

Research Innovator

International Multidisciplinary Research Journal



Vol II Issue II : April 2015

Editor-In-Chief

Prof. K.N. Shelke

www.research-innovator.com

Research Innovator

A Peer-Reviewed Refereed and Indexed International Multidisciplinary Research Journal

Volume II Issue II: April – 2015

CONTENTS

Sr. No.	Author	Title of the Paper	Page No.
1	Chiya Parvizpur & Fazel Asadi Amjad	The Unconscious Criticality of Wright's Native Son to Capitalism	1
2	B.A. Tina Zahel & Prof. Dr. Franz Josef Gellert	Ageing Workers in SMEs and the Influence on Corporate's Internationalization	12
3	Mimita Sachdeva	Life Skills and the Autistic Child	26
4	Talluri Mathew Bhaskar	The Fire and the Rain: A Myth Retold	29
5	Dr. Ankita Khanna	Assessments beyond Writing: An Attempt to Provide a Fair Chance to the Learners	44
6	Dr. Meetakshi Pant	Total Factor Productivity and Financial Structure of Steel Industry	49
7	Ashish Kumar	Carelessness of Man's Mind: a Study of Albert Camus's the Stranger	62
8	Dr. Manju Lalwani Pathak	Debunking the image of Sindhis as Refugees	68
9	Rita Malache	Approaches of tribal development: A critical Perspective	72
10	Prof. Dr. Patil Vijaykumar Ambadasrao	Wendy Wasserstein's An American Daughter: An Analysis	82

11	Dr. Khandekar Surendra Sakhar	Portrayal of Relations and Globalization in Kiran Desai's Novel 'The Inheritance of Loss'	89
12	Dr. Rakseh Rai	A Study of Social Intelligence among College Students of Tura (West Garo Hills) in Meghalaya	95
13	Prof. Vijay D. Songire	Male Sufferers in Toni Morrison's The Bluest Eye, Sula and Arundhati Roy's The God of Small Things	109
14	Prof. R.Y. Shinde & Dr. Archana Durgesh	Vijay Tendulkar's His Fifth Woman: A Brief Introduction	116
15	Prof. (Dr) Mala Tandon	Alternate Schooling and Teacher Education: Issues, Challenges and Priorities	122
16	Dr. J. Thirumaran	A study on three leading stochastic Optimization methods in simulation	130
17	Dr Tanu Tandon Mr. Durgesh Pathak	Media and Education: Pathways to End Women Violence	135
18	K. Ravi Sankar & Dr. V. B. Chithra	The Inner Awareness of the Human Soul: A Study of the Apprentice	139
19	Dr. Vitthal V. Parab	A Socio-Literary Perspective in the Novels of Jhumpa Lahiri & Bharati Mukherjee	147

Vijay Tendulkar's *His Fifth Woman*: A Brief Introduction

Prof. R.Y. Shinde

Kisan Veer Mahavidyalaya, Wai, (M.S.) India

Dr. Archana Durgesh

*BBD NITM, Lucknow, (U.P.) India***Abstract**

In his 1972 play, *Sakhārām Binder* (*Sakhārām, the Binder*), Tendulkar dealt with the topic of domination of the male gender over the female. The main character, Sakhārām, is a man devoid of ethics and morality, and professes not to believe in 'outdated' social codes and conventional marriage. He accordingly uses the society for his own pleasure. He regularly gives 'shelter' to abandoned wives and uses them for his sexual gratification while remaining oblivious to the emotional and moral implications of his exploits. He justifies all his acts through claims of modern, unconventional thinking, and comes up with hollow arguments meant in fact to enslave women. Paradoxically, some of the women which Sakhārām had enslaved buy into his arguments and simultaneously badly want freedom from their enslavement.

Key Words: domination, society, pleasure, relationships.

The place of Vijay Tendulkar in the realm of Marathi drama is very significant. His plays deal with alienation of modern individual. He satirizes contemporary politics and in his plays social and individual tensions of man and at the same time the complexities of human characters play a very vital role. His plays show the plight of women in a male dominated society.

Sakharam Binder, an explosive play that defied censorship and won unprecedented public acclaim was written by Vijay Tendulkar in 1972 in Marathi and it was translated by Shanta Shelke(Gokhale) and Kumud Mehta into English. The play is about a profoundly disturbing portrayal of new morality. It exposes the hypocrisy, jealousy, masochism and the lust of the middle class male. Sakharam is born in a

Brahmin family but is ill-treated by his parents and he runs away from his family at the age of eleven. He has become a binder and hence Sakharam Binder. His manners are rough and he is foul mouthed character but at the same time he is very honest too. Tendulkar has described him as "a coarse but impressive personality." When Sakharam introduces himself to Laxmi in the first act he says, "My mother used to say, that brat's shameless. He's a Mahar born in a Brahmin home."¹

His Fifth Woman is a prequel to *Sakharam Binder* and is written by Vijay Tendulkar in the summer of 2004 after a long gap of 32 years. The definition of the term 'Prequel' given in the answers.com a website of Microsoft is as follows: Prequel n. A literary, dramatic, or cinematic work whose

narrative takes place before that of a preexisting work or a sequel.

Tendulkar Festival was arranged in New York City. Sturgis Warner requested Vijay Tendulkar to write a play for the festival and Tendulkar wrote this play. In fact this is the only play Tendulkar has written in English. Other plays of Tendulkar are written by him in Marathi and these plays are translated into English by others. Sakharam is frank and outspoken and he tries to work out an independent philosophy of life. He has no social taboos. He drinks heavily, has no sense of guilt and admits all the bad habits and his vices. He expresses his disbelief in the institutions of marriage and attacks husbands while pitying wives. The women he brings to his home are treated in a "good" manner. He has his own rules. He frames certain rules for his women.

Sakharam: Once a person crosses this threshold, she belongs here. When she leaves this house, it's all over between us. After that I can't be bothered. But even when I send her away, I do it good and proper. ---Oh, yes. Everything is good and proper, where Sakharam Binder is concerned. He is no husband to forget common decency.²

He is on the lookout for the cast-off women and he brings them home, gives them food and shelter and in exchange they are expected to appease his itch. Both the parties are free to walk out anytime they want but Sakharam knows well that the women he brings home are so helpless that they cannot go away from him.

The play *Sakharam Binder* begins with the entry of Sakharam and his seventh 'bird' at

Sakharam's home. He introduces himself, tells everything about himself and what his expectations from her are. He also informs her about the previous women.

Sakharam: The one before her - she went in for that sort of thing. I think there were a couple of pictures. Don't know if she took the lot with her. The one who came after her, she wasn't interested.

She used to worship her husband's shirt. The man was out to kill her, but as she was concerned, he was God! The fellow who's out to kill them-he's a god! The chap who saves them he's just a man! She worshiped his shirt for two full years. She had T.B. I took her at the hospital at Miraj. Last Friday that was. She died there, hugging his shirt to herself.³

The woman to whom Sakharam admitted in the hospital of Miraj was his sixth woman, Laxmi is seventh and Champa is eighth.

Sakharam: The one before? Now there is always this question to answer. The one who follows must ask about the one who came before. There have been six of them. And always the same question. What was she like-the previous one? Well she wasn't much in bed. She just seemed to dry up. She wasted away. No flesh, just bones she was. But very devoted, she never raised her eyes, not once. Let alone answering back. She died in the hospital at Miraj. It's a week now.⁴

The play *His Fifth Woman* begins at the late night in the winter at the lobby of government hospital in small town. Dawood

and Sakharam enter with a hand cart. Dawood takes a stretcher to the cart and carries the patient to the stretcher who has been brought on hand cart. Nobody in the hospital is awake. Everybody is sleeping. Ward Boy is sleeping at the corner. Dawood and Sakharam try to wake him up. Sakharam abuses him and ask to wake up. At last they put him on his legs. Dawood tells him that they have brought a woman who is sick. Sakharam adds she may be died. He also adds that the woman is suffering from high temperature and also frothing from her mouth. When the Ward Boy says that he will bring sister (Nurse) from the ward and warns them not to run away Sakharam's comment on middleclass people is noteworthy. He says that they are not laundry clean mouth fuckers. When the Nurse arrives and asks about the relationship between the patient and Sakharam Dawood says that she stays with Sakharam. Nurse thinks that she is rakhail of Sakharam but Sakharam rejects the relation. He says, "She is not my kept woman. This is the habit of those of this town who are married and keep another woman somewhere else to fuck at will. They kept it secret, the hypocrites. I don't. Everyone sees with whom I live."⁵ Then the Nurse asks whether she is pregnant and Dawood answers that he had four so far but not one become pregnant from him.

All the women Sakharam lives with have got hard and harsh life. His fifth woman is sold in marriage to a man older to her by thirty years and who already had a wife of her mother's age. Then not even six months have passed and he dies in an accident. The first wife throws the unfortunate girl out with only the clothes she is wearing and

nothing else. Her parents refuse to take her back. His sixth woman was suffering from T.B. and she lives with Sakharam for two years. Laxmi, the seventh woman of Sakharam has been rejected by her husband as she is thought as a barren woman. A lot of injustice is done to Champa, the eighth woman of Sakharam by her husband Fauzdar Shinde. She talks of her husband in a very angry manner.

Champa: --- He brought me from my mother even before I'd become a woman. He married me when I did not even know what marriage meant. He'd torture me at night. He branded me, and stuck needles into me and made me do awful, filthy things. I ran away. He brought me back and stuffed chilly powder in to that god-awful place, where it hurts most. That bloody pimp!⁶

The Fifth Woman's husband is dead and she has been asked to quit the house. Sakharam give her shelter and food and goes on observing his regular practice as he has done with the previous women. She stays with Sakharam for more than a month, exactly forty one days and now she is sick and is admitted in the hospital by Sakharam and Dawood. During the night when Sakharam is waiting outside he sees a dream. In his dream his fifth woman appears and tells him that she is recovered due to the will of her husband who is dead. She still believes in and loves her husband. Sakharam asks the question that if she loves him then how she could allow him in her bed without any resistance. Her answer is that she sees her husband in place of Sakharam.

Later on Sakharam talks about her faithfulness to her husband. After the death of her husband also she is used to wear *Mangalsutra* (A sacred ornament which is the symbol of a married woman whose husband is living, generally the widows doesn't wear *Mangalsutra*). But when she used to sleep with Sakharam she takes the *Mangalsutra* away. Every woman Sakharam lives with has got different approach towards her husband. The fifth woman is a widow but still wears the *Mangalsutra* in his name. The sixth woman worships the shirt of her husband. When Sakharam asks the name of her husband to Laxmi, the seventh woman, she is reluctant to take the name of her husband. This is because a married Marathi woman is not supposed to take the name of her husband. Only in case of Champa the condition is different. As she is sexually exploited by husband and as her husband wishes her to do the profession of prostitution she runs away from him after beating him. When she meets him again we see her beating him again.

At the beginning of the second scene of *The Fifth Woman* we come to know that she is dead in the hospital. After the news of her death Sakharam goes to home from the hospital. She is the first woman who died while with him and as she died the deal has ended. Sakharam says that he does not owe anything to her anymore but according to Dawood she was not a deal only.

She was a woman who used to take his care. Sakharam says, "You need some time to get over it and a next woman to do what she did. That will cure you of this sentimental stuff. Any woman is like any other woman." ⁷ Sakharam also narrates the last moments of

his fifth woman. By taking hand tight in hers she talks about her husband. Now she will be meeting him soon and shall beg excuse of him for sleeping with Sakharam. At the same time she expresses her gratefulness to Sakharam for what he has done to her. When Sakharam is asked by Dawood about her funeral and last rites Sakharam is reluctant to do these things. But at last Dawood becomes successful in convincing him for it. The third scene of *The Fifth Woman* takes place on a burning ghat for the Hindu dead. It begins with the chitchatting of the people who have come there for attending the funeral of someone. Instead of talking about the dead man in 'good' words they are commenting on the inflation and other things. Sakharam is supposed to observe the rites as he is told by the Brahmin who has been invited there by Dawood. Brahmin asks him to utter word during the rites as if he were husband of the dead. But Sakharam tells him that he was not her husband. He doesn't know her gotra. He even doesn't her Kuldaivat. At last any how the Brahmin is managed by Dawood and the rites are managed by the Brahmin. Now the time is of crow eating the food used for the rites. If the crows eat the food then the spirit of the dead finds solace in the heaven. Sakharam asks Dawood to take that food which is put on banana leaf and follow the Brahmin and himself so that they would go to another point where crows come for eating the food. The crows come there but not a single crow comes to eat the food. Brahmins asks Sakharam to address her so that crows may eat food.

Sakharam: I do not owe anything, anything to you other than what you

got from me. ---I never make tall promises and I stand by what I promise. I have done more than I should have for you in the short time that you were with me.

I wasted time the next morning collecting your ash and bones and immersing what he demanded. I was supposed to give you food, a roof and two sarees while you were with me. That's all and I have given it and some more.⁸

Still the crows don't touch the food then Brahmin asks Sakharam to think of last wishes and keep promising to fulfill them. Sakharam doesn't wish to think of her wish. The Brahmin says, "Their man is God to them. They will even lay their life at his feet. What they are worried about after their death is how he will manage herself without them."⁹ Sakharam's reaction to this is, "Sakharam knows how to take care of himself. And there will be another woman very soon to replace you."¹⁰

At this Dawood requests him not to mention anything about other women because no woman likes that. Every woman hopes to be the last in man's life if not the only one. Then Sakharam promises to take care of himself and after some time without giving any new promise the crows come and eat the food. Dawood says that the dead woman was very kind and she may dislike giving trouble to Sakharam and Dawood. So the crows eat the food. At the end of the third scene the crows' dialogue is very significant. It comments on the modern world. It goes like-

Crows (Chorus)-

We are the crows of burning ghats of the human kaw!

We represent their unrealized desires.

Kaw!

We shit and we eat!

We procreate, we kill,

We are ever curious,

Get furious if we don't get what we want.

We are aggressive, kaw!

We attack, kaw!

We grab, kaw, kaw!

We can be real vicious to get what we desire.

We are the crows of the burning ghats of the human desires, kaw, kaw!¹¹

In his plays Tendulkar comments on the drastic and tragic condition of the modern man. The crows on the ghat represent the modern, selfcentred, greedy men. The fourth scene of *The Fifth Woman* opens in the heaven and we meet a creative crow. He can see what other crows can't. The place is heaven or hell for the dead is dependent on what that character was doing when it was living. When the dead woman enters here she feels very happy here. She says, "better than my previous place, including my parents' place. No question of having a body. Getting beaten by men. Having menstruation every three weeks. And the bother of carrying someone in your belly for bloody nine months. ---At last here is freedom from being a woman!"¹²

Then there enters a man who looks miserable and seems to be looking for something he has lost on the way. He looks so distressed because he is trying to find his lost dick. Tendulkar comments on the uneasiness of the man when he loses his sex

identity because it is multipurpose thing, and it suddenly disappears. For the woman he is harmless now, but at the same time he is not interested in her as she has no tits, no bum and physically sexual appearance. But the man pretends that he has lost nothing and everything he possesses.

Chandragupta, the Director of the department of Heaven's Affairs enters. He is worried because two souls are missing from his list and he takes the man and woman to his destination. The crow tells the audience that the man we see in the scene is in fact the very husband of the woman about whom we heard so much from her and Sakharam in the previous scene. And they didn't recognize each other! When we are dead all

relationships and obligations die. You are stranger to your own kin. Then the crow fakes us from this scene to real hero of the play Sakharam. He is in the search of his sixth women and he has found his sixth woman.

The play ends at the point where *Sakharam Binder* begins. The prequel, *His Fifth Woman* is an interesting play and it takes us to the world of Sakharam Binder. Tendulkar's dramatic oeuvre and theatrical activities have received wide recognition over last three decades and this play which he has written in English has helped him to be included in the Indian English Playwrights.

Works cited and referred:

1. Tendulkar, Vijay (1973) *Sakharam Binder*. Hind Pocket Books, Delhi. p.20
2. *Ibid.* p.32
3. *Ibid.* p.21
4. *Ibid.* p.31
5. Tendulkar, Vijay (2004) *Two Plays by Vijay Tendulkar: The Cyclist, His Fifth Woman*. Oxford University Press, New Delhi. p.50
6. Tendulkar, Vijay (1973) *Sakharam Binder*. Hind Pocket Books, Delhi. pp.79,80
7. Tendulkar, Vijay (2004) *Two Plays by Vijay Tendulkar: The Cyclist, His Fifth Woman*. Oxford University Press, New Delhi. p.56
8. *Ibid.* p.64
9. *Ibid.* p.67
10. *Ibid.* p.67
11. *Ibid.* pp.69,70
12. *Ibid.* pp.71,72

Dhanashree Publications

Flat No. 01, Nirman Sagar CHS,
Thana Naka, Panvel, Raigad - 410206



Research Innovator

International Multidisciplinary Research Journal

www.research-innovator.com