulkar's 'Sakharam Binder' and Karnard's 'Nagamandala' Analysis on the Role of Female Characters in Indian Patriarchal Society

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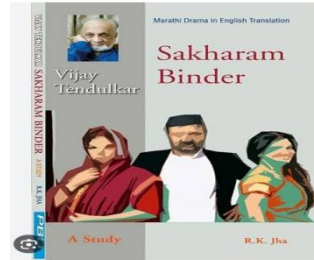
Abstract:- The theme of Indian English drama is begin form the ancient period to the today's present era that deal with the history, mythology and so on. After about 18th century many plays written in literature, which is in an Indian languages were adopted into Indian English drama. Vijay Tendulkar had a remarkable and high place in the Indian theatrical literature world. He was also recognized as a famous Marathi playwright and screenwriter in the world of cinema and television. Girish Karnad was a noted Kannada playwright, Indian actor, director and screenwriter who made his mark in the fields of Indian theatre, cinema and literature. While in 'Sakharam Binder' Tendulkar explores with great objectivity of married abandon woman Laxmi and Champa the complication in human nature due to the sex and violence. Karnard's 'Nagamandala' Rani suffers endless torture. Rani's husband Appanna treats her like a slave, neglecting Rani's physical and emotional needs. When Appanna found that his wife Rani is pregnant he became furious and thinks that Rani has taken secret lover (Naga). Appanna then tries to kill Rani with her pregnancy and finally drags her two village court.



Keywords:- Ancient period, Present era, Mythology, Marathi playwright, Cinema and television, Kannada playwright, Cinema and literature.

Introduction

Introduction of Tendulkar's Play 'Sakharam Binder':- The central theme of the play revolves around the sexual relationship between men and women. Tendulkar Keeps the centre of the middle class mail lustful, There are three acts in the play. Lakshmi and Sakharam's relationship is shown in the first act, followed by Sakharam and Champa's in the second, and Lakshmi, Sakharam, and Champa's relationship in the final act. Tendulkar's explosive play "Sakharam Bindder" is as a result. There are three major charater Lakshmi, Sakharam and Champa.



Sakharam is a book binder. Although he was a Brahman, he rejected the fundamental principles of that caste and lived his life as he saw fit. Sakharam is unmarried but he provides refuge to vulnerable and abandoned women in the community. The very first speech made by Sakharam in the play's introduction indicates an equal character for him.

As he states

“When I lose my temper, I beat the life out of people”.

Act I, Scene Six, depicts his violent temperament when on Ganesh Chaturthi, Sakharam's Muslim buddy is denied permission to participate in the Puja (worship) by Lakshmi, and Sakharam uses a belt to beat Lakshmi. Physically, Lakshmi seemed fidgety to him. At night, he attempts to get her excited by making her giggle uncontrollably, but she is incapable of doing so, so he threatens her. He says laugh this meant overall thirst your arms, I will get belt. In the life of Sakharam six ladies had come to his house, before Lakshmi. He always told Lakshmi saying about that she is seventh lady. Since Sakharam and Lakshmi are so different from one another, their relationship cannot endure for very long. Ultimately, they bid farewell to one another in a heartfelt and humorous way.

Champa, the wife of police officer Foujdar Shinde was brought for Sakharam after Lakshmi's departure, in Sakharam life. If we compare to Lakshmi Champa is younger in age, plumpier lightly and better built. All describable changes are in life comparison with Champa arrivals. Champa also exhibits the threat of violence. She also uses drink, quizzing even beats her husband and shows his contempt.

The main character Sakharam rejects marriage as an institution, but he still requires a woman to meet his physical wants. Hence he bring woman for his physical need. He brings women abandoned by their husbands. Sakharam is very lustful and Lakshmi failed to satisfy him because she cannot participate freely in sex.

Champa is lustful and mature, yet she is also sensitive to certain things in life and can be touchy. on the first night, she forbids Sakharam from sharing a bed with him, saying.

“I don't like it at all that men women suffer; I hate my owner to save”

But later Champa transfers into a sensuous load drunker and seductive.

Following Champa's convincing of Sakharam to provide Lakshmi with refuge, Lakshmi returns to Sakharam once more. But it's simultaneous presence of Lakshmi and Champa that shapes Sakharam's cognitive processes. When Sakharam come to know that Champa and Daud are in a physical relation. Sakharam murdered Champa. Tendulkar seems to capture the sensuous richness of the human condition. Thus, every one of his characters in this drama combines power and weakness, good and evil.

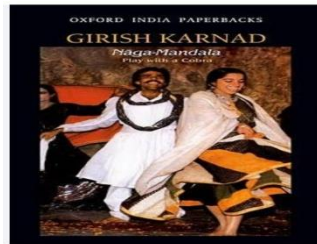
Sakharam is a person of integrity and openness who strives to develop a personal philosophy of life without adhering to any rules. Sakharam is a scathing opponent of the marital establishment. Tendulkar deftly tackles dramas with husband and wife. His route aggressive and violent. Sakharam Binder has a very combative demeanor. To get away from his super ego, he projects his ego.

Lakshmi's character we see irony, She suggests that she is a person of deep compassion for all living things by conversing with ants and birds. She protects Hinduism according to the rule of Hindu God tradition when she sees Daud in worship of Ganesha, Lakshmi is beaten, she not rejects from her position. After Champa's murder, she showed greater ruthlessness and presence of mind is covering it of man Sakharam, who is totally rebuild by what he has done.

Champa appears as a strong, unorthodox woman, illustrating the complexity of the human race. Her spouse is no longer with her. Despite being a self-respected and independent woman, she exudes a sensual appearance. Her association with Daud after moving to Sakharam suggests that her marriage to Shinde may not have ended on his account, but rather that his overwhelming lust must have been the cause.

The supporting role Daud is a multifaceted character as well. From the perspective of his friendship with Champa, he does not seem like the perfect buddy.

Introduction of Karnard's Play 'Nagamandala':- In Karnataka there is an ancient temple. It is a ruined temple, not very neat and tidy. It is very old and destroyed temple. There one playwright is sitting, he is cursed, he is not supposed to sleep that nights, if he falls a sleep that night, he will die. Why is that? Because this playwright has written many plays and put people to sleep. These play was boring, people was so bore that they fallen asleep, so he curse is he should not sleep this night and now he is feeling sleepy at that time.



You know from the houses, in the village, some flames came, you know like this there are small lamps in houses when these lamps are put out, the flame will escaped and they will be free, they will start living their own life. They are like a girl these flames are giggling and talking to each other, the playwright listen to the stories of flames, one of the flames is telling the story of the beautiful long haired girl Rani.

The story of Nagamandala, Rani was pretty girl, a village girl, she got married to Appanna and she came to Appanna's house. Both of them are going too lived there, she has dreams of a quiet peaceful life with her husband, but you know what Appanna did. Appanna had another concubine, Appanna would locked Rani in the house, came only in the afternoon for the lunch. After that he will go and spend night with his concubine. Rani was all alone and she was so sad. She longs for the love of her husband.

One day Kurudavva a blind old woman came on shoulders of her son Kappanna. Kurudavva was so sympathetic to Rani she wanted to help Rani and she gave Rani special root and this root is a fruit aphrodisiac this means, if you eat the fruit you will fall in love. Rani has to grind the fruit make a paste of it and mix it with the curry and feed her husband.

When Appanna Rani's husband came in home she make the paste root and mixed it in a curry, the curry turns red. Rani is so frightened. She can't give this to her husband. So she threw it outs on the anthill outside. There is an anthill, outside her house. An anthill is home to a cobra, the curry and roots is thrown over the cobra snake, and eventually Naga falls in love with Rani.

That night after Appanna had left, the cobra entered through the drain of the house and he took the form of Appanna and he spend the night with Rani. Rani is surprised suddenly. She has got her husband every night, he is coming to her and make in love to her and she is finally getting his love.

One day Rani is pregnant, Appanna the husband is shocked, he completely rejects his wife because he knows he never made love to his wife, if a man live his wife, never makes love to her and goes to another woman, that is not a crime. But if a woman gets pregnant and if the husband says that is not my child that is a crime. Rani is brought for a village panchayat and she has to do snake ordeal.

An ordeal is a very tough punishment. She has to put her hand in the anthill, she has to tell the truth, Rani puts her hand into anthill and says "I am never touched another man except my husband and this Cobra". And that is the truth. The Cobra doesn't bite her. She is saved, everybody is shocked but Appanna knows this is not my child. There is something wrong, he hides and looks at what is happening with Rani at night, goes the door is locked, but he sees the Cobra emerged from the anthill, get in through the drain, take the form of Appanna and sleep with Rani.

The real Appanna is shocked, you are shocked, and everybody is shocked. Now what will happen, the playwright intervenes. The playwright is giving more than one ending. Now the playwright is saying ok, the Naga will come and kill himself with Rani's shiny locks, because he wants Rani to be happy with her husband. We are not happy, we did not want Naga to die, because Naga is Rani's husband, we know Appanna doesn't love Rani, playwright give another ending, the Naga lives in the hairs of Rani, in the long lustrous hair of Rani, the Naga lives there like a snake princess forever. That is good. Another time Appanna ill treats her, you know what will happen.

By now it is done that the playwright in the story is saved from death, does have not to die because listening to the story you are awake. I am awake, the playwright also awake, but remember the Naga is also awake; this is the Nagamandala by Girish Karnard.

Material and Methods/Methodology: - In this study method, the analytical and interpretive method of the researcher was adopted. The objectivity of the researcher was maintained. Analytical and objective efforts were made to achieve objectivity, a case analysis of the dramas "Sakharam Binder" by Vijay Tendulkar and "Nagamandala" by Karnard is conducted in this paper.

The selected plays were treated as primary sources for this study. Along with the secondary sources, the literary works of Tendulkar and Karnard and the books based on them were also taken into account in the analysis.

Study Area: - The research is related to Tendulkar and Karnad sociological aspect.

In Tendulkar's 'Sakharam Binder' Sakharam keeps the evicted women in his house on his own terms and makes them do all the household chores like maid servants and also uses them as married wives Sakharam drinks alcohol, plays girls. A binder by profession, he lives like as a king. He also abandons those women if they do not live according to the wishes of Sakharam.

Karnad has highlighted the helplessness of a woman in this drama 'Nagamandala' by considering the snake as a symbol of perverted feelings of a man. The mentality of husband and wife and ever-increasing conflicts has been presented in a very dramatic and rational manner. This play of Girish Karnad is considered very successful in terms of acting and dialogue.

Conclusion

Sakharam Binder: - The social drama "Sakharam Binder" The social dilemma of men's attitude towards gluttony is the basis for this drama. It is an explosive play, in that characters are fight the courtship and are unprecedented public acclaim, challenges, queries of marital system, in the Indian society. This play is full of violence of sex and complexities of human drunken life. Living in relationship, critic's remarks about the play in the human violence of human character.

Nagamandala: - "Nagamandala" reveals how the institution of marriage contributes to the exploitation and imprisonment of women. How myths are fundamentally patriarchal because they reflect the worries that males have in society. The play "Nagamandala" mocks the concept of chastity and strives for women's empowerment and liberation. Society places a high value on morality in order to limit and regulate what women can do.

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