

GHASHIRAM KOTWAL: A STUDY ON VICTIMIZATION OF WOMEN IN POWER POLITICS

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Abstract:

The present paper intends to represent feministic approach in Vijay Tendulkar's Ghashiram Kotwal within the context of postcolonial gender study. during this play Tendulkar sketched a couple of feminine characters that have nearly no voice in any respect throughout the play. His feminine characters are weak, marginalized and specifically victims of paternal socio-political oppression and repression. although he play is about in an exceedingly specific socio-political background of inhabited Asian country to develop the concept of authority or power, the interpretation and reinterpretation of the text makes it additional relevant concerning the defeated condition of girls in modern Indian society.

Keywords: Feminism, gender problems, hegemony, politics, authority, power and different

Introduction:

His full name is Vijay Dhondopant Tendulkar was born on sixth January , 1928 in an exceedingly Bhalavalikar Saraswat brahmin family in Kolhapur, geographic area. however he named in Kandewadi, Bombay town. The atmosphere of the house impressed Vijay Tendulkar thus he started writing the age of six. He grew up in an exceedingly literary atmosphere and was browse several works that influenced him to direct and act in one play at the tender age of 11. His notable works are Shantata! Court Chalu Ahe in 1968 (Silence! The Court is in Session), Ghashiram Kotwal (1972), Sakharam Binder (1972), Baby (1975), Kamala (1982), and Kanyadan (1983). English translations are Safar (The cyclist) and His Fifth lady (his solely play in English) in 2006 et al. The treasure of Tendulkar's works embody four collections of short stories, eleven plays for kids, one novel and 5 volumes of literary essays and social criticism. He was the translator for eighty 2 novels, 2 biographies into language, five plays, and his translations are Mohan Rakesh's Aadhe Adhure- (Hindi), Girish Karnad's Tughlaq (Kannada) and Tennessee William's A Secret automobile Named

need (English). Vijay Tendulkar is additionally an artless author of screen plays for eight plays in Sanskrit language together with Samana 1975, Simhasan 1979 and Umbartha 1981. The Cart could be a women's important film in Asian country. He was awarded and worthy again and again throughout his long career for 5 decades together with Kamaladevi Chattopadhyay Award in 1970 and also the Sangeet Natak Akademi Award in 1971. He received the geographic area regime award ninefold. He was a recipient of the Jawaharlal Nehru Fellowship. In 1984 he was awarded with Padmabhusan.

Main themes:

Most of the Tendulkar's plays forbidden the misuse of power and aggression in human affairs particularly in class families. Ladies are the central character in his plays. His feminine characters are like: house wives, daughters, slaves, teachers, mistresses, film extras, and servants. His characters are contradictory personalities United Nations agency struggle with emotions, intellect, physical wishes and conscience. Wadikar comments concerning Tendulkar's characters,

Most of the characters in Tendulkar's play seen as defeated or pissed off since they acquire malformed personalities. They appear to possess a tragic dimension. Deformity of 1 kind or another resembling gender, social, political, physical, mental and religious is perceptible in Tendulkar's characterization. He seeks to project men and girls, not in their brighter, however in their darker aspects. Mostly, they're shown life-like, i.e., as what they're however, at times, they're shown worse than what they're truly. (2008:141)

Ghashiram Kotwal: A political play

Ghashiram Kotwal is that the most disputable musical historical play of Vijay Tendulkar. It issues with the reign of Peshwas within the eighteenth century in geographical region.

Smita Mishra writes,

"It may be a dramatic exposure of the latent violence, treachery, physiological property and immorality that characterize politics. Ghashiram Kotwal, the play shows a person WHO, caught within the matrix of timeserving ethics of recent world, feels alienated. It shows however a standard man, seeking power, confronts the those that were already in power Associate in Nursinging undergoes an organic amendment."

diplomatic negotiations is related to the race of man. www.southindpress.org defines diplomatic negotiations, "On the extent of international politics, power will take several forms from ethical communicating to the carrot of economic edges to the stick of sanctions or social unit. "Power politics" is one in all the foremost ambiguous term within the lexicon of affairs. In Modern India the political leaders in order to get their aims fulfilled depute on the top position their so called near ones. As long as their aims are served, the officials enjoy the life with all its charms but as soon as the aims are fulfilled, the officials become useless and even danger to the political leaders so they do not hesitate even to eliminate them from life. The politicians are even worse than the underworld Dons.

Women as voiceless in power politics:

The tradition of "Use and Throw" has become synonymous with political leaders and Tendulkar tries to focus on this scenario through the plight of Ghashiram. Ghashiram thinks that with the arrival of power and money, he would be able to find a suitable bridegroom for his daughter Gauri, and she would be released from the cunning Nana. But he is shocked to hear that Nana is getting married again. In the play it is announced by Sutradhar. Nana is getting married seventh time and his bride is just only 14 years old.

Sutradhar says.

My Nana's wedding!

The bride's a young one!

My nana's wedding!

A tender blossoming bride.

A slender willowy bride

A slay lily – white bride.

A just – this – year ripened bride

My Nana's wedding!

He presents the female characters not as subsidiary caste or only as show-piece on the stage but much more emphasis is given to them. For example Leela Benare in *Silence!* The court is in session Sarita and Kamala in *Kamala Manik* and Rama in *Vulture Laxmi* and Champa in *Sakharam Binder*, Jyoti in *Kanyadaan* and Lalita Gauri in *Ghashiram Kotwal*.

In this play women are exploited by patriarchal oppression and repression. The women characters are denied of their personal and intellectual abilities and capabilities. It is the male characters who take decisions on behalf of them. Women are treated in any way by the men as if they are the owners. The fate of Gauri lies in the hands of two males. Nana wants to relish the youth and beauty of Gauri and Ghashiram wants to climb the power ladder. And Gauri fulfills the immoral aspirations of both of them. She is a colonized woman- voiceless and powerless. Her silent acceptance of her father's dictates reveals the fact that in patriarchal society a woman has no choice at all except accepting male dominion. The Brahman wives are not happy with their lecherous husbands, but they are silent in solitary confinement. Nana's wives have 'become' women- voiceless and powerless. They have nothing to do with Nana's decision whether his playing with an innocent girl kills her or in his decision of marrying another girl. They are just ready to accept whatever he does or decides without any comment

Conclusion

In conclusion it can be said that Vijay Tendulkar in the play *Ghashiram Kotwal* has dealt with the harsh realities of the contemporary society. The play from a feminist perspective makes it clear that in a patriarchal society, women are considered almost insignificant except as sex-objects. Women are used, abused, sold, humiliated and suffocated by the amoral ideologies by patriarchal hegemony. They have no pleasures in life but are used as objects of pleasure for the men. Happiness is not even an occasional episode in their lives. They have no

voice and choice of their own. The male dominated society is indifferent to their role of taking decisions. They are just conditioned to behave at the wink of a finger as prescribed by the patriarchal hegemony. The play is a brilliant political satire written against the emergence of the Shiv Sena in Maharashtra, but re-reading and reinterpretation of the text makes it a chronicler of male dominance and violence on women in contemporary India.

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