

the second half of the play is a mix of laughs and tears. at times, as seen in the film ghar ek sapnaan (1999), benare transforms into a passionate and fiery woman. as she picks up the viol, she flings all the fake names, or alibis that the two men have thrown in her face. as long as there are tv channels, there will be marathi plays produced and telecast. since the beginning of the advent of tv in marathi, marathi plays have played an important role in the television industry. marathi drama gained tremendous popularity and a spotlight in the media in the 1960s, after the success of the play savitri, written by mohan rakesh in 1964. however, even during the 1960s, a gap existed between the protagonists of marathi plays and those of bollywood. marathi plays were generally adult in nature. rarely did they address social issues, and those which did address a social issue had a more mundane focus, such as the poverty that women faced. in fact, successful marathi plays were rarely adapted into hindi films. even after marathis second national award-winning play, annie, a social play written by vijay tendulkar, was adapted into a film, it was not successful. therefore, the role of marathi plays in film was limited and in general they were ignored in the film industry. the 50s and 60s were the most prosperous years for marathi film makers as many marathi movies were released and about 90-100 marathi movies were released every year, which was a high number in comparison to hindi films, which only released about 30-40 films every year. the core audience for marathi plays were the educated middle class, the affluent in the villages, usually elderly men who were mostly of a lower caste. since the 60s, marathi television is on the rise and has a large audience. however, even with the growth of marathi television, marathi plays have continued to remain popular, and they are still widely performed in the marathi theatres. today, marathi drama is more popular than marathi films, while the audiences for hindi movies, which is the highest in india, are less than those of marathi plays.

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the play is as much about the tragic dilemma of women caught in the grip of patriarchal societies which have little respect for them as for anyone who refuses to abide by their rules. bal thackeray, the play's hindu patriarch, both idolises and treats women as objects of his affection or lust and leaves them to

fend for themselves. after
much soul-searching about
 his future, thackeray
decides to join the mutiny
and he and his friends are
 imprisoned in the cell
where the women prisoners
are held. in a short span of
time, they manage to get
their relatives to have the
women produced before a
magistrate in the hope that
they can save themselves.
but before the women can
be freed, the authorities kill

all but one of them. even that one is killed when all her relatives are released. the seeds of conflict between deepthi and her partner ravi have germinated even before they have met. as deepthi emerges as a successful singer, she is treated with a certain amount of respect. at a party one day, however, she is ridiculed in public by a man who has no knowledge of her musical

exploits. when she returns to her village, she is shocked to see how much this society has changed in the past twenty years. her sister is married off in haste, yet her parents are proud of her achievements as a singer. no longer are women seen as the aesthetic equals of men, and the opposite is often true of people of her age group. shivpuri, who is now a successful hindi film

actress and producer with a leading production company, continues to be acknowledged for her nuanced performances as well as for her artistic sensibilities. she has been highly praised for her versatility, from drama to devotional (kalyanji-anandji), comedy (chhote miyan) or musical (the moderns) roles. although her film career has seen ups and downs, shivpuri

has remained unswerving in the pursuit of her craft. her responsibilities as a performer and a producer have given her greater insight into the art of making movies. to her credit, despite all the ups and downs that have come her way, she has never lost her intrinsic zest for films.

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