

GIRISH KARNAD IMAGINES HIS WOMEN CHARACTERS IN “WEDDING ALBUM” IN CONTRADICTIONS.

SHALAKA VIJAY KADAM, Research Student, Department of English, Shivaji
University, Kolhapur

ABSTRACT-

“Wedding Album is a worthwhile play exploring women characters for taking a deep dive in Indian marriage institution. As marriage is a sacred thread in which these girls are going to tie a lifelong knot, they have to learn the concrete foundation of it. According to the demands, they have to mould themselves. Pratibha Khan like exceptional ladies are few in numbers who take a determinant stand. Tapasya, a well versed girl, is also bow down in front of the leading patriarchy. Isabel Pinto, a modern girl of high intellectual calibre, has been exploited on emotional level. Patriarchy stays stubborn for not to alter age old clumsy concepts. It is because they provide reinforcement to male dominated society.

KEYWORDS- Patriarchy, male dominated society, inferiority, conventions, superiority complex.

“Wedding Album” has depicted three women characters, Pratibha Khan, Tapasya and Isabela, with all strength and weakness which further elucidates male chauvinism. Ruling patriarchy engages in high volt efforts to propel and to limit women in their shells. Marriage becomes a firm institution of patriarchy. Conventional society advocates superiority of a man in a family and even in the society.

Pratibha Khan seems a liberal lady who connives at banalities of social conventions who keep indulging in asserting the supremacy of the cast-system. She has her own rational perceptions about her life and when the time comes, about selecting her life partner. She denies the conventional and rugged values which she advocates to be disposed and ties nuptial bond with Irfan Khan, her senior, ten year older than her. The girl from Orissa reaches to Mumbai to pursue her professional career, without having any strong support Pratibha is very liberal in outlook but she always pays heartily allegiance to her relation with Irfan. She feels horrified at the terrifying memories of communal riot broke out because of her inter-cast marriage. She fights with the situation with dauntless courage and despite of communal riots, she affirms her decision.

She asserts that cast and creed like negligible matter never bothers to her because Irfan proves a perfect embodiment of her expectations about a life partner. Besides that, she feels the cast issue trifle in concern and she values Irfan's verified emotions for her. She confirms that as a life partner, he keeps her secure from all worldly disaster and this impresses her feminine instinct most. She even doesn't know the word “harassment” because Irfan's company protects her from all trivialities.

Pratibha Khan, an authority person of the production house, fills innovative ideas in her employees and at much extent she commends their profuse caliber. Scene V is the continuation of scene I in which we can peep in her production house. Rohit illustrates Vidula episode to Pratibha and expects her opinion to picture it or not. Pratibha agrees over Vidula's innocence but disapproves to picture her episode in the serial. It is because Pratibha better knows the people's taste and exaggerates that today's audience can't identify with Vidula's expressions. Pratibha declines Rohit's argumentation in this concern that people will accept that today's educated girl consents for marriage meeting the boy.

Pratibha rather selects Radhabai's episode, actually exaggerated for its catharsis effect on the audience. As an authority person, she studies people psychology in deep and by utilizing her predictions; she determines the framework of her serial. She admires Rohit's imagination to leave the audience in complete bafflement and anxiety to guess the final denouement. Pratibha has been a shrewd authority person who can visualize the success in the very inception because she has an ability to recognize the pulse of mob. By calculating all measurements she prefers Radhabai's raves over Vidula's plane life. She knows that people

wants to engage their interest in something mysterious and spicy stories because they take out time to entertain themselves by sneaking out from their life's boredom.

When Pratibha realizes Rohit's deception to his pregnant wife, Tapasya, she ridicules him with her sarcasms. In the scene V, when they finalize the skeleton of episode Pratibha invites him on dinner along with Tapasya. It is because she recognizes Rohit's disposition towards Isabella, a newly appointed girl in her office. Slyly, she mentions about before two years ago, she had been suffering from an emotional breakdown. Pratibha feels empathy for the poor girl and her fragile mind condition. Isabela's psychological fluctuation closely associates with Rohit's deception and Pratibha's shrewdly calculates it. Pratibha proclaims that she admires Rohit's professional astute but as a human being she detests his immorality which goes against to the auspicious bond of marriage Pratibha rebukes Rohit for his incorrigible venture to invite Isabela, his past, on dinner in Tapasya's absence. She enunciates that Isabela has been in the same city since six months but Rohit grabs the opportunity to invite her, hardly Tapasya would leave for Hyderabad. He attempts for twice a time to insist Isabela because he can guess her emotional vulnerability. Pratibha reproaches him for his quest to rejuvenate the past relationship by betraying Tapasya, would-be-mother of his child Prathibha's approach and intervention in all this matter manifests her elderly wisdom and to pave a moral path for guiding an away lad, Rohit.

Tapasya a daughter of Mr. and Mrs. Sirur, arrives in scene III she has been pointed as a meek and an obedient daughter and a betrayed wife, a common portrayal of an Indian woman. Her mother doesn't allow her to interfere with her own marriage and has always been taken granted in a choice of her husband and future life. Although Tapasya has a great calibre in fine art like classical music and a gifted, singer, she has to remain submissive to her parent's choice.

Her father counts her virtues as a sensitive, well-behaved and highly educated girl and with all these corollaries she possesses a musical genius even throughout all this discussion, Tapasya has been intentionally left out and what does she opine and feel becomes an immaterial thing. Her parents are playing a vital role in establishing her image as a submissive person because in Indian culture being submissive is the great virtue for women. Every husband and his family anticipates this virtue in a girl, they are intending to make a part of their family. So, as every parent, Mr. and Mrs. Sirur, also canvasses their daughter with the same rusty image. When her mother has been discussing "her" life, the parody of situation illustrates her exclusion from this conversation.

She is the only daughter of her parent and they indulge in care of her marriage. In Indian society a marriageable girl seems like a heavy burden and without getting a suitable bride-groom her whole existences becomes clumsy, according to the conventional opinion. Tapasya and her parents are presenting the same set of thinking. One more thing about this concern is that Mr. Sirur explains that his only son, Sharad, will come from the states on his six weeks holidays. He won't get a holiday for next three years, even not for Tapasya's wedding. This is the prominent reason behind all this Herculean efforts. So, Tapasya's wedding becomes just task to complete and her parents behave very impatiently. They want to utilize Sharad holiday for Tapasya's wedding and it seems that they care for Sharad's career most and Tapasya matters at the extent of a responsibility to be relegated.

When Tapasya's virtuous qualities come short of reconcile with Rohit's confirmation. Her parents take out a promissory weapon to bribe him with German trip and a settled carrier. Even, now-a-days, a bride has to barter for her better future. With a smart a man of veiled dowry, Mr. Sirur, a Saraswat Brahmin and well-educated man, shows assimilation to this worn-out thinking.

Tapasya's marriage becomes an in covered example of the way supporting dowry in an embellished form. Tapasya has been accepted in a nuptial bond by Rohit but hasn't been tied up with warmth sensibility.

Tapasya, A pampered daughter of Gopal and Vatsala Sirur marries to Rohit Nadkarni, a progressive youth in software field. Gopal and Vatsala Sirur implores Rohit to accept

Tapasya, a post graduate girl in sociology and Tapasya also cherishes the same hope, when she visits Rohit's house on the occasion of Vidula's marriage, she deliberately denies the fact that Rohit's expectations about his wife don't match with her personality. She can't be accommodated in the framework he designed for his life partner.

In the scene IIIrd, Tapasya's parent visits Rohit's house by clinging hopes of her marriage to Rohit and to pursue him they ensnare him with the good career option and a trip to Germany. Tapasya's parents take all possible routes to induce Rohit and finally Rohit succumbs to their snares. He ranks his own carrier over his love for Isabela and thus Tapasya wins a place of his life-partner. The story further stretches to their happy family life and Tapasya expects a child. She indulges in the illusion that Rohit adores her wholeheartly but Rohit revives his old relationship and in her absence he starts to ring Isabela, again.

Tapasya chooses Rohit as her life partner by cherishing many soulful dreams in her heart and to make Rohit their son-in-law, her parents kneels down before him. Isabela's entry in Rohit's life has been kept secret and Tapasya, a girl of modern age, highly educated a born talent in singing, in all a versatile young girl has been cheated in her delicate physical condition without having a fault except she doesn't recognize her own worth and never imagine herself out of this so called marital system. Tapasya becomes just a marriage material girl who can provide her husband with his all purposes. She is not an equal partner to him in this marriage.

Isabela Pinto, a Christian girl and girlfriend of Rohit, presents an embodiment of submissive and meek traits. She can be seen as a second victim of Rohit's hi-class career dream. Rohit ditches her in great depression as she doesn't understand the reason behind his betrayal. Even her name has been uttered by Pratibha, not by Rohit. Rohit never reveals his rejuvenated relationship with Isabela and it implicates that Rohit tags this bonding cryptic and illegal to accept it socially Isabela becomes an illegal matter in Rohit's life and her vulnerable nature proves like an asset to his shrewd instinct. In Tapasya's absence when Rohit invites Isabela at his home, she can't deny his invitation but the thing hurt her more that Rohit doesn't dare to accept this relationship in front of society.

The news of Rohit's marriage to Tapasya strikes Isabela greatly and she can't recover from this shock even after a long patch. Isabela Pinto, a modern girl with efficient intellectual calibre behaves typically when her married boyfriend extents his hand for renewing the old relationship. She can't protest against his selfish motive and accepts a status of "other Woman". She plays a stereotype for the girl who has lost her paradise once but like eve enchanted in Eden Garden by the Satan disguised she also feels mesmerized by Rohit's sugar-coated promises. Here Isabela presents the cheated woman exploited by satanic tendency of the man, once she adores. Through her character, the playwright suggests deterioration of a women to the place of 'other woman'.

Pratibha Khan like self reliant girls always defeat intentions of male dominated society because they have their own aura and a well defined body of thoughts. Tapasya and Isalela pose a sheer contrast to Prathibha because they can't imagine their existence without the help of a man, as thought by our patriarchy.

REFERENCES

1. KarnadGirish, "Wedding Album". Oxford University Press 2009.
2. Mukherjee, Tutun.(ed). GirishKarnad's Plays: Performance and Critical Perspectives, New Delhi: Pencraft International, 2006.
3. Yadav, RajuB. "Race and Gender in Yayati" in GirishKarnad's Plays Performance and Critical Perspectives(ed). Tutun Mukherjee, New Delhi: Pencraft International, 2006.

WEB REFERENCES

www.girishkarnad'splays.com