

E Module of a Diagram with Explanation on
Brecht's Dramaturgy in Tendulkar's 'Sakharam Binder'

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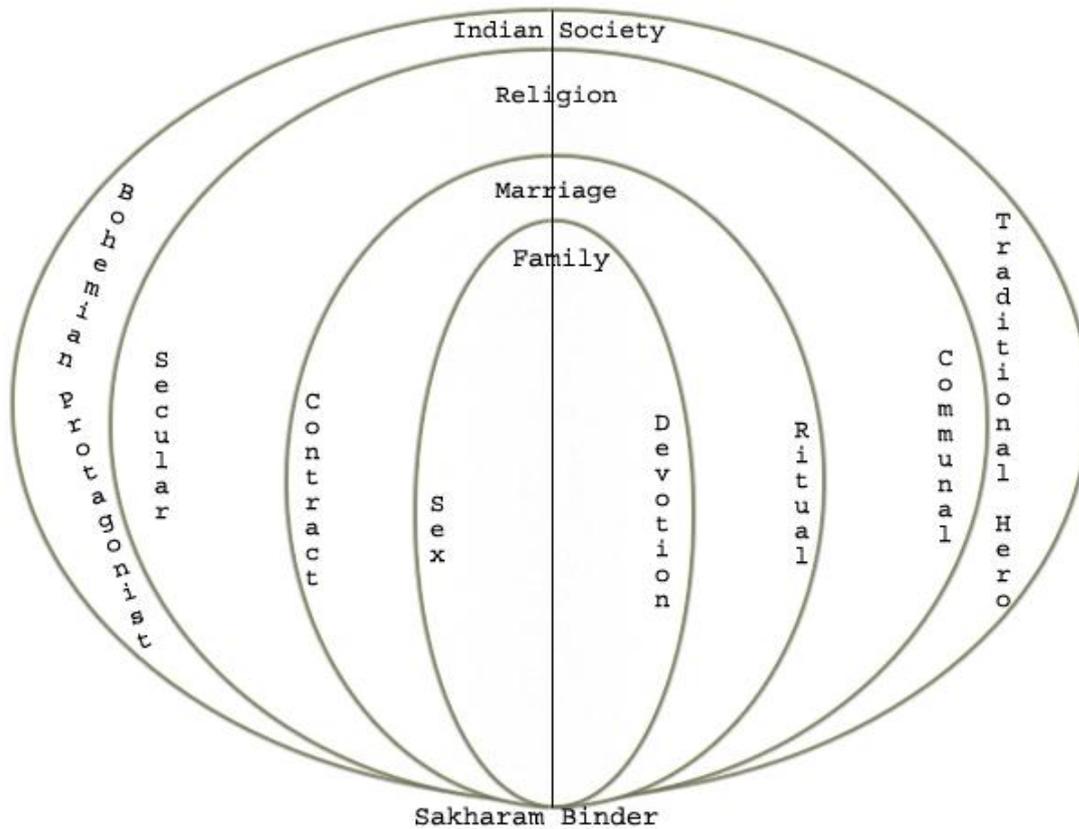
Brecht's V-Effect Technique in 'Sakharam Binder'

Vijay Tendulkar was a man of versatility gifted with a sense of insight into minds of people. In addition to this he has a knack to portray characters and delineate situations in accordance with the principles of Brechtian dramaturgy; resultantly, his plays have become contemporary and thought-provoking.

Brecht's V-Effect technique aims at arousing the audience to think and act. To bring about this effect in the action of the play he has developed many techniques such as 'Statistical Causality', 'Portrayal of Bohemian protagonist', 'Delineation of Bizarre Situations', 'Dialectical Triadic Progression', 'Split Character', 'Intellectual Stimulation', 'Stage Setting and Directions', 'Complex Seeing' etc. Apart from all these Brechtian techniques generating V-Effect in the play the playwright has used many literary techniques such as 'Imagery', 'Symbols', 'Imagery', 'Paradox', 'Contrast and Comparison', 'Mimes', 'Slangs' etc in making of the play a classic work of art. While dwelling upon explanation and interpretation of the play in terms of the Brecht's dramatic techniques, the usefulness and effect of the literary techniques invested in rendition of the characters and situations will also be highlighted.

Diagram Showing Form and Content of *Sakharam Binder*

The following diagram is a pictorial representation of *Sakharam Binder's* plot-structure comprising many thematic frames. The play doesn't have mythical or historical frame to wrap the themes and social ethos. The play presents a realistic picture of the contemporary social life along with the bohemian life style of the protagonist. However, the play falls in the category of social realism. Therefore, in this play the devices of anti-illusory effect meant for actor-character duality are not invested. In this play the Brechtian themes and V-Effect devices are found chiefly used for intellectual stimulations and alienation effects. A vertical line going across 'Family', 'Marriage', 'Religion', 'Indian Society' in the diagram shows the loss of 'Organic Unity' in Indian life during the post-independence times.



Under the auspices of 'Sangeet Natak Akademi', conscious attempts were made to liberate Indian drama from the foreign influence and provide to it the base of Indian classical and folk traditions. The contemporary playwrights including Tendulkar noticed the emergence of middle class in urban society and they also noticed that the value-system and aspirations cherished by the people of new class were highly self-centred. That time, unfortunately, they had inherited no dramatic form suitable for communicating the contemporary social ethos. So knowingly or unknowingly they turned to Brecht's dramaturgy which was popular those days in the Western theatres. Acting upon the guidelines of the 'Sangeet Natak Akademi' they discarded the traditional dramatic form of 'Realism' and adopted the concepts of Brecht's 'Epic Theatre'; but for content they fully relied upon the Indian classical and folk traditions. Consequently, the post-independence Indian drama has become altogether a new drama: a drama in which contemporary Indian life is expressed in terms of the classical and folk elements adapted to Brecht's dramatic techniques.

The diagram shows four round-shaped frames in the manner of a china box. All the four frames have been vertically divided into two. The left half-side of the frames shows traditional value-system of Indian society and the right half-side represents the post-independence value-system of the Indian middle-class people living in cities. During the post-independence era Indian society with

its basic component institutions such as religion, marriage, and family began to disintegrate and new social order based on pleasures started taking their place.

Inner Circle: The inner most circle displays the disintegrated contemporary Indian family life. Traditional family life was characterized by devotion and organic unity; but the new life of middle-class people was pleasure centred. In *Sakharam Binder* the protagonist refutes the traditional family life in which husband and wife live together for fashioning better future of children. Therefore, Sakharam enters into contractual marriages with the women discarded by their husbands; he wants a woman in his house for his comforts and sex only.

Second Outer Circle: The second outer circle shows the disintegrating marriage institution in the post-colonial era. As per the tradition, marriage is a ritual in which gods and goddesses are invited to bless the couple for happy married life. But the newly emerging middle-class culture doesn't believe that marriage is a ritual. For middle-class people marriage is something like a contract for man's comforts and pleasures which can break and end someday. In *Sakharam Binder* the protagonist has no caste identity as his father was a Brahmin and mother, a low caste woman. He believes that god who has created us knows everything; therefore one should not be secretive about immoral doings. He is indomitable in spirit and thinks that a woman begins to dictate her husband after a year or two of the marriage. Therefore, he prefers contractual marriages with married women discarded by their husbands.

Third Outer Circle: The third outer circle shows that the communal spirit prevalent in social life in pre-independence times begins to disappear from the life of the middle-class people. In this play Sakharam allows his friend Dawood to participate in the *Aarti* performance; but on the contrary Laxmi: his seventh concubine objects to it. The playwright has noticed that in middle-class society communal spirit is not observed strictly.

Outer Most Circle: The outer circle displays the forces of disintegration at work in the post-independence Indian society. Organic unity at social life is fast losing its hold; and individuals like Sakharam, Champa, and Fauzdar Shinde are portrayed as typical representative characters of the emerging new social order. They recognize no conventional morals and uphold their personal likes and dislikes above all social considerations. Their lives are going well initially but after a passage of time they begin to experience miseries in their lives. They become victims of their own inconsistencies and finally Champa loses her life, Sakharam and Fauzdar Shinde become alienated characters, and Laxmi reiterates the claim of her self-righteousness.

The social ethos as noticed by Tendulkar in the life of his contemporary middle-class people was totally a new experience. He was upset with his observations, and he had no adequate dramatic form to express them. Considering his pet themes of 'Violence, 'Sex', and 'Exploitation' as invested in his major dramas it seems that he found the tenets of Artaud's 'Theatre of Cruelty', Beckett's 'Absurd Theatre', and Brecht's 'Epic Theatre' most useful in writing his plays.

In *Sakharam Binder* the protagonist is a bohemian character who suffers pangs of alienation at the end of the play. For effective delineation of the scenes and episodes of alienation Brecht's V-Effect devices such as 'Dialectical Triadic Progressions', 'Complex-Seeing', 'Gestus', 'Narrative Voice', 'Dialectical Situations', etc have been abundantly used in writing of the play.

Sakharam Binder is a portrayal of Sakharam's character who is committed to live the life of a free lancer with his asperity, bohemian and stubborn lifestyle. With Brechtian techniques Tendulkar has elaborately delineated many scenes and episodes in the form of dialectical situations. So, his play runs through situations of opposites which stimulate the audience to think.