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विधि परामर्शदाता

अनिलकुमार जैन, एडवोकेट

आर्थिक परामर्शदाता

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Selected prominent Modern Marathi playwrights into translation-An Overview

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Introduction: Modern Marathi theatre flourished in 1950 and 1960s. it touched various themes the prominent dramatists of this era were Vijay Tendulkar, P. L. Deshpande, Mahesh Elkunchwar, and G. P. Deshpande. These writers had influence on Indian theatre and cinema. The plays of these writers are translated into many other languages especially into the English language. Prominent Marathi play writers who are translated into English are as follows:

Vijay Tendulkar: Tendulkar has immensely contributed to Marathi theatre. He got not only national but international fame. He is the most translated marathi playwrights in many other languages. He ha written 28 plays, four collection of short stories and some socially dynamic film scripts. He got Sahitya Akademi Award in 1965. His plays are translated into many languages including Hindi and English.

As The New York Times noted in an obituary for Tendulkar, 'It was a measure of Mr. Tendulkar's gifts that he achieved worldwide fame despite writing in Marathi, the language of his home state, Maharashtra, in west central India. Most of his plays were translated into Hindi and English for national and international audiences.'

His Translated Plays in English are titled as 'Collected plays in translation' and Five Plays in Translation' His plays are translated into English by Priya Adarkar

Gidhade (The Vultures) (1970). Gidhade is extremely violent play. The depiction of middleclass women was shocking and blow to the theatre goers. The play depicts the corrupt business family. The male protagonists of the Pitale family are like vultures. They are greedy and try to usurp the property of others. Tendulkar depicted violence and sex openly first time in Marathi theatre. The play also shows deeply rooted marginalisation of women in Indian culture. The play also shows that illegitimacy chases male family members from one generation to next generation.

Shantata Court ChaluAhe (Silence! Court is in Session) (1967); The play exposes the hypocrisy of society towards woman. The central female character Leena Benare is accused of an illicit relations with professor Damale, who is a missing member of the crew who are staging a play to villagers. A mock trial is

presented to audience but real accusations are made against Leena Benare. The virulent attack on her personal life which completely suppressed and wrecked her. At the same time the members declared this as just rehearsal, but audience came to know the attack was real to defame and destroy Leena Benare ruthlessly.

Ghashiram Kotwal (1972), the major character Ghashiram is a power maniac. He surrenders himself to Nana Fadanvis to get an ultimate power to teach poonabrahamins a deadly life lesson. He gives his daughter Gauri to Nana Fadanvis to get power. Nana is womaniser, and believes in of 'use and throw' the policy. Ghashiram exposes the corrupt politician in the form of Nana Fadanvis, who enjoys Gauri, a tender daughter of Ghashiram Kotwal and ultimately destroyed Ghashiram, who became the devil in the eyes of public of Poona,

Sakharam Binder (1974) Sakharam binder centre character has his own philosophy. He is rebellious and does not follow the rules and regulations of society. He subtly takes advantage of derelict women. He lives with three women who are not his legal wives. He gives them shelter, but exploits them sexually. The play challenges traditional institute of marriage, which is considered as holy in Indian society. The play also unfolds the role of men and women in society.

Kamala (1982). Kamala is based on a real incident of human trafficking which takes place in India. The play takes on the corrupt fourth pillar of democracy i.e journalism. It distinguishes the journalism with ethics and present-day sensational journalism. The play shows how the issue of human trafficking is presented in a sensational way to acquire the fame. The play also underlines the marginalised status of women in Indian society.

Kanyadaan (1983) Kanyadaan Points out the the caste-based society in India. It explores the complex issues surrounding marriage, dowry, and gender roles in Indian society. The play tells the story of a middle-class family preparing for the marriage of their daughter, Jyoti. Jyoti's father, Shankar, struggles to come to terms with the traditional expectations placed on him as the father of a bride, including the demands for a large dowry. Meanwhile, Jyoti begins to question the institution of marriage and the expectations placed on her as a woman. It is a complex play about the cultural and emotional upheavals of a family. It deals with the violence in the subconscious of Dalit poet who is married to Jyoti, a daughter of socialist.

His play **Encounter in Umbugland (Dambadwipacha Mukabala) (1974)**.

The play is a political satire. It is based on the life of Indira Gandhi. The play focuses on the autocratic and authoritative behaviour of the Party chief. Ministers lack the courage to advice or restrict the powerful leader. The common people are invisible and silent spectators. The play cleverly shows the congress party of 1960's and 1970's and the era of pre-emergency.

Mahesh Elkunchwar : Mahesh Elkunchwar is another famous playwright of Marathi theatre. His plays are translated into English as *Collected Plays of Mahesh Elkunchwar and Collected Plays of Mahesh Elkunchwar – Vol II*.

Wada Chirebandi (Old Stone Mansion) (1985), It is a very famous and widely performed and translated play. Old Stone Mansion in the village symbolically stands for the past glory of Deshpande family. But it is a past thing now. The play shows the conflict of two brothers namely Bhaskar who stays in village and Sudhir who is staying in Bombay. With the time changes take place but for some members of Deshpande family it becomes difficult to cope up with new changes. The play depicts the harsh realities of life, characters fail to escape. At the end old stone mansion remains neglected Girish Karnad, who translated and directed many plays into Kannada, praised Elkunchwar's style and technique use of language in his plays.

Party (1976), shows the hypocrisy of the people who are staying in metropolitan cities. The party hosted by Damyanti, who is the daughter of minister. The party is attended by other characters who are well settled. The topic of their discussion is Amrit, who works for the rights of the underprivileged people, tribals and loses his life. The all regret his death, but after the party they think about their material gain. These plays show the absurd condition of modern human beings.

RaktaPushpa (Flowers of Blood), (1971) : The play is based on the taboo subject of menstrual cycle in the women. The play shows the story of Padma, a mother who is going for menopause, and her daughter Leelu is just entering in puberty. Death of son affects the life of Padma, and suffers from depression later on she behaves maniacally Infront of paying guest Raja. She is sympathetic towards Raja. Padma prohibits leelu to wear skirt. She tells her to wear saree instead of skirt. She is insecure when Leelu speaks to Raja. This thing of mother disturbs her daughter, and she dislikes her. so her mother is her competitor in the house.

Sonata, one act play was written by Mahesh Elkunchwar in the year 2000. The play tells the story of three women who live untraditional free life. The three girlfriends are rebellious and free from the shackles of society. Their professions are different, one is reputed journalist, one is teacher of Sanskrit, and one is working in Multinational company. They share strong bonding, but they have different nature. They hurt each other. They do not get the solace as thought. After thirty years of unconventional life they want to live conventional family life. so play underscores that extreme freedom also brings loneliness especially in the lives of women.

Atmakatha (Autobiography) (1988) The play shows the love triangle in the play. Rajdhyksha is a famous writer. He opens his secret to a Ph. D scholar Pradnya. In his autobiography he writes about his secret love affairs. Rajdhyksha is married to Uttara, but later on he develops extra marital affair with Uttara's sister Vasanti. As a result, his wife ditches him. Later on, he is also dumped by Vasanti also. So, he writes a book to hide dark side of his life. He admits to Pradnya that it is not possible to write every truth in the book, as social image is also important.

G. P. Deshpande, Marathi playwright, was born in 1938 in Nasik, Maharashtra. He received the Maharashtra State Award for his collective work in 1977, and the Sangeet Natak Akademi Award for playwriting in 1996. Deshpande

is known for advocating strong, progressive values not only through his academic writings but also through his creative work. His plays especially reflect upon the decline of progressive values in contemporary life. He is impressively persuasive.

His Marathi plays address political issues. His plays are translated into English by Shanta Gokhale. His masterpiece '*Uddhwasta Dharamshala*' (**Man in DarkTimes**) exhibits the Darkness and Dilemma in the life of the leftist professor. It is a gripping story of a university professor, who is rebellious and wants to fight for the rights of the students, and class fourth employees, but he is charged for sedition, and disciplinary action is taken against him. He is suppressed by higher authorities. At the end he lives a secluded life, his wife also dumps him and the revolutionary professor is devastated and broken. His political play '*Ek Vajoon Gela Ahe*' (**Past One O'clock**) depicts the reasons for the downfall of Communism in India. It is based on the legendary Communist party leader Nana. Nana does not care for the future of the communist party. He is busy celebrating his birthday. He is called by the ruling party for delivering speeches. He accepts honors from the ruling party. He brags about his past works but his son Udhav is a true revolutionary. At the end he realizes his mistake, but he is now too old. *Deshpande's Andhar Yatra (A Passage to Darkness)* puts light on brutal Extermination of Communists in Maharashtra. The play shows the seasoned politician Daulatrao Deshmane. He is involved in Vasundhara; Vasundhara is associated with the leftist group of university students. The politics enters and the leftist movement is suppressed by the ruling party brutally. Members of the party are assassinated and murdered by the police.

Deshpande's **Raaste (Roads)**, 1989 was originally written in Marathi. It has been translated into English by Dr. Aniket Jaware, former Head, Department of English University of Pune. The drama was also translated into many other languages. Raastey records the inner conflict of the youth of the country. The time was when there was rise of capitalism and fall of socialism. Religion was obstacle in the progress. That time three youths, university graduates choosetheir different ideological path. Ganghdhar' 'Kachubhai' and 'Gokhale', each of them believes in different ideologies like Marxism, Jainism and Hinduism. But daughter of Gangadhar chooses different path, she sacrifices her life for the upliftment of the backward classes in modern India.

Thus, translation of the text into another language is very important. These famous regional Marathi playwrights are translated into many other languages including English. They have got international fame because their plays are translated into English. Their plays also show us the influence of other writers on them. Translation of the text paves another way of discussion or reading of the text to different readers who do not read or understand the original language of the text. It is very important to translate the texts into English, as they get wide readership.

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