

RESEARCH ARTICLE**AN ANALYSIS OF INTERPERSONAL DYNAMICS IN VIJAY TENDULKAR's *KAMALA*****K.Sugumar¹**

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Abstract :

Indian language drama has grown remarkably in the last several decades. A harsh portrayal of the socio economic and political realities of the post –independence era is provided by the current Indian plays in English. Vijay Tendulkar(1928-2008) is one of the most prolific and controversial of all the Indian playwrights who came of age after independence. As a dramatist he has written many plays, novels, children's drama and short-stories. He has explored a variety of themes in his plays, including the interplay between men and women and the reimagining of social, historical, and political events. His plays focus on different aspects of the human character and complexity of human relationship. He found relationships between violent victims and abusers, spouses, siblings, and lovers to be fascinating. His play '*Kamala*' is based on a true story and it is set in a tropical setting. It represents a critique of the patriarchal society where women are as subservient to men's success. In this play, the interactions between men and women are portrayed as that of a husband and a wife as well as an exploited and an exploiter. He reveals the inhuman violence in its verbal form of the patriarchal society against women. The play's themes Centre on violence, masculine dominance, family and marital dynamics, and the current socio-economic climate.

Key Words: Patriarchal, Violence, Humanity, History, Socio-economic

Introduction:

Vijay Tendulkar, (1928-2008) one of the leading contemporary Indian playwrights, literary essayist, political journalist, was born on 1928. Across five decades, his literary contributions spanned a remarkable range—thirty full-length plays, twenty-three one-act plays, eleven children's dramas, four short story collections, two novels, and five volumes of essays analyzing literature and social issues. Being a Marathi Translator, he has translated nine books, two biographies and five plays. He has written screen plays for eight Marathi films in addition to original stories. His writing has appeared in Hindi television serials. As he is a leading contemporary Indian playwright, he writes about contemporary issues in Marathi. His plays have been translated and performed in English. His plays primarily include female characters. His portrayal of women focuses on from the marginalized backgrounds and the middle class families such as housewives, teachers, mistresses, daughters, slaves and servants. Tendulkar's plays feature women from varied social backgrounds, each bringing a distinct emotional depth. As Arundhati Banerjee highlights in her introduction to *Five Plays of Vijay Tendulkar*, they range from gullible to shrewd, adaptable to determined, traditional to rebellious, and selfless to opportunistic. Among his eight plays translated into English, *Kamala*—translated by Priya Adarkar and published in 1995—holds particular significance.

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Beyond his contributions to theater, Tendulkar excelled as a screenwriter, television writer, literary essayist, political journalist, and social commentator. His works consistently engage with themes such as modern alienation, gender discrimination, societal stability, sexual norms, relationships, marriage, social dynamics, power struggles, and morality, offering a critical perspective on human interactions. Such a leading contemporary Indian playwright, Vijay Tendulkar, passed away on May 19, 2008 in Pune.

Theme of Relationship:

Today our society is filled with more complex day-to-day life. The rapid growth of industrialization, globalization, capitalism, and technological advancements has led to a more mechanized and fragmented human experience, affecting traditional relationships. Among these, the relationship between men and women has remained a central theme throughout history, universally reflected in literature as it mirrors the cultural, social, economic, moral, and political dimensions of each era. Contemporary society has become increasingly complex, shaped by psychological, sociological, and patriarchal structures. In patriarchal systems, women often struggle with limited opportunities to express their emotions, love, and personal identity. Simone de Beauvoir, in *The Second Sex*, examines the persistent subordination of women to men, drawing from both the Old and New Testaments to emphasize deeply entrenched inequalities. It demonstrates that women were made for men, not the other way around. Marriage is the most important and widely accepted type of man-woman connection in psychology. Tradition, custom, and social morality all promote marriage as a social institution.

All of the main facets of premarital, post marital, married, and teenage love are covered under the theme of human relationships. The astounding diversity of this kind of interaction seems limitless, and it has been enhanced by shifting social contexts and times. A.A. Khatri identifies two forms of premarital relationships: unilateral and bilateral. In a unilateral relationship, one individual experiences romantic or physical attraction toward another before marriage, but the other person does not return those feelings or desires.

A Spouse who was the target of romantic affection or sexual desire from a person of the other sex but who did not reciprocate was involved in another kind of unilateral participation. When two people of different sexes are romantically and /or erotically involved before marriage, this is known as bilateral involvement.

The play 'Kamala' by Vijay Tendulkar

Kamala (1995) is the most tropical drama, is based on a true story of Ashwin sarin of the Indian Express, who really purchased a girl from a local market and gave her to media. The writer uses this story to highlight some of the problems with the current state of a modern civilization that is willing to forsake morals for sake of the humanity. The play's main protagonist, Journalist Jaisingh Jadhav, views kamala, the lady he bought from the flesh market, as a possession that can help him advance in his career and build his image. Jaisingh paid two hundred and fifty rupees for kamala but he has not given any thought to what will happen to her in the wake of this revelation. He sells kamala, an uneducated and impoverished lady. Kamala is abandoned by Jaisingh to an orphanage. In addition to kamala, he takes advantage of his wife Saritha. Saritha becomes aware that she is also a slave to Jaisingh by means of the treatment she receives from kamala. Saritha notices how, in order to further his career he refuses to give kamala a bath and drives her to the press conference in an awkward attire. In his game, he uses kamala and Saritha as pawns in addition to the woman. He holds the position of persecutor. He employs kamala like a slave in order to maintain social order and prestige. He dismisses Kamala following his success in the position. Kakashaheb, an old-school journalist, offers the real standards of journalism and relationships in kamala; Jaisingh Jadhav's reporting is portrayed critically in contrast to them. Jaisingh thinks of himself as a liberal-minded. There is a hope that Saritha will get

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independence in the future in the play's conclusion.

Kamala highlights the patriarchal society where women serve merely as instruments in a man's pursuit of power and status. The play also explores the complexities of human relationships, shaped by inherited social structures.

Through this work, the author exposes interpersonal interactions, including the marriage of Jaisingh and kamala and the bond between Kakasaheb and Saritha.. Tendulkar portrayed Saritha as a nice,passionate,loving, and sympathetic character through their romance, but ,Jaisingh treats her like a slave in his home, much like kamala. As a result, Jaisingh and Saritha do not have a friendly husband and wife relationship. The dynamic between Jaisingh and Kamala is one of exploitation, where Jaisingh treats Kamala as a commodity rather than an individual. Having bought her from the flesh market, he intends to present her at a press conference as evidence of the harsh realities faced by women in impoverished areas, using her plight to serve his own agenda.

He offers kamala no amenities in the house. In order to illustrate the state of slavery in contemporary society, he forgoes giving kamala a bath and dresses her awkwardly for the press conference. He kicks kamala out of the house after achieving success at work. Her future is unimportant to him.He merely uses her to advance in his career. He is not compassionate or sympathetic toward kamala as a human being. Consequently, there is no friendly contact between Jaisingh and kamala. In the play, kamala not only adds a range of social stations but also a wide spectrum of emotions. In his play, Tendulkar has also depicted this kind of relationship that is prevalent in the society. Tendulkar stated in an interview that he had neither written about fictitious suffering nor conjured up a universe of misery. Being from a middle –class household, I have kept an open mind and have witnessed many harsh aspects of life. My observations of the world I live in and have led me to create the work that I have done. I have to tell the truth, but if they want to have fun and entertain, that's acceptable. I just cannot do that. Tendulkar addresses topics that reveal the brutality in interpersonal connections as well.In the introduction to *Collection of Five Plays*, Arundhati Banerjee highlights Tendulkar's perspective on writing, where he expresses that his fundamental motivation has always been to articulate his concerns as he perceives them.

Thus, Tendulkar's plays focus on various facets of human nature and the intricacy of interpersonal relationships. He used his female characters to illustrate the status of women in modern Indian society. In this play, he portrays women as obedient, submissive, diligent, and compassionate. Through his plays, he addresses issues related to human existence, the human psyche, psychology, and relationships. All his English-language plays deal with themes of violence, sex, illicit relationships, power, societal difficulties, and stability in society. In this context. C.Coelho rightly points out, "Tendulkar illustrates the violent tendencies of conceited society and egotistical man through his depiction of human relations and tensions. With its small doses of social and political satire performed for sheer enjoyment, he freed Marathi theater from the tyranny of traditional theatre."(34). It exposes that Tendulkar has explored a variety of themes in his plays, and he concludes that the issues of human relationship is complicated, that drastically creates a degradation of humanity within the human era.

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