

Dramatic Techniques Used by Tendulkar in Ghashiram Kotwal**Sujata Madhukar Kamble***Research Fellow, Department of Performing Arts, Dr. Babasaheb Ambedkar Marathwada University,
Aurangabad (M.S.), India***Abstract**

To compose drama is not an easy task. It calls for various things imagination, aestheticism, dialogue, music, characterization, plot, metaphoric construction and above all a depth of knowledge about the psyches of men and the manners of society. There are two broad divisions of a drama, first tragedy and second comedy. Traditional drama has generally five stages- exposition, complication, climax, denouements and solution. Drama is a blending of poetry, dancing and music a dramatist is that artist who has an equal command over all these three ingredients of art, so the objectives of a drama is greater than other branches of art, we can say. The contemporary playwrights should dive deep into the recesses of great Indian tradition so as to assimilate tradition as well as modernity, past and present. Vijay Tendulkar, Girish Karnad, Mohan Rakesh and Badal Sarkar are some of the Famous names associated with Indian drama. These Great playwrights have tried their best to delineate a realistic picture of nature, men, manners and society in their respective works. The present paper is devoted to a study of one of this great dramatic personality whose contribution to literature and dramatic art is exemplary.

Key Words: Dramatic Techniques, Vijay Tendulkar, Ghashiram Kotwal**Vijay Tendulkar:**

Vijay Tendulkar is a great name in the realm of Theatre; he has credit more than a dozen successful plays which are based on the social, cultural and political themes. He wrote more than fifty plays. He is the only playwright of India whose more than thirty plays were translated in Hindi. "His Most of the play were translated and directed by Vasant Dev".¹ He has admitted that he has been influenced by everything around him- real life experiences, news items, films, plays and literature- He has stated²., "but the basic urge has always been to let out my concerns Vis-a-Vis my reality. The human Condition as I perceive it".

His plays have earned accolades and laurels not only in India but also all over

the world. Though some plays of Vijay Tendulkar are controversial in theme, they are read and enjoyed as they contain a beautiful literary projection full of images, symbols and other literary tools. His plays Ghashiram Kotwal, Silence the court is in session, the vultures, Sakharam Binder and Kamala, Contain both poetic truth and poetic beauty. His play Ghashiram Kotwal made him a writer of international fame in the mid seventies.

Plays of Vijay Tendulkar:

Vijay Tendulkar is a prolific playwright of Marathi language. He has to his credit twenty eight full length plays, twenty four one act plays, and eleven children's drama and along with it he wrote the famous Marathi Nabhonatya 'Ratra'.³ Most of his plays have been translated into English

and in some other languages of India. They are being taught in most of the universities of India.

Dramaturgy demands that there must be check and balance in the emotions of the audience. Tendulkar has very beautifully succeeded in projecting the savagery and cruelty of human being through the medium of music and humor it is his apt use of music, humor and ironical and satirical exposure that makes play literary and ever green.

Tendulkar's Ghashiram Kotwal-

Vijay Tendulkar's Ghashiram Kotwal is a realistic portrayal of the political and moral decadence. It shows the piteous plight of Ghashiram Kotwal who undergoes a tragic dilemma in his life. Though, the background of the play is historical, it is not history as such but an aesthetic presentation of history which is suffused with melodious music, scintillation imageries, metaphoric exuberance and some other beautiful poetic devices. This drama is a bitter satire on the so called corrupted priests of the contemporary society. But what matter most in this play is the technique or the proper symbols at proper place which makes this scathing and sarcastic presentation lively and humorous.

About story in Short:-

Ghashiram is a simple and poor Brahman of Kanauj who comes to Pune for his livelihood. He has with him his beloved daughter, Lalithagauri, but he was not treated well by the Brahmins of Pune. The Punaites beat him and keep him a cell on the charge of a theft. Wherever, he goes, he gets insult and persecution; he wants to take revenge of his insult. And this tragedy

begun with this thought of revenge, we must say.

It is the story of the power politics between Nana Phadanvis and Ghashiram Kotwal. Tendulkar's play Ghashiram Kotwal is landmark in the history of Indian drama, it is a work in which there is a fine blending of the theme and style, thoughts and language.

In this play, Tendulkar has taken the help of the Indian History to expose the reality of the contemporary time. In nature, the play is revenge tragedy. In theme, it deals with power politics, ambition and sexual hanger. In other Words, it is a dramatic expose of the latent savagery of human being. E.g. Tragedy, violence, power mania, etc.

Dramatic features in Ghashiram Kotwal

The success of any great play depends mostly on its technique and style. So, It is one of the important obligations of a dramatic writer is to make fusion between feeling and form, matter and manner. Judged on this, Vijay Tendulkar's Ghashiram Kotwal has not only perfectness and richness of theme but also of style and technique.

Style:

The play has some dramatic feature which made the play enjoyable; they are the role of sutradhar, which reminds us of Bhasa and Bhavbhuti in Sanskrit. Chorus, singing, dancing and mining which reminds us for Greek classic play and above all the transformation of abhanga into lavani etc. He used so many different things in this play which make his unique style of writing.

Music:

Music plays an important role in man's life, Vijay Tendulkar, a great dramatist and literary craftsman knows it very well. Perhaps this is why He has presented a masterly use of music in Ghashiram Kotwal. Thus, we see that Ghashiram Kotwal deals with history in modern context. In order to make the tragedy light, Vijay Tendulkar has made this drama musical. Though it is against the tradition of a good tragedy where there is no room for music and humor. Tendulkar has dared to destroy the plot has added a new dimension to Indian drama.

In order to express the drama of cruelty and savagery, Vijay Tendulkar has taken the help of music which makes the play jolly and interesting. This play is overbrimmed with music. The beginning is musical while the end is tragic. The play begins with the group song of twelve men on the occasion of Ganapati procession.

“Ganapati dances the Ganapati Dance,

Brahmins of Puna bow and prance
 Pious Brahmins keeps on dancing
 Holy Ganapati keeps on dancing
 Now let the drum beat,
 Now let the drama heat
 Heaven, hell and earth complete!
 Heaven, hell and earth complete!”

Here, we note that the tragic death of Ghashiram Kotwal ends with the music again.

Humor:

The play is also full of apt use wit and humor which play a very important role in the play. Whenever the sutradhar comes on the stage, he talks in a witty and humorous way. The dramatist has

deliberately infused the play with the element of wit and humor, dance and music so that he may decrease the tensions and tortures of the play.

Symbolism in Ghashiram Kotwal

The other successful technique Tendulkar has employed in this play is imagery of cruel and dangerous animals which suit the sentiments of cruelty and savagery of some characters. Symbolism is the ornament of any great work of art. The proper use of symbolism is the scale of judging the literary personality of an author. Without symbolism any piece of work is as worthless as a flower without fragrance. It is symbolism which enhances the beauty of the language.

Ghashiram Kotwal is also interlarded with beautiful suggestive symbolisms. They have been placed in the plot of the play in such a way that sometimes the metaphor becomes not the dress of thought but the thought itself. Most of the image and symbolism have been taken from the animal world; they suggest the savagery of animal behavior in men. The image and symbols employed by the playwright in this play are very connotative, Let us see some of them4:-

-“Ghashiram: I am a Kanauj Brahman, but I' have become a criminal, a useless animal, now I am a devil. You have made me animal. I'll be a devil inside, I'll come back like a boar and I'll stay as devil. I'll make pigs of all of you.”

-“Sir, the corpse has been lying in the cremation ground since morning. The dogs are gathering.” Etc.

Thus in Ghashiram Kotwal the dramatist has very skillfully selected some images

and symbols are highly suggestive. The use of animal's imagery reminds us of Shakespeare's Othello. Ghashiram in fit of anger vows to take revenge and expressed his inner nature like the language of Iago in Othello. He says that he will be a devil inside. Vijay Tendulkar has also taken the images of some other dangerous and crafty animals. He takes the image of a howling dog, wounded tiger, bellowing cow, greedy wolf etc. All these images masterly employed by the playwright make the play poetic and interesting.

The art of characterization in Vijay Tendulkar's Ghashiram Kotwal:

Chorus:-

The use of chorus in this play is very apt. it plays an important role. V Shyamala in her article "Design in the text" rightly observes⁵, "In Ghashiram, the chorus operates with greater flexibility. The group, about twelve strong serves to indicate numerical strength, conformity, spread of an idea even rumor, or take physical shapes indicating locations and moods. The chorus modifies the sentences on occasions, to yield a very different sense. The narrator functions. He leads the comment, he joins the group and separates from it, play some roles in illustrate the point. This particular device facilitates the pace of the play".

Sutradhar:-

The other dramatic technique which the playwright has successfully employed in this play is the special role of the sutradhar who seems to be the mouth place of the dramatist. The sutradhar of Ghashiram Kotwal plays various roles. His role contributes a lot in the development of the plot. It is he who satirizes the various

social ills and maladies of the contemporary society. His harsh, bitter and sometimes witty and humorous satire is very remarkable. Like the fool of Shakespeare. He is free to go anywhere, free to speak anything.

In this play the sutradhar present very detail picture of the marriage of Nana. He says to audience that how Nana is wedding a tender blooming bride. He invites us to go to the marriage ceremony.

"Let us go to the wedding
The peshwa's chief minister.
Still young enough to marry
His moustache's turned grey.
But not all his teeth are gone-
Not all of them are gone.
He has got six wives.
Look that not enough
So, He's got a new one,
Lets us go to the wedding
Lets us go to the wedding".⁶

Thus, the role of sutradhar is not negligible in Tendulkar's drama. He is such a character who is present everywhere right from the beginning up to the end. He interacts with almost all the characters and tries his best to expose their evils and corruptions. As a matter of fact, he seems to be the mouthpiece of the author.

Other Important Characters

Ghashiram Kotwal:

In this play Ghashiram Kotwal is a central character around whom all other characters revolve. He is a tragic here who has to meet untold sufferings and sorrow at the end of the play. Ghashiram Kotwal belongs to a hero of the theater of cruelty. At the end of the play, we see that he

becomes very cruel and callous to the people.

He is very near to what Rousseau says, "that the man who has come the hands of nature is good, but the man who has come from the hands of society is bad".

On one stage of the play a pathetic wailing of Ghashiram shows his great love and affection for his lost daughter. It also shows how Ghashiram is like a stone outwardly but a flower inwardly. Thus, the Ghashiram Kotwal is a tragic character whose downfall arouses pity and catharsis in the heart of the readers or audience.

Lalithagauri:

Gauri is very beautiful, shy and innocent girl. She is the loving daughter of Ghashiram Kotwal. Who became the doll of both the man's like Ghashiram and Nana's hand.

Nana Phadanvis:

Nana Phadanvis is one of the leading characters in the play Ghashiram Kotwal by Vijay Tendulkar. He is very cruel, amorous and crafty and licentious character. He is such a character whose misdeeds go unpunished. In dramatic language there is no poetic justice in his life.

Nana Phadanvis is the peshwa's chief minister. Height of his evil character shows by this lines, he says to little girl-

"Oh don't be shy, this is our house this is a private hall no one will see. No one in Pune today has the audacity to watch the great Nana Phadanvis! "

Vijay Tendulkar, a great Marathi playwright started his career as a freelance writer and from 1977 to 1981 he became

the chairman of Sangit natak academy. The chief contribution of Vijay Tendulkar as a playwright is his carefully crafted forms and designs.

Though some of the plays of Vijay Tendulkar are controversial in theme, yet they are read & enjoyed as they contain a very rich and beautiful literary projection. Through the characters of both Nana Phadanvis and Ghashiram Kotwal, Tendulkar has shown the moral degradation, social degradation and spiritual regression.

The use of proper symbols at proper place enhances the musical note of the play and makes the play ever fresh from the very beginning to the end. This drama is a bitter satire on the so called corrupted priests of the contemporary society. so, on this aspect some readers may or may not agree with the plot of the play as it is generally termed as a controversial ,but music and metaphors, etc. are concerned, no-body can, I hope, dislike it. One may vomit to eat its staff, but one'll never forget to take the fragrance of its artistic and aesthetic beauty again and again.

Conclusion:

It is interesting to note here that in a drama, the dramatist uses various tools to express his views. Thus, this brief study of the various aspects of the drama shows that Tendulkar has aptly used a praiseworthy technique to express his views on the ills and maladies of society. It has an innovative use of folk music, folk dance , combination of historicity and contemporary political and social situations, a unique blending of seriousness and humor, the amalgamation of traditional dramatic pattern with proper

and suggestive symbols, prone and contrast etc. there are the tools and technique which the playwright has perfectly used in the play with a great

success. We must admit here that, Tendulkar's aesthetics vision can only do this.

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