

Politico-Sexual Use of Women in Vijay Tendulkar's 'Ghashiram Kotwal' And 'Kamala'

Nita U. Dhote

Dept. of English NAGINDAS KHANDWALA COLLEGE,
Malad, Mumbai

ABSTRACT

This paper attempts to make a comparative study of two of Vijay Tendulkar's famous plays: 'Ghashiram Kotwal' and 'Kamala'. Tendulkar, the well-known Marathi playwright, has been the vanguard of not just Marathi but Indian theatre too, alongside Badal Sircar, Mohan Rakesh and Girish Karnad. Written in Marathi and subsequently translated into English, his plays were trailblazers because they introduced modernity into Indian theatre. 'Ghashiram Kotwal'(1973) and 'Kamala' (1981) – one, a political play replete with Marathi folk forms, song-dance-percussion and the other, a topical drama written in the naturalistic mode, depict how the Indian woman – be it in the 18th century or in the 20th, has always been an object of sexual pleasure, to be 'sold' for political motives by the men who control them. Whenever it fancies them, they make use of these submissive women to further their careers, use them or offer them as sexual playthings only to dispose them off when they either tire of them or when their purpose is served. In this patriarchal society where the man's word is law, it reflects on the moral turpitude of such power-wielding men who have absolutely no respect for the women around them – indicating thereby, the degenerating values of such a society.

Keywords: Objectification of Women, Sexual Playthings, Moral Turpitude, Reflect Degenerating Values in a Patriarchal Indian Society

INTRODUCTION

Vijay Tendulkar (1928 – 2008) was a leading Indian playwright, movie and television writer, literary essayist, political journalist, and social commentator primarily in Marathi. With his contemporaries, Badal Sircar, Mohan Rakesh and Girish Karnad, he infused a new quality in Indian theatre – modernism. He deals with the complexities of human relationships. Contemporary in his concerns, his plays critique the oppression of the weak by the powerful. His vast oeuvre of 28 full-length plays, 7 collections of one-acts, 6 of children's plays, 4 of short stories, 3 of essays, a novel and 17 film scripts – were all produced in a career spanning fifty years. He is best known for his plays *Shantata! Court Chalu Aahe* (1967), *Ghashiram* 370. **Gender Diversity and Development**