



e-ISSN: 2319-8753 | p-ISSN: 2347-6710

IJRSET

International Journal of Innovative Research in
SCIENCE | ENGINEERING | TECHNOLOGY



INTERNATIONAL JOURNAL OF INNOVATIVE RESEARCH

IN SCIENCE | ENGINEERING | TECHNOLOGY

Volume 12, Issue 7, July 2023

ISSN INTERNATIONAL
STANDARD
SERIAL
NUMBER
INDIA

Impact Factor: 8.423

Vijay Tendulkar's Kanyadaan: A Critic of Marriage and Caste Stratification in Indian Society

Rolly yadav

BA (H) English, Semester 5, Batch 2021-2024, Amity school of Languages, Lucknow campus, India

ABSTRACT: Vijay Tendulkar's play "Kanyadaan" offers a convincing assessment of marriage and standing delineation inside the setting of Indian culture. This theoretical gives a brief synopsis of the exploration paper, featuring the key subjects, contentions, and ends introduced in the review. The paper investigates the abusive idea of social shows and the oppression of ladies depicted in "Kanyadaan." It examines how the play scrutinizes the commodification of ladies through the establishment of marriage, revealing insight into the dismissal for their assent and organization. The examination paper resolves the issue of position separation and segregation as portrayed in the play. It inspects Tendulkar's depiction of the inflexible social order and the false reverence inside the Brahmin people group. The paper underlines the play's investigation of the propagation of imbalances and requires a basic assessment of station based biases and inclinations.

At last, the examination paper reasons that Tendulkar's "Kanyadaan" fills in as a strong study of marriage and rank definition in Indian culture. The play prompts the crowd to address cultural standards, imagine a more libertarian future, and effectively pursue social change.

I. INTRODUCTION

Class and caste are so unpredictably entwined in our country that it is solemnized as the "part of the singular's brain and items in his heart". However we have stepped in the 72nd year of Freedom, the concealment of the upper stations and the sufferings of the Dalit And the minimized is as yet a case under destruction. For a really long time, the communists and the Legislators as opposed to minimizing the issue of imbalance appear to have a cool front under the Issue.

Vijay Tendulkar, an unmistakable Indian dramatist, dives into the many-sided and unavoidable issues of marriage and position delineation in Indian culture through his provocative play, "Kanyadaan." This exploration paper means to basically dissect Tendulkar's depiction of these cultural builds and investigate the play's assessment of the exchange between marriage, standing, and their significant ramifications on people and society all in all.

"Kanyadaan" presents a material whereupon Tendulkar guilefully paints the multifaceted trap of station elements. The play uncovered the layers of standing separation, enlightening the segregation and biases that fuel social divisions. Through the characters' cooperation's and social situating, Tendulkar shows the harsh idea of station as an arrangement of force and control, featuring the significant effect it has on individual lives and connections. In Indian culture, the establishment of marriage holds monstrous importance, with organized relationships being profoundly imbued in social practices. The rank framework, one more basic part of Indian culture, plays had a vital impact in molding social progressive systems and divisions. Position based segregation has propagated imbalance, underestimation, and abuse for quite a long time. By analyzing the convergence of marriage and position definition in "Kanyadaan," Tendulkar difficulties these well established rehearses and their social results. Scrutinizing the foundation of marriage is a focal subject in "Kanyadaan." Tendulkar inquiries the common ideas of marriage, especially those attached to station contemplations in organized relationships. The play stands up to the impediments and difficulties looked by people trapped in the snare of station based conjugal collusions. By uncovering the frequently inconsistent power elements, the play difficulties the idea that marriage ensures love, friendship, and individual organization. Besides, "Kanyadaan" additionally investigates the complex orientation elements inside the setting of marriage and standing. Tendulkar

depicts the diversity of station and orientation, featuring the manners by which man centric standards build up and propagate rank based persecution and separation. The battles looked by ladies in adjusting to cultural assumptions and the outcomes of opposing these standards are enlightened through the characters' encounters.

Inside the play, Tendulkar presents snapshots of opposition and social change. The characters' activities and decisions embody the potential for extraordinary change, accentuating the meaning of individual organization and aggregate endeavors in testing abusive cultural standards. Through "Kanyadaan," Tendulkar plans to rouse reflection and support a reconsideration of existing power structures and cultural assumptions.

This exploration paper will dive further into the intricacies introduced by "Kanyadaan," inspecting its gathering, effect, and contemporary significance. By drawing in with Tendulkar's strong scrutinize of marriage and standing separation, we can acquire a more profound comprehension of the crossing points between rank, orientation, and marriage, and work towards cultivating a more comprehensive and evenhanded society.

II. VIJAY TENDULKAR AND HIS WRITING TECHNIQUES

Vijay Tendulkar was a prominent Indian writer, screenwriter, and author, known for his strong and provocative works that investigated the social, political, and social issues of his time. His composing procedures were portrayed by their authenticity, social editorial, and strength in handling touchy subjects.

Tendulkar's composing was well established in the truth of Indian culture, and he frequently drew motivation from contemporary occasions and issues. His plays mirrored the battles, clashes, and logical inconsistencies common in Indian culture, testing customary standards and uncovering the hidden social and moral affectations. One of

Tendulkar's prominent composing methods was his utilization of incorrigible humor and parody. He utilized parody to taunt and condemn cultural ills, introducing them in a way that was both engaging and provocative. His plays, for example, "Ghashiram Kotwal" and "Sakharam Cover," utilized humor to uncover debasement, persecution, and moral corruption. Tendulkar's plays were known for their multi-faceted and complex characters. He investigated the profundities of human brain research, making characters with clashing cravings, inspirations, and moral predicaments. Through these characters, he analyzed the intricacies of force elements, orientation jobs, and social progressive systems.

One more critical part of Tendulkar's composing was his courage in tending to no subjects. He valiantly handled issues like station separation, orientation imbalance, strict pressures, and political debasement. His plays faced the crowd with awkward insights, testing their assumptions and driving them to stand up to the brutal real factors of society.

Tendulkar's composing style was portrayed by its sharp discourse and extraordinary close to home profundity. His plays frequently included grasping showdowns and serious profound trades, catching the crudeness of human feelings and the intricacies of relational connections.

Generally, Vijay Tendulkar was a dramatist who involved his composition as a medium to investigate and uncover the imperfections of society. His procedures of authenticity, incorrigible humor, parody, complex portrayal, and valor in addressing no subjects made his works critical commitments to Indian writing and theater. His plays keep on being performed and examined, leaving an enduring effect on the universe of theater and motivating people in the future of dramatists.

III. MARRIAGE AS AN INSTITUTION

"Kanyadaan" is set with regards to Indian culture, where organized relationships are as yet common, and ladies frequently face cultural assumptions and limitations inside conjugal connections. Tendulkar analyzes the manners by which marriage can sustain orientation imbalance and limit individual opportunity. One of the focal subjects in

Tendulkar's evaluate is the possibility of "kanyadaan" itself, which means "offering the lady." This training is well established in man centric standards, where a lady is viewed as the property of her dad before marriage and is then given over to her significant other as his property. Tendulkar inquiries the fundamental power elements and the typification of ladies intrinsic in this custom.

Through the characters in the play, Tendulkar depicts the battles looked by ladies inside the foundation of marriage. He features issues like aggressive behavior at home, conjugal assault, and the concealment of ladies' cravings and goals.

Tendulkar difficulties that marriage is exclusively a wellspring of joy and satisfaction for ladies, stating that it can likewise prompt their enslavement and persecution.

Moreover, Tendulkar investigates the assumptions and compels put on ladies to adjust to cultural standards and satisfy customary orientation jobs inside marriage. He looks at the impediments forced on ladies' private and expert development, their opportunity of articulation, and their capacity to settle on autonomous decisions. Tendulkar's depiction of these issues highlights the requirement for a more impartial and comprehensive comprehension of marriage that regards the organization and independence of the two accomplices.

By and large, Vijay Tendulkar's "Kanyadaan" offers a basic assessment of the organization of marriage, especially with regards to orientation disparity and cultural assumptions. By focusing a light on the difficulties looked by ladies inside relationships, Tendulkar welcomes his crowd to address and reexamine conventional standards and designs, upholding for an all the more and impartial society.

Subjugation of women : In "Kanyadaan," Vijay Tendulkar strikingly depicts the oppression of ladies inside the organization of marriage. He investigates the manners by which cultural assumptions, orientation jobs, and power elements add to the mistreatment and minimization of ladies. One of the key perspectives Tendulkar studies is the thought of ladies as property or objects to be traded in marriage. The act of "kanyadaan," where the lady is offered by her dad to her significant other, supports that ladies are items to be moved starting with exclusive then onto the next. This act represents the exchange of control and authority over the lady, diminishing her organization and consigning her to a docile job.

Tendulkar likewise resolves the issue of endowment, a predominant custom in numerous Indian relationships. The play uncovered how the assumption for share can prompt monetary abuse and provocation of ladies. It features the weakness of ladies who might be abused or manhandled assuming their families neglect to satisfy the needs for share. The arrangement of endowment sustains the subjection of ladies by diminishing their value to material belongings, supporting their externalization and building up orientation disparities.

Also, Tendulkar digs into the subject of aggressive behavior at home and conjugal assault, revealing insight into the physical and psychological mistreatment endured by ladies inside relationships. Through his characters, he uncovered the harsh idea of connections where power awkward nature exist. Tendulkar depicts the battles looked by ladies who are caught in oppressive relationships, frequently unfit to look for help or break because of cultural tensions and the apprehension about disgrace.

Moreover, Tendulkar investigates the requirements forced on ladies' very own independence and opportunity inside relationships. Customary orientation jobs and assumptions limit their chances for training, professional success, and self-improvement. Ladies are frequently expected to focus on their jobs as spouses and moms, forfeiting their singular goals and wants. Tendulkar difficulties this concealment of ladies' organization and requires a reexamination of cultural standards that confine ladies' decisions and potential. By featuring these issues, Tendulkar uncovered the shameful acts and disparities looked by ladies inside the organization of marriage. Through his investigate, he advocates for a more libertarian comprehension of marriage, where ladies are regarded as equivalent accomplices and are liberated from enslavement and mistreatment.

IV. CULTURAL AND SOCIAL CONTEXT OF MARRIAGE IN INDIAN SOCIETY

To comprehend the social and social setting of marriage in Indian culture, we can analyze the play "Kanyadaan" by Vijay Tendulkar, which gives experiences into the overall standards and assumptions encompassing marriage during the time it was composed. In Indian culture, especially previously, organized relationships were despite everything are a pervasive practice. Tendulkar investigates this custom through the characters in his play. The game plan of relationships is frequently impacted by variables like rank, societal position, family notoriety, and financial contemplations. "Kanyadaan" mirrors the impact of these elements on the characters' lives, featuring the way that relationships are many times seen as a coalition between families as opposed to exclusively a joining between people in light of affection and similarity.

Tendulkar likewise digs into the intricacies of between standing relationships in Indian culture. The play portrays the difficulties looked by characters when they try to wed external their own position, which is frequently met with opposition, social shunning, and familial tension. This depiction reveals insight into the well established rank framework and its effect on marriage works on, supporting the meaning of station in deciding conjugal coalitions. One more social viewpoint investigated in “Kanyadaan” is the man centric design of Indian culture. Tendulkar features the strength of male power and the docile job doled out to ladies inside relationships. Ladies are supposed to adjust to conventional orientation jobs, focus on their obligations as spouses and moms, and frequently face limitations on their opportunity and individual decisions. Tendulkar scrutinizes the propagation of these orientation standards and their adverse impacts on ladies’ strengthening and organization.

Moreover, the play addresses the issue of endowment, a well established practice in Indian relationships. Settlement includes the exchange of riches or material belongings from the lady’s family to the man of the hour’s loved ones. Tendulkar purposes the characters in “Kanyadaan” to reveal insight into the manipulative idea of settlement and the tensions it puts on families. The play mirrors the monetary weight on the lady’s family and the potential for misuse and abuse on the off chance that share requests are not met. Generally speaking, through “Kanyadaan,” Tendulkar gives a scrutinize of the social and social setting of marriage in Indian culture. The play investigates the impact of variables like organized relationships, position contemplations, man centric designs, and the act of settlement, offering an impression of the intricacies, imbalances, and difficulties looked by people inside the establishment of marriage in India.

V. CASTE STRATIFICATION

Vijay Tendulkar’s play “Kanyadaan” investigates the topic of standing separation in Indian culture. The focal struggle of the play emerges from the well established standing biases and separation predominant in the public arena, which present huge impediments to their association. The play depicts what the inflexible standing framework means for the characters’ activities and connections. It features the distinct contrasts in economic wellbeing, power, and honor related with different standings. Jyoti’s family, being Brahmins, possesses a higher situation in the rank order and emphatically sticks to conventional standards and values.

The play additionally addresses the false reverence and logical Inconsistencies inside the position framework. While Jyoti’s family maintains the standards of immaculateness and predominance related with Brahmins, they personally are not resistant to their own blemishes and biases. Tendulkar uncovered the intrinsic segregation inside the Brahmin people group, as they treat people from lower stations as untouchables and confine their admittance to social and monetary open doors. Through the personality of Sakharam, Tendulkar reveals insight into the encounters of Dalits and the provokes they face because of standing based segregation.

Historical background of caste

The rank framework in India is an old social design that has profoundly affected the nation’s set of experiences and keeps on affecting today society. The starting points of the rank framework can be followed back millennia, with its underlying foundations in Vedic sacred texts and Hindu strict convictions. The position framework depends on the rule of social progressive system, isolating society into various gatherings or standings, each with its own endorsed occupations, jobs, and honors. The four fundamental ranks are Brahmins (ministers and researchers), Kshatriyas (fighters and rulers), Vaishyas (vendors and ranchers), and Shudras (workers and workers). Underneath these four positions are the Dalits, previously known as “untouchables,” who were viewed as outside the rank framework and exposed to outrageous separation and social avoidance. By and large, the caste framework assumed a huge part in sorting out society and deciding one’s social standing, occupation, and admittance to assets and valuable open doors. Rank personality was to a great extent genetic, passed down from one age to another, and between station relationships were frequently deterred or illegal. The framework was upheld by strict texts, which recommended explicit obligations and limitations for every station. Separation in view of station has been unavoidable all through Indian history. Dalits and lower stations confronted serious social, financial, and political drawbacks, including restricted admittance to schooling, work, land proprietorship, and political portrayal. They were exposed to different types of double-dealing, embarrassment, and brutality, including actual isolation, refusal of section to sanctuaries and public places, and constrained work.

VI. REPRESENTATION OF CASTE IN KANYADAAN

"Kanyadaan" presents a searing scrutinize of the standing framework and its effect on people's lives. Tendulkar depicts the standing framework as a social build that sustains imbalance, division, and separation. By featuring the battles and clashes looked by Shankar and Gauri, he welcomes the crowd to scrutinize the unbending station structure and its harsh outcomes. Tendulkar depicts rank as a profoundly troublesome power that penetrates each part of society. The characters in the play are molded by their rank personalities, and their activities and decisions are vigorously affected by the assumptions and biases related with their stations. Through Shankar's personality, Tendulkar uncovered the separation and underestimation looked by Dalits in Indian culture. Shankar's lower-standing status turns into a huge boundary to his acknowledgment by Gauri's Brahmin family. They fervently go against the association, dreading it would carry shame to their rank.

Position as a Boundary: The play rotates around the focal struggle of a Brahmin young lady, Jyoti, who falls head over heels for a Dalit man, Sakharam. Tendulkar features how position goes about as a critical obstruction to their relationship. Jyoti's Brahmin family unequivocally goes against the marriage because of their well established standing biases and the anxiety toward social alienation. **Maintaining Station Standards:** Tendulkar portrays the severe adherence to rank standards by Jyoti's loved ones. They keep a feeling of predominance and consider between rank relationships as a danger to their economic wellbeing and social virtue. The play exhibits the pressure between protecting conventional position limits and embracing adoration and individual decision. **Separation and Social Rejection:** Tendulkar uncovered the segregation looked by Sakharam, a Dalit, in different occurrences all through the play. He is treated as a pariah, denied section into Jyoti's home, and exposed to offensive comments. The play reveals insight into the social prohibition and underestimation experienced by people from lower ranks.

Pietism inside the Rank Framework: Tendulkar features the logical inconsistencies and lip service inside the position framework itself. Regardless of being Brahmins and maintaining the standards of virtue and predominance, Jyoti's relatives show their own blemishes and biases. They practice victimization people from lower positions, propagating the abusive idea of the standing framework.

VII. COMPARATIVE ANALYSIS OF CASTE PORTRAYED BY VIJAY TENDULKAR IN KANYADAAN AND ANNIHILATION OF CASTE BY B R AMBEDKAR

Both "Kanyadaan" by Vijay Tendulkar and "Destruction of Rank" by B.R. Ambedkar address the issue of station in Indian culture. While they approach the subject from various points, the two works give important bits of knowledge into the intricacies and outcomes of the rank framework.

"Kanyadaan," a play composed by Vijay Tendulkar, investigates the crossing point of rank, orientation, and social imbalance. The story spins around a working class Brahmin family and their little girl's union with a man from a lower rank. Tendulkar purposes this account to uncover the well established predispositions and pietisms inside the upperrank society. The play features the abusive idea of the rank framework and the disastrous effect it can have on individual lives. Through its characters, "Kanyadaan" depicts the battle for independence and difficulties customary ideas of station based ordered progression.

Then again, "Annihilation of caste" is an article by B.R. Ambedkar, a social reformer and the designer of India's constitution. In this original work, Ambedkar fundamentally analyzes the standing framework and requires its finished destruction. He takes apart the authentic and strict avocations for rank and uncovered its inborn imbalances. Ambedkar contends that position based separation isn't just a social malevolence yet in addition a profoundly imbued framework that sustains shameful and denies equivalent open doors to people. He advocates for an extreme change of society that challenges the actual groundworks of the position framework.

While the two works address the issue of station, they contrast in their methodology and accentuation. "Kanyadaan" centers around relational connections and the singular battles looked inside the rank framework. Tendulkar's play digs into the intricacies of position elements and the manners by which station based biases impact individual decisions and connections. Then again, "Annihilation of Caste" takes a more learned and philosophical methodology. Ambedkar

carefully dismantles the belief system and practices of rank, giving a blistering evaluate of the social, strict, and political designs that help it. His exposition fills in as a source of inspiration, encouraging society to perceive the inborn treachery of the standing framework and work towards its finished obliteration.

Both “Kanyadaan” by Vijay Tendulkar and “Annihilation of caste” by B.R. Ambedkar offer significant viewpoints on the issue of position in Indian culture. While “Kanyadaan” centers around private stories and relational elements, “Destruction of Standing” presents a thorough scrutinize of the position framework and supporters for its finished end. Together, these works add to a more profound comprehension of the complex and profoundly dug in issue of rank in India.

VIII. CONCLUSION

Vijay Tendulkar’s play “Kanyadaan” fills in as a strong evaluate of marriage and standing delineation in Indian culture. Through the story of a Brahmin family and their girl’s marriage, Tendulkar investigates the harsh idea of social shows, the oppression of ladies, and the propagation of station based segregation.

One of the focal subjects featured in the play is the commodification of ladies through the establishment of marriage. Tendulkar depicts how ladies are frequently treated as objects to be traded between families, with their assent and office dismissed. This analysis reveals insight into the well established man centric standards that keep on winning in Indian culture. Moreover, Tendulkar addresses the issue of station separation and its effect on people’s lives. He uncovered the inflexible social pecking order and the separation looked by those having a place with lower stations. The play features the lip service inside the Brahmin people group, as they advocate for rank immaculateness while taking part in manipulative practices and sustaining imbalances.

Through his strong and provocative depiction, Tendulkar urges the crowd to address and challenge the current cultural standards. He brings up significant issues about the idea of marriage, orientation jobs, and rank based segregation, encouraging people to imagine a more libertarian and comprehensive society. Vijay Tendulkar’s “Kanyadaan” fills in as a piercing evaluate of marriage and position definition in Indian culture. The play reveals insight into the severe idea of social shows, the generalization of ladies, and the propagation of position based segregation. By testing profoundly instilled customs, Tendulkar rouses the crowd to ponder the requirement for social change and take a stab at a more evenhanded and just society.

REFERENCES

1. Tendulkar vijay. Kanyadaan. Oxford University press 2002
2. Vijay Tendulkar and his works. [https://en.m.wikipedia.org/wiki/Vijay_Tendulkar#:~:text=Vijay%20Dhondopant%20Tendulkar%20\(6%20January,plays%20with%20contemporary%2C%20unconventional%20themes.](https://en.m.wikipedia.org/wiki/Vijay_Tendulkar#:~:text=Vijay%20Dhondopant%20Tendulkar%20(6%20January,plays%20with%20contemporary%2C%20unconventional%20themes.)
3. Caste stratification in Indian society <https://www.redalyc.org/journal/7038/703873534003/html/>
4. Caste representation in kanyadaan <http://journal.hmjournals.com/index.php/JLLS/article/view/185>
5. Representation of caste in Annihilation of caste by BR Ambedkar <https://journals.sagepub.com/doi/10.1177/2394481120944772>



SJIF Scientific Journal Impact Factor

Impact Factor: 8.423



INTERNATIONAL JOURNAL OF INNOVATIVE RESEARCH

IN SCIENCE | ENGINEERING | TECHNOLOGY

 9940 572 462  6381 907 438  ijirset@gmail.com



www.ijirset.com

Scan to save the contact details