

# Depiction of woman in Vijay Tendulkar's Novel "Silence! The court is in session"

Dr. Rohini Arya\*

Asst. Professor (English), Govt.College Pussore, Raigarh (C.G) India

Email: dr.rohiniarya@gmail.com

**Abstract** - Vijay Tendulkar has constantly raised his voice against shameful acts distributed to poor people and the survivors of organized violence in a splendid way. Women make a fundamental piece of the hindered bunch in his dramatizations. He uncovered the fraud of the male chauvinists and seriously assaults the trick moral principles of the male centric working class society of contemporary India. In the *Silence The Court is in Session*, a phase commendable play set in a climate of interest, false reverence, avarice and fierceness, the exploited individual turns out to be a woman who set out to oppose the socio-moral code of sexuality outlined by men to control the collection of women. It is intriguing to see the value in the play from the Indian women's activist point of view. The play centers around Indian working class life in metropolitan culture, male authority, mind of enduring women, and self centered, hypocritical nature of men. The shortfall of any evident arrangement toward the finish of the play underlines the weightiness of the mind boggling circumstance where a contemporary instructed Indian woman is denied her singularity and freedom

**Keyword** - Vijay Tendulkar, woman, *Silence! The Court is in Session*, dramatizations, male chauvinists, moral standards, working class society, contemporary India, Indian feminist perspective, metropolitan culture, male dominance, suffering women, self-centered nature, individuality, freedom

-----X-----

## INTRODUCTION

Vijay Tendulkar is one of the acclaimed Indian dramatists. He has firmly communicated the socio-political conditions in his plays. He showed up as a rebel against the customary upsides of a basically universal society with the creation of "Silence! The Court is in Session" in 1967. The play was at first written in Marathi language and later converted into English by Priya Adarkar. Tendulkar has addressed the situation of a young lady who is sold out by the male-ruled society. A customary male ruled society can't give up its deadened practices and customs. The general public opposes the change to come. It's anything but a harsh parody against the social ills and an endeavor to censure the indiscretions that exist in our general public.

### Male Dominance in Silence! The Court is in Session

Indian Civilization has an unchallenged act of seeing women as the optional self who needs to move to the tune of man's refrain as regards their choice, conviction and lifestyle. Tendulkar treats his female heroes with an amazing perception and compassion. His female characters uncover his concentrated treatment of points like social soul and complex human associations. In man driven culture, power is contrasted and hostility and manliness, shortcoming with sympathy and felinity. Women should bear male

abuse unobtrusively and consistently. The inspiration driving this persecution is to procure mental inner self satisfaction and strength and certainty. Since this request of oppression of woman in male driven power structure is indispensable in current culture, Indian similarly as Western playwrights have used the stage to uncover gender isolation in man controlled society and how women fight against this terrible structure. The inspiration driving this assessment paper is the examination of male strength in Vijay Tendulkar's play *Silence! The Court is in Session*. *Silence! The Court is in Session* happens in India during the mid 1900s, when women were entering the labor force yet numerous individuals, people the same, actually held conventional perspectives on gender roles— men brought in cash and were permitted to move and act autonomously, while women were consigned to home-grown undertakings like kid raising. *Silence!* contains only two named female characters, Leela Benare, a solitary (however pregnant) educator and free soul, and Mrs. Kashikar, a wedded woman in late middle age. The two women are contrary energies, one driving a generally reformist life, the other a customary one. The characters in the play betray Benare on account of her liberal way of life, mirroring the truth that, during the 1960s in India, free women like Benare were seen as a danger to be contained. The play uncovers that standard

working class society was not prepared to acknowledge the individuals who, similar to her, addressed another reformist future. The traditionalist cast of Silence! regularly raises the significance of parenthood during the fake preliminary to disgrace Benare for the fraudulent allegation of child murder. Their commendation of parenthood is particularly not a recognition of women as a rule, but instead an endeavor to keep women in accordance with their endorsed role in the public arena. Sukhatme, a legal advisor, in actuality, and in their fake preliminary, asserts that "parenthood is something consecrated," something "unadulterated" that "our way of life charges us to the ceaseless love" of the mother figure. He adds that moms are intended to weave "a sorcery circle with her entire presence to ensure and protect her little one." Kashikar, who plays the adjudicator in the false preliminary, recounts a sonnet that says, "Mother and/The Motherland,/Both are even/Higher than paradise." Although apparently acclaim, by regarding the prototypical mother as basically heavenly, she is looted of unrestrained choice, deprived of her capacity to commit errors or carry on with a day to day existence that others don't see a "unadulterated"—that is, a daily existence that runs contrary to the natural order of things of custom and social appropriateness. Sukhatme hence contends that Benare "has made an egregious smudge on the sacrosanct temple of parenthood." Though this is done in the fake preliminary, it resounds with Benare's genuine circumstance as a woman pregnant without any father present. Her "wrongdoing" is exacerbated by her goal to bring up the kid while unmarried, subsequently declaring a feeling of ladylike freedom. Regardless of whether the characters are for the most part mindful of Benare's circumstance, there is obviously authentic hatred supporting their savage false preliminary assaults. Different characters see Benare—an unwed yet substance and autonomous woman in her thirties—as a disruption of social standards and censure her throughout the span of the play for running "after men to an extreme" and acting outside the "ethical direct of an ordinary unmarried woman." Although they seldom say it unequivocally, they likewise accept parenthood happens just inside the setting of marriage, and dread that, if women start to have kids outside of marriage, the entire establishment—including men's position—will disintegrate. Women's bodies are additionally continually talked about all through the play, and the men (and surprisingly the customary Mrs. Kashikar) obviously have little regard for Benare's real self-sufficiency. For a certain something, they conclude she will be the charged in their counterfeit preliminary in spite of her desires. Afterward, the men eminently proclaim that the legitimate discipline for Benare (presently blamed, in a snapshot of the real world and execution obscuring, of getting pregnant of out wedlock) is to be compelled to get an early termination—denying her of any organization at all and disgracing her by denying her the option to satisfy her alleged predetermination as a woman.

Amusingly, Benare herself is to some degree energized by having a kid. However the men around her take the one thing women are apparently regarded for—the capacity to conceive an offspring—and use it as influence towards their own finishes.

Essentially, in her last speech a troubled Benare communicates her annoyance that the dad of her kid, Professor Damle was just intrigued by her body during their issue. "Once more, the body!" she shouts. "This body is backstabber. I scorn this body—and I love it! I disdain it—yet— it's all you have, eventually, right? It will be there. It will be yours." announces, "just something single in life is exceptionally significant—the body!" While despising the way that her body in this general public is treated as the area of men, Benare attempts to recover a feeling of force by liking her body's capacity to convey her child. Also, by focusing on bringing up her kid alone, Benare is verifiably retaliating against India's oppressive thoughts of womanhood. However much Benare battles as somebody who has not followed the customary way for women, deciding not to get married and deciding to find a new line of work, Silence! portrays the existences of more conventional women as unenviable other options. Kashikar has little regard for his better half, considering her to be his property who he hopes to be compliant to him. He continually censures her and speaks condescendingly to her, and gives her almost no self-governance. At the point when she proposes being the blamed in the fake preliminary, Kashikar advises her "No!" and gripes that "she can't get among a couple of individuals without needing to flaunt!" A hotshot himself, Kashikar probably detests being sporadically eclipsed by a woman he doesn't regard. At the point when Benare will not uncover her age in court, the men and Mrs. Kashikar mock her, overestimating her age as an affront. Mrs. Kashikar passes judgment on her to be "more than 32" by seeing her face, yet when she will not reply, they record it as "at the very least 34." The men of the court likewise mock her by asking "how [she] came to remain unmarried to a particularly develop a particularly old age?" They detest that she's free past the conventional time of marriage and endeavor to disgrace her for it. The men hate Benare's freedom. They gripe, "She's free alright—in all things!" suggesting that she's a physically floozy, which they identify with her unmarried status and her profession. Sukhatme in the mean time contends that a "woman isn't good for autonomy," expressly expressing what the amassed cast has been dancing near. Benare is a free woman, who is rebuffed for her autonomy. In a general public gradually moving away from conventional gender roles, she is a pioneer, who battles to clear a way for herself and her unborn kid. Albeit hassled and debased, Benare is portrayed as solid and just.

## OBJECTIVES OF THE STUDY

1. To study on Male Dominance in Silence! The Court is in Session
2. To study on A feminist approach to Tendulkar's silence! The court is in session

### **A feminist approach to Tendulkar's silence! The court is in session**

Leela Benare and Samant are quick to show up at the town corridor where the entertainers are to arrange a "Counterfeit Law Court". We catch wind of her training vocation as she tells Samant: "In school, when the primary chime rings, my foot's now on the limit. I haven't heard a solitary censure for not being on time these previous eight years. Nor about my educating. I'm never behind-hand with my exercises! Activities revised on schedule, as well! No space for objection - I don't surrender a the slightest bit of it to any one!" . She discloses to Samant that as a result of her productivity in her encouraging work and the fortunate connection of her understudies to her, different instructors and the administration are ridiculously desirous of her. Her assertion is full of sensational incongruity when she says:

*"In any case, how would they be able to deal with me? How would they be able to respond? Anyway enthusiastically they attempt, how would they be able to respond?"*

*They're holding an enquiry, you don't mind! Be that as it may, my instructing's administrator. I've placed for what seems like forever into it – I've worn myself to a shadow in this work! In view of the slightest bit of defamation, how would they be able to deal with me? Toss me out? Let them! I haven't hurt anybody. Anybody by any stretch of the imagination! On the off chance that I've harmed anyone, it's been myself. However, is that any sort of justification tossing me out? Who are these individuals to say what I may or may not be able to? My life is my own – I haven't offered it to anybody for a task! My will is my own. My desires are my own. Nobody can murder those - nobody! I'll do what I like with myself and my life! I'll choose.*

The voice of self-declaration and distinction enriches Benare with the personality of a "renewed person" arising against the coercive assaults of man controlled society which will in general control the body of a woman energetically. In the fake preliminary, an intentional shift is affected from pretend to this present reality and Benare's private life is uncovered and analyzed freely. The 'false preliminary' offers Tendulkar a ton of extension to remark on the corrupt real factors and the hypocritical metropolitan life. The metropolitan working class, with its trick ethical quality, can't endure Benare's offensive free ways, and it is satirically introduced through Benare's solitary however totally casual safeguard of herself notwithstanding cross examination on account of

malevolent Sukhatme who is set on causing Rokade to concede that he saw the location of Benare and Damale having intercourse. Every one of the individuals dispatch a deliberate assault upon her delighting in the savage joy of mistreatment. Benare's private life is in an exposed fashion uncovered and goes through a careful after death all through the play. One of the characters is made to peruse out loud pages from the explicit novel which he was perusing as validating proof against Benare. The pressing factor is with the end goal that she at last separates and admits how she was allured by her uncle and she attempted to end it all. She likewise pronounces her affection for the 'runaway' scholarly individual whose child she is conveying and simultaneously she proclaims that she won't cut short the child. However, when the court gives the decision that she ought to be compelled to cut short, she implodes down. The round of practice is finished and everybody gets typical aside from Benare who is deeply injured. She lies prostrate and the play closes there. Suchismita Hazra appropriately expresses that "Tendulkar's Silence! is a study of male centric qualities and organizations and shows how law works as an instrument in hushing the voice of women. The word 'silence' in the title has various degrees of implications. In a real sense it implies the adjudicator's structure for keeping up silence in the court-room however allegorically it infers lawfully quieting the more fragile sex's supplication for equity. The metropolitan working class society which Tendulkar presents in this play implements law to oppress women by keeping a hypocritical good code" If a high school young lady is allured by her own maternal uncle then in whom the young lady ought to accept? Her uncle lauds her and deceives her to a social wrongdoing of interbreeding. She concedes,

*"It's actual, I submitted a wrongdoing. I was infatuated with my mom's brother..." But in our exacting house, in the prime of my unfurling youth, he was the person who approached me. He applauded my sprout each day. He gave me love. . . How was I to realize that in the event that you wanted to break yourself into pieces and liquefying into one with somebody – on the off chance that you felt that simply being with him gave an entire importance to life – and on the off chance that he was your uncle, it's anything but a transgression! Why, I was not really fourteen! I didn't have a clue what sin was . . . I demanded marriage. So I could live my wonderful flawless dream straightforwardly. . . I depend on my mom . . . furthermore, my daring man retreated in fear."*

She is too youthful to even think about separating among captivation and unadulterated love. This relationship shows how inbreeding works in the conventional society and how the female child misuse consistently results into her harmed mind. Leela Benare's mom responds in a run of the mill male centric way and likes to mislead her own



little girl to respect the standards of custom that doesn't permit the marriage. About her second undertaking with Prof. Damle, Benare says,

*"Once more, I became hopelessly enamored. As a developed woman. I tossed my entire being into it; I thought this will be extraordinary. This affection is smart. It is love for a surprising acumen. It's anything but love by any means – it's love! However, it was a similar misstep. I presented my body on the special stepped area of my love. What's more, my scholarly God took the contribution – and turned out well for him. . . He wasn't a God. He was a man. For whom everything was of the body, for the body! ... This body is a swindler! [She is squirming with pain] I detest this body – and I love it! I disdain it. . .*

For her sexual relationship with Prof. Damle she is peered downward on and detested in male haughty climate where her body is controlled and managed by others as indicated by man centric directs. In the wake of being dismissed by Damle, her ladylike craving for parenthood takes her to argue Samant and Ponshe, her co- specialists, to wed her with the goal that her child gets a genuine personality. Yet, she is declined by everybody. As she understands the sexual inclination of the body she calls it's anything but a trickster, however she needs to hold her body just for her child to be conceived.

*A delicate little bud – of what will be a stuttering, chuckling, dancing little life – my child – my entire presence! I need my body now for him – for him alone.*

Shielding Benare for her unwed parenthood Shanta Gokhle comments: Men aren't unrivalled creatures by definition. They should substantiate themselves so before they can deserve her admiration. The man she has had an enthusiastic relationship with and whose child she is conveying, is one of only a handful few men she has regarded for his fine psyche and clear trustworthiness. . . . He doesn't have the solidarity to remain by her and own his child. She has made a frantic offered to get each other of the unattached men in her gathering to wed her to give the coming child, a name. Typically, not one has consented to her proposition. It is in this fragile state body and brain that she is caught by her partners into being the charged in the fake preliminary. In spite of the fact that Benare shows her autonomous soul in the start of the play and attempts to oppose the individual assault on her by ridiculing their own disappointments and accordingly to slander their position, she falls into the example of the long stretches of learnt oblivious when she is harassed by every single individual from the venue bunch. Rather than assaulting those vultures of male controlled society, taking care of and having a good time on her hopeless self, she begins feeling crippled due to her being a woman. Indeed, even Mrs. Kashikar doesn't extra her however groups up with

the remainder of the adjudicators and supplements their painful demeanour:

*MRS KASHIKAR: ... That's what happens nowadays when you get everything without wedding. They simply need solace. They couldn't think often less about duty! ... It's the wily new design of women procuring that makes everything turn out badly. That is the way wantonness has spread all through our general public.*

Mrs. Kashikar who follows her significant other like a shadow is unequipped for any free reasoning and is constantly censured by him. Dissimilar to Benare she has promptly acknowledged man-made social codes and inflexibility of male controlled society maybe as a safeguard for her failure to bear any children that is a torture enough in an Indian culture. She is both a casualty just as an augmentation of man centric thinking. The Kashikars address a conventionalist couple voicing against the cutting edge invasion on the generally acknowledged model of the Indian Women. Regardless of various instructive foundation they are one in their way to deal with the social problems. Except Samant, every one of the characters attempt to practice their force on Benare. In this specific circumstance, Kashikar's remark is stunning:

*KASHIKAR: ... What I say is, our general public ought to resuscitate the old custom of child marriage. Offer the young ladies before adolescence. This wantonness will reach a full stop.*

Sukhatme's allegation against Benare is similarly harming:

*SUKHATME: ... Her lead has darkened all friendly and virtues. The charged is public adversary number one. In the event that such socially dangerous inclinations are urged to prosper, this country and its way of life will be completely obliterated.*

They lash out against Benare in the most merciless and harsh way. These 'fathers' of society give decision on the conduct of women and thus check their freedom. The circumstance epitomizes how the disappointed male citizenry attempt to oppress women to demonstrate their force and prevalence in the social chain of importance. Benare is trashed and sacked from her work. Her financial freedom has been checked to control her. However, Prof. Damle, the man liable for her condition, gets away from any judgment for he is a male. And Sukhatme, the lawyer, communicates the predominant twofold norm of our general public that attempts to discover answer for all ills of society in the execution of its women: SUKHATME: ... No recompense should be made in light of the fact that the blamed is a woman. Woman bears the grave duty of developing the high upsides of

society. 'Na striswatantryamarhati. 'Woman isn't good for autonomy.' . . . There are a few such citations from the Manusmriti in the play. Man centric society puts together its contentions with respect to such old messages and will in general pass judgment on the woman of today. Arvind Sharma altogether says that "The Manuvada show of Manu is for me a representation of how data without setting can prompt, or if nothing else adds to distance" (Sharma: 205). The well known explanatory talk of Benare in self-protection, toward the finish of the play, is introduced so that it's anything but a feeling that she doesn't say it out loud. In reality nobody should hear her. It echoes the incongruity, distress and parody present in the Indian culture. In spite of the fact that she is instructed and articulate, she can't present her sentiments to her investigators. The child in her belly and her endeavors at self destruction represent her. Benare has become the casualty of social perversion in which "one isn't conceived, yet rather turns into a woman". (Beauvoir: 301) With a wounded self and utter gloom she assaults men whose "paunches are brimming with unsatisfied longings". (117) The victimizers take plan of action to the Indian custom which considers parenthood as something heavenly. However, in her response to the one-sided forced ethical quality, Benare rejects the customary thought that "Marriage is the actual establishment of our strength. Parenthood should be hallowed and unadulterated". (118) She isn't prepared to acknowledge that parenthood is jeopardized on account of her 'misconduct'. Jasbir Jain's remarks are extremely huge in this setting when she focuses on that "parenthood enslaves the female body and is fundamentally an abiogenetic relationship without power. The entire weight of custom is tossed upon Benare and women like her. She is the victim, not the guys. She is blamed for not being the ideal woman, who has the superhuman capacity to disregard oneself, similar to Sita" After this destructive experience, she needed to commit suicide by any way yet she didn't. She searched for her very own personality in a solely negative society where men have little love for women; where men are more energized and hungry for the actual joys of women. Regardless of her past botch, again she begins to look all starry eyed at Prof. Damle, whom she venerates as a Lord. Be that as it may, he too utilized her body for actual delight and turns his back to her. This paper and humiliation is unendurable to a neglected woman. In the court, Miss. Benare's wrongdoings of child murder and unlawful maternity are perceived by the suit as wrongdoing against society. The counterfeit preliminary holds reflect to our social reaction to moral qualities. Sex is a private matter in one's life, yet there are positive social and moral qualities likewise related to it. Prior to marriage or after marriage sexual relations are denounced in the public eye. The guidelines of society practically speaking are generally extreme for women than for men. Tendulkar features on the dishonesty of the general public that pardons people for similar kinds of offense. Benare's maternal uncle no place communicates as accused of submitting inbreeding

of her. In like manner Prof. Damle is just an observer in the preliminary court of the case. While Benare is accused of the general public of law. We likewise track down that the genuine adversary of an enduring woman in the public arena isn't just the social illegal traditions, customs, ceremonies and male bias, yet additionally the lethargic and cold managing of a woman with other woman. Benare's mom chooses to disregard her while Mrs. Kashikar, one of the individuals from the play did actual violence to pull her to the dock. She has negative perspectives against her and doesn't spare a moment to say that this youthful unmarried young lady gets everything without wedding. She shows her uncertainty, how could Benare stay without marriage at the age of 34?" It is fascinating that Mrs. Kashikar reflects here a conventional housewife who has no worry with the reformist and contemporary demeanor of a young lady in the advanced cultural. As indicated by her, her entire life is the family wherein she is raised and for which satisfaction she needed to go on a future life. Be that as it may, thus, Benare represents a reformist and instructed life. She needs to arise out of the order of a man centric matchless quality. Ms. Benare's character reviews us of the dissimilar to characters addressed by the women authors like Shashi Deshpande, Anita Desai, Arundhati Roy, Shobha De in their literary works. These authors likewise revealed the torments of the women on account of the male ruled society. But the personality of the play, practically the wide range of various characters are experiencing savagery and feeling of inadequacy. Sukhatme is a disappointment legal counselor, Mr. furthermore, Mrs. Kashikar has no issues, they are childless. Ponshe is an interfiled researcher. In this way as Karnik is concerned, he is bombed entertainer. The equivalent is the situation with Rokde, who neglected to accomplish a free life. At the end of the day we can say that these characters have no singularity of their own. Silence! The Court is in Session, a stageworthy play set in a climate of interest, lip service, covetousness and ruthlessness, "consolidates social analysis with the awfulness of an individual exploited by society". Here the individual turns out to be a woman who set out to oppose the socio-moral code of sexuality outlined by men to control the group of women. It is intriguing to see the value in the play from the women's activist viewpoint, as a show with the overwhelming components of Indian woman's rights. The play centers around Indian working class life in metropolitan culture, male authority, mind of enduring women, and self centered, aggressive and hypocritical nature of men. Like their women's activist partners everywhere on the world, women's activists in India look for gender equity as far as admittance to wellbeing, instruction and financial fairness and request regard for a woman's desire to have singular personality. Furthermore, Indian women's activists have likewise to battle against culture-explicit issues profoundly settled in the man

centric culture of India, for example, religion endorsed prevalence of a male posterity over a female one, share framework, Sati pratha (the act of self-immolation at the fire of dead spouse), child marriage, and so forth Women's liberation, as a social development, is likewise about making mindfulness and awareness among women themselves, alongside the general public, who need to perceive their entitlement to have 'completeness' of presence that incorporates every one of the three – body, psyche and soul. What's more, for this acknowledgment, the women's activists look to compel a 're-examining' on the possibility of manliness. Jasbir Jain's assertion adequately summarizes the current situation with women's activist battle in India:

*...while feminism has produced mindfulness, made space, interceded in enactment, qualities and constructions keep on being male centric and custom keeps on characterizing roles and decency, particularly in conventional social orders like our own.*

Women's activist concerns are vital to the play Silence! The Court is in Session. Smita Paul states, "The women characters in Tendulkar's auditorium go through a progression of sufferings and torments as the casualties of the domineering force structure. In the male-ruled entertainment business world they are continually being 'other-ed'. In Silence !the point of convergence of interest lies is the battle between women like Benare and her rivals headed by the universal Kashikar and his partners.". The activity rotates round the female hero, Miss Leela Benare, and her role obscures the roles of her male

## CONCLUSION

Essentially, Tendulkar offers no arrangements thusly, just this that women should stir to their privileges and that also doesn't arrive at its end in his plays. The play shows how women in our general public are defrauded, tormented and misused. Obviously there is a contention between the Indian custom and the advanced women's activist hypothesis. Kapil Kapoor suggests that we should investigate the legitimacy, immaterialness' and adequacy of the Feminist Theory, and at what it would at last add up to as far as Indian social design and social objectives. We ought to likewise analyze the primary sociological reasoning, the Dharmasastras, to get a handle on the reasoning of the current social practices, and furthermore assess this idea with regards to changing social reality. At long last, we should take a gander at the contemporary lawful and cultural situation of women.

## REFERENCES

- [1] Tendulkar, Vijay. Vijay Tendulkar: Five Plays. New Delhi: Oxford University Press, 1995. (All textual references from Silence! The Court is in Session are from this edition. The page numbers are given in parentheses)

- [2] Banerjee, Arundhati. —Note on Kamala, Silence! The Court is in Session, Sakham Binder, The Vultures, Encounter in Umbugland. Collected Plays in Translation. New Delhi: Oxford University Press, 2003.
- [3] Banerjee, Arundhati. —Introduction, Vijay Tendulkar: Five Plays. New Delhi: Oxford University Press, 1995. Deshpande, G. P. —Shantata! Court ChaluAhe: KahiVichar.
- [4] Satyakatha, 1972. (qtd. by Shailaja B. Wadikar in Vijay Tendulkar: A Pioneer Playwright . New Delhi: Atlantic Publishers and Distributors, 2008)
- [5] Dharan, N. S. —Gyno-Criticism in Silence! The Court is in Session and Kamalal. The Plays of Vijay Tendulkar. New Delhi: Creative Books, 1999.
- [6] Gokhle, Shanta. "Tendulkar on his Own Terms". Vijay Tendulkar's Plays. Ed. V. M. Madge. New Delhi: Pencraft International, 2007.
- [7] Hazra, Suchismita. —Feminism in Vijay Tendulkar's Silence! The Court is in Session. Indian Journal of Research 1.12 (Dec, 2012): 99- 100. Web.22 Feb.2015.)
- [8] Iyengar, K.R. Srinivasa. Drama in Modern India. Bombay: The P.E.N. All India Centre, 1961. Jain, Jasbir. —Positioning the 'Post' in Post-Feminism: Reworking of Strategies? Ed.
- [9] Jasbir Jain, Avadhesh Kumar Singh. Indian Feminisms. New Delhi: Creative Books, 2001.
- [10] Kapoor, Kapil. —Hindu Women, Traditions and Modernity. Feminism, Tradition and Modernity. Ed. Chandrakala Padia. New Delhi: Glorious Printers, 2002.
- [11] Omvedt, Gail. —Women's Movement: Some Ideological Debates. Feminism in India. Ed. Maitrayee Chaudhari. New Delhi: Kali for Women & Women Unlimited, 2006.

## Corresponding Author

### Dr. Rohini Arya\*

Asst. Professor (English), Govt.College Pussore, Raigarh (C.G) India

Email: dr.rohiniarya@gmail.com