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### A Study On The Domestic Violence In Vijay Tendulkar's Sakharam Binder

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#### Abstract

The socio political theatre plays a significant role in the society. It demonstrates how the politics changes the entire activities of the society in every particular location. Literature encompasses politics, psychology, social issues, familial concepts, human rights, education, medicine, science and technology. The writers have raised their voices for those who are voiceless and illustrate the things that are faraway and unaware to the people. Sakharam Binder, a play by Vijay Tendulkar, is an example of a drama in which socio-political issues are deeply explored. The dramatist paints a comprehensive portrait of politics and societal problems very realistically. This study is an endeavour to manifest politics and violence prevailed in the contemporary society of Vijay Tendulkar, as well as proves that Vijay Tendulkar is a defender of social justice.

**Keywords:** Violence, Social injustice, Women, suppression and brutal.

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#### 1. Introduction

The greatest tragedy in our nation is the grave injustice done to a woman who has been the cornerstone of her family and society as a whole. She gives birth to life, nurtures it, shapes it, and strengthens it. She is a transmitter of tradition and a tool through which culture is preserved and passed down from one generation to the next. No matter her age, ethnicity, caste, social class, or economic or political standing, she is a victim of domestic abuse. Her vulnerability comes in many different forms, which is a regular occurrence in Indian society. A woman's secret sorrows make her an easy target for male dominance, which is backed by prevailing patriarchy. The situation is made worse by the dominant, autocratic nature of men in society and the victimisation of women. Nearly every household in India must experience some form of domestic abuse, wherein women are mistreated physically, mentally, verbally, or financially as wives, daughters, or daughters-in-law. Human rights apply equally to both men and women. In this patriarchal society, women face discrimination. Most women are therefore unable to comprehend their own rights and freedom. Domestic violence thus hinders not only women but also the development of the nation.

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Literature reflects the entire picture of the society to the contemporary society and future generations. The greatest dramatist, Shakespeare's plays include tragedy, comical farce, the histories reflect the realism. His plays seem to be a kaleidoscope picture of his generation. Similarly, Vijay Tendulkar is playwright whose social and political aspects mark his place in the field of literature. One of the reasons social political dramas are so effective is that they disregard the presence of supernatural elements. His dramas are solely based on real-life social events. It primarily focuses on modern history, international politics, or political implications that have a significant impact on culture and society. *Sakharam Binder* is one such play in which the socio-political aspects are keenly portrayed. In fact, the playwright presents a panoramic representation of all social evils in this drama. This paper certainly attempts to deal with the expressions of politics and violence, and also delineates Vijay Tendulkar's spirit of revolt.

The play *Sakharam Binder* illustrates the actual position of the female in the society of Vijay Tendulkar. This play could be used as an example of domestic violence and in this play main character, Sakharam, who works as a book binder, has established his own set of rules for living with homeless women who he invites into his home under the pretence of offering them shelter. He simply has a relationship with these ladies out of convenience and not out of love. A woman can be welcomed to his home only if she agrees to satisfy his physical pleasure. He stops being interested in them as soon as his appetite is satiated. To frighten them away, he begins practising various sorts of domestic abuse. Because of the extent of his abuse, the women voluntarily decide to end their live-in relationship without any chance of reconciliation or payment of maintenance.

Domestic violence, also known as intimate partner violence, affects an individual who is intimately involved. Domestic abuse can take many different forms, including verbal, physical, and sexual abuse as well as threats of assault. Anyone can be abused by a spouse, but domestic violence is most frequently committed against women. Both heterosexual and same-sex partnerships are capable of domestic abuse. Power and control dynamics are always unbalanced in abusive relationships. An abuser exerts control over a relationship by using scary, cruel words and actions.

Domestic abuse is no longer a topic that is adequately addressed solely in governmental settings, discourses on women's emancipation, surveys, and media articles. The issue of gender-based violence in the home has received significant attention from authors of all genres. One Indian dramatist, Vijay Tendulkar, has firsthand knowledge of the myriad acts of abuse and crime committed against women inside of homes. His play *Sakharam Binder* is a great resource for learning about the several types of domestic abuse that are common in Indian culture. The drama mentioned above depicts the majority of domestic violence, including physical, psychological verbal, sexual, financial, and spiritual manifestations.

Vijay Tendulkar rationally portrays the interpersonal and intrapersonal conflicts. Characters in this particular drama show the conflicts among characters in relationships, such as interpersonal and personal ones. He depicts the politics, violence, and the social justice problems prevail in the society. The dramatist declares that, "At a very early stage of my life I had developed a curiosity for people. Without consciously trying, I have an ear for the speech habits of people and also an eye for their mannerisms and personal peculiarities. . .".

The aforementioned quotation clearly describes how individuals like Sakharam take advantage of women who are in need. Women were given less consideration at this time, and they have been hostile for their freedom and rights ever since. Even Vijay Tendulkar placed less value on his wife Meena's

feelings. In his play, *Sakharam Binder*, he portrays a version of himself. He, too, forbade his wife from having independence and utilised all of her potential. She was required only to look after his kids and house. In an occasion his wife affirmed, "Even when I used to be a working woman, soon after our marriage, he was very possessive and cautious... He used to keep an eye on who I with, moved about with . . . it is only now, with age, that he has become more understanding" (36). Thus, very genuinely Vijay Tendulkar portrays the realistic picture of the status of women in his society.

Man refuses to respect woman and ill-treats her desires and expectations. Sakharam believes that providing shelter and food to woman are enough for her survival. He actually failed to recognize that she too have the same emotions and feelings like man. Sakharam's brutal behaviour spoiled innocent women. As the play goes on, the readers can learn more about Sakharam's aggressive side as he beats Laxmi for chatting to an ant and refuses to let Dawood, Sakharam's pal, attend Puja in the subsequent scenes. For many causes, including the end of Puja or her confrontation to his physical needs, he hits her with a belt and continues the agony for months. Laxmi has been characterised throughout as a docile, pious, and religious woman with high moral standards. When Laxmi wants to resolve her problem so she plans to leave him because she believes she could not endure the torture, the drama takes a surprising turn. Until the play's conclusion, a sudden stand by a weaker sex appears to be a new development.

Champa, the next woman introduced, is flashy, loud, more culturally exposed, and lives according to her wish and desire. Sakharam is taken aback when she refuses to surrender, and the audience can see his surprise. Champa finally makes a deal with Sakharam after realising that this will satisfy both of their needs. Her inebriation is her only defence against Sakharam's physical demands. Champa is represented as a social outcast despite coming from a good family backdrop. She is too outspoken for her era and culture, and the viewer is not left with a particularly favourable first impression.

Laxmi makes another attempt to enter the home in the final act while Sakharam is at work, but Champa lets her stay. Laxmi's presence unnerves Sakharam, yet he lets her stay because Champa insisted on it. When Champa is away, her husband comes back. He is fed by Laxmi, who feels sorry for him. Champa learns of his visits, though, and cautions Laxmi not to have her wishes disregarded. Sakharam starts to notice effects of Laxmi's presence in the home. He loses enthusiasm in his interactions with Champa, and he becomes enraged by her taunts. Laxmi is told by him to leave the residence immediately.

In the climax scene, Laxmi makes a second effort to break into the house when Sakharam is at work, but Champa permits her to stay. Sakharam finds Laxmi's presence unsettling, but he permits her to stay because Champa insisted on it. Her husband returns when Champa isn't around. Laxmi, who feels bad for him, gives him food. But when Champa finds out about his visits, she warns Laxmi not to let her wishes be disregarded. The repercussions of Laxmi's presence in the house begin to be felt by Sakharam. In his conversations with Champa, he starts to lose interest and becomes angry when she makes fun of him. He orders Laxmi to leave the house right away.

Tendulkar's play thus dissects numerous dimensions of violence. Everyone exhibits the signs of violence, but each person displays it in a different way. Laxmi is shown as exhibiting subtle violence, but Sakharam is depicted as a violent guy who beats, threatens, kicks, and abuses his wife. Laxmi follows Sakharam without hesitation and appears to be a devoted and upright wife, but in reality, she ultimately plays a violent role. When she incites Sakharam to kill Champa and comforts him after she has done so, her violent reaction is evident. Laxmi, a devout woman, urges Sakharam to kill Champa, thus she does not view his criminal behaviour as a crime. Unlike communist I don't think that violence can be eliminated in a classless society, or, for that matter, in any society. The spirit of aggression is

something that the human being is born with. Not that's bad. Without violence man would have turned into a vegetable. (Mahida 14).

For someone like Sakharam, using violence is a cathartic release. He remembers what Champa called him and gets upset when he sees Laxmi. He then points an exit door in a hostile manner at Laxmi. But when Laxmi pulls her ruse and reveals Champa's liaison with Dawood, Sakharam is more enraged than ever. He consequently loses his cool and murders Champa out of rage. Sakharam decides to kill the woman who humiliated and defrauded him in order to ease his tension once more. Thus, Tendulkar makes clear that a person who victimises others out of frustration is unable to free himself of the wicked thoughts that drive him to conduct such horrific crimes.

Tendulkar also discusses sexual violence, which is a natural aspect of the intricate connection between men and women, in addition to this heinous manifestation of physical violence. In his play *Sakharam Binder*, Tendulkar uses his character Sakharam and his relationships with several women to depict the most submissive type of sexual assault. He brings abandoned, mistreated, and destitute women and provides for their needs. He does not keep them around for very long. They are used as servants and sexually abused by him to satisfy his physical needs. It has shown violence and cruelty towards women in many instances. In many forms of abuse, harsh thrashings, beatings, and killings exist without any difference in the characters of the play. They might be from any sort of class. They might be from the high class or the lower class, but still, the same violent behaviour can be seen again and again. As far as residential care is concerned, the plays do not help much to rise into a revolt. It does not help much to create consciousness, but at least it can awaken a small part of the spectator. According to N.S. Dharan, "Tendulkar's creative genius, sharpened by his keen observation and seasoned by journalistic experience, found expression in his plays."()

*Sakharam Binder* manages his residence as if it were a company. He behaves like a dictator at home. Ironically, it is promised to every woman in the house that she is free to leave whenever she wants to. Everything is correct for Sakharam. He presents himself as someone who respects common sense. He does not anticipate the agreement's moral and emotional consequences, which turn out to be heartbreakingly devastating for everyone involved. On a metamorphic level, this play portrays brutality against women and the delusion of freedom. The guard who assures them of their protection, *Sakharam Binder*, is the one who mistreats them. In a similar vein, people who work to defend the nation mistreat them.

As a result, different forms of violence whether perpetrated by victims or perpetrators can be depicted via each and every character in the play. Victim-blaming theory describes the practise of holding victims partially accountable for their misfortune. Physical, verbal, psychological, political, and sexual violence is part and parcel of the play and is very vividly described. It symbolises assigning partial or all blame for the occurrence to people who have suffered as a result of crimes, sufferings, or other tragedies. The idea that people should be aware of the risks in society and take the necessary precautions to maintain a certain level of safety is a common starting point for victim-blaming theory. Those who neglect to take such precautions are held accountable for their deaths, even if they have not acted negligently. These ideas successfully transfer responsibility for the crime from the perpetrator to the victim. When talking about issues of family violence, violence against women, or sexual assault, victim-blaming statements like "Why didn't she leave?" or "She was asking for it" are regularly heard. In the context of familial violence, victim blaming typically involves berating the victim for maintaining an abusive relationship.

Due to social policies, family traditions, religious institutions, and cultural customs that frequently encourage victims of intimate partner abuse to remain in the relationship, survivors of family abuse

frequently turn to social service, medical, and justice professionals for non-judgmental support. According to research, those who chose careers in helping fields like social work, health, and law enforcement are more likely to have victim-blaming beliefs. As described by Danis:

From the late 1970s through the early 1990s, the social work profession earned a reputation as uncaring, uninformed, and unhelpful to battered women. Social workers were faulted for blaming the victim . . . , failing to recognize abuse as a problem . . . , and failing to make appropriate interventions and referrals. (215–224.)

In the course of the criminal justice system, victims experience not just their own pain but also potential criticism from juries who may feel they should have done more to stop the abuse. Mock juries stated, “when presented with negative outcomes, people often engage in counterfactual thinking, imagining various ways that events might have been different” (Goldinger et al. 81). Therefore, when an abusive partner or sexually aggressive perpetrator presents juries with a victim who has been hurt, they frequently speculate about how the victim's actions may have caused the events to play out differently without taking into account the actual factors influencing the decision-making process at the time of the incident. Victims may receive blame without understanding that reviewing information provides opportunities for better responses than those chosen within the constraints of real-time life. It is remarkable how Sakharam Binder, Lakshmi, and Champa are interdependent. Domestic violence surely has Sakharam's gender violence as an antecedent. Tendulkar dedicated his life to the theatre, which gave him the opportunity to consider the suffering and lives of others. This gave him the insight and foresight to speak out in favour of women and the underprivileged, making him a champion of dissent. The majority of them are on societal issues, especially those that affect women, as the play's audience can see.

Nearly one-third of women in India have experienced physical or sexual violence, finds the National Family Health Survey-5 report. While domestic violence against women has declined from 31.2% to 29.3% in the country, 30% women between the age of 18 and 49 have experienced physical violence since the age of 15 years, while 6% have experienced sexual violence in their lifetime.

The survey finds that 32% of married women (18-49 years) have experienced physical, sexual, or emotional spousal violence. The most common type of spousal violence is physical violence (28%), followed by emotional violence and sexual violence. (Roy)

The women who are easily caught in Sakharam's net are those who have been deserted by their husbands. He takes advantage of their plight to appease the appetites of his flesh. He employs his power and spoils the life of seven women. For the fourteen years he continuously did injustice to woman and none of them had the guts to reject his libidinous urges. When he is bored with a particular woman, he utilises various sorts of domestic abuse against her until she decides to leave him on her own. One stark illustration of Sakharam's use and toss methods is Laxmi. After feasting on her body for a full year, Sakharam realises that she is ageing and losing the ability to satiate his sexual needs and keep him captivated.

Vijay Tendulkar does a great job of describing how sex abuse can occur in a domestic setting in this play. The dramatist did not depict Sakharam's sexual misdeeds against Laxmi in a graphic manner. His violent and lewd escapades with Champa, however, are amply dramatised. Another technique that domestic abusers frequently use is psychological abuse. According to the American organisation National Coalition against Domestic Violence, psychological abuse comprises inflicting anguish on the victim by verbal abuse, acts, threats of acts, or coercive approaches. The purpose of it is to control, terrorise, and belittle their victims. It frequently happens before or at the same time as physical or sexual abuse. With telling effect, Sakharam manipulates women through this mental exercise. The moment the woman steps foot inside Sakharam's home, the psychological ruse begins. The dos and don'ts that control the parameters of their connection with him are thoroughly explained to Laxmi and Champa.

Women are largely seen by Tendulkar and Dattani as exploited and marginalised subjects, but that is where their similarities end. Tendulkar's plays can be divided into two categories. The social plays, political allegories, and satires. The unsettling aspect of Tendulkar's portrayal of women, especially in the latter group, is the projected worldview. One frequently gets the idea that sensationalism, rather than social commitment, is what's driving things. Sakharam Binder's crude physicality and anger may be unavoidable in a restricted conservative society. Thus Tendulkar's fame and popularity spread all over India, even the then Prime Minister Manmohan Singh, in a condolence message to Tendulkar's family, said, "His strong espousal of women's empowerment and the empowerment of the downtrodden has shaped public consciousness in post-independent India." (Sing) And Bollywood superstar Amitabh Bachchan called him 'a strong and fearless writer and a great mind.

In reality, this legislation undermines the entire basis of marriage by fostering intolerance and pointless litigation, even for minor domestic disputes, while disguising itself as protection. This law believes that men are the only ones who commit domestic violence, which is an incorrect premise. This is a completely false perception that only serves to reinforce the law's gender prejudice in favour of women. The law grants a woman a right without imposing any obligations, whereas a male is completely denied of any such right and is instead burdened with discriminatory obligations. The law completely prohibits domestic abuse against men and is gender-specific.

The Protection of Women from Domestic Violence Act, 2005 has recognised and provided legal validity to extramarital relationships or other immoral relationships that are neither recognised by our society nor by our current matrimonial or criminal legislation in the aim of protecting and assisting women. When adopting the law, the legislators overlooked the fact that having sex with anybody but one's spouse constitutes grounds for divorce. Even the Hindu Marriage Act of 1955's sections 24 and 25, which deal with maintenance pendente lite and permanent alimony, respectively, do not recognise any other kind of connection save a legally recognised husband and wife. The Indian Penal Code's section 497 defines adultery as a separate offence, which the legislature overlooked. As a result, a man will be punished for adultery on the one hand while still being required to provide support and residency privileges to a woman with whom he is believed to have had an illicit relationship. The social fabric of the society would be disrupted by this provision, which will end marriage ties. By reading, the plays of Tendulkar once can understand the violence against women. The readers should rise their voice against voiceless woman and if necessary people should save them through legally. Moreover the victims should try to come from their problems. Victim-blame theory suggests the victims must get courage and stand strongly against their abuser. If they intentionally or unintentionally refuse to protest no one can save them. So the victims must be protest, outspoken and rebel.

Tendulkar skilfully exposes the dreadful cultural deformities of the society through his plays. "In Kamala, he displays gender deformity; Ghashiram Kotwal depicts political deformity; Sakharam Binder depicts physical deformity; Encounter in Unbugland and Kanyadaan depicts mental deformity; and The Vultures depicts spiritual deformity. " Babu (151) His plays raise awareness about class injustice, violence, sexuality, and other social ills, making him a champion of social justice and protest in Marathi theatre.

Thus, Sakharam Binder by Vijay Tendulkar is an accurate portrayal of the numerous types of domestic violence committed against women in live-in relationships. The playwright effectively demonstrates that married couples are not the only ones who experience domestic violence. It is now present in different types of relationships, such as cohabitation. To achieve their goals, man like Sakharam use cutting-edge techniques like live-in relationships. They develop codes that suit their needs and discard women when they are no longer useful. These predators deftly carry out their plan of attack and make sure they have complete control over women from the outset. They use a variety of domestic violence techniques, including physical, emotional, financial and psychological abuse.

## 2. Conclusion

Tendulkar's plays skillfully address issues like as exploitation and oppression of women in society, as well as themes of love, sex, sensuality, hunger for power, violence, man-woman relationships, marriage relationships, and human relationships. Through his female characters, he illustrates the status of women in modern Indian society. He portrays women as dependable, obedient, diligent, and kind hearted in this piece. Through his plays, he explores issues related to human existence, the mind, psychology, and relationships.

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