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Silence! The Court is in Session: An Analysis of Dynamics of Power and the Resultant Cruelty

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Abstract

This research work analyses the power grabbing dynamics existing in a group of theatre artists. Vijay Tendulkar has brought to the forefront the naked cruelty and ruthlessness of the rest of the group against the character of Benare, a school teacher. Through the framework of 'a play within a play', Tendulkar showcased the psychological warfare and violent verbal abuse under the masks of fictional characters. The play projects that women are victimised only for trying to live their lives on their own terms and consequently are brutally silenced by patriarchy, comprising not just the men, but women as well. It's a psychological study about characters which break another individual only to silence their own insecurities and jealousies.

Keywords

Vijay Tendulkar; Violence; Power Struggle; Patriarchy and Verbal Bestiality.

Silence! The Court is in Session (Silence) is the most powerful and overwhelming drama written by Vijay Tendulkar, presenting the most powerless characters, struggling to grab at any opportunity that they can, even if a feign one, to make their presence felt and to compensate for the failures in their own lives. Translated from Marathi (*Shantata! Court Chalu Ahe*) by Priya Adarkar, published in 1974, *Silence* is the story of a woman, who wants to live her life on her own terms, wants to feel everything this life has to offer, and more than anything else, wants to love a man; a man who loves her back, not just for her body, but for herself. It is also the story of those middle-class men and women, whom life hasn't offered much but they definitely want more.

The play is a bestial, brutal and savage rendering of the power seizing that goes on in a small theatre group, which has come to perform from Mumbai to a small village on its outskirts. The group comprises of Mr. And Mrs. Kashikar, a childless couple, who have adopted and educated a boy, Balu Rokde so that they don't have to spend their old age alone; Sukhatme, an unsuccessful lawyer; Ponkshe, a self-important man, prizing himself above all others on account of his education, when in reality, is "inter fail"; Karnik, again, a struggling theatre artist; and Leela Benare, a school teacher who is proud of earning her own living and a strong believer of the fact that one's life is one's own. She represents the modern woman of today, who has made herself competent enough to not to depend upon any man to feed or clothe her, but forgets that the culture and society is not yet ready to accept her and her freedom. The rest of the group is Tendulkar's most consistent cast, that is, the middle-class, who are trying to cope up in a hostile society, of which they are also a part. But that forms the minor ingredient of the play, major being the ferocious power-struggle that goes on among all characters, between husband and wife, among colleagues and more sadistically, against the scapegoat, Leela Benare.

The play is also an avowal on the patriarchal culture that has in its ugly hold each and every member of the society and which, as seen at the end of the play, is successful in silencing the resisting voice of Benare, who is reduced to a beaten woman, trying to justify her actions to her persecutors even in her own mind; in contrast to the self-asserting woman we see in the beginning of the play. The kind of violence that is perpetrated on this lone woman is monstrous to the say the least. The imagery that surfaces is mind-numbing and shocking at the same time. It prompts one's memory of the image of a pack of wolves descending on an already wounded creature. Benare's dialogue that adults "scratch you till you bleed, then run away like cowards" (57) aptly describes the company she is in, and also, tragically turns prophetic for her.

Tendulkar makes use of the 'play with-in a play' technique to showcase on stage, in all its colours, the sadistic mentality, the hypocrisy and violent streak of these "respectable" gentlemen and self-appointed saviours of the sacrosanct culture of India. In my view, *Silence* is a much more violent play than *The Vultures*¹ as is usually endorsed (for instance, in Arundhati Bannerjee's analysis of Tendulkar's plays²). The basis for this statement is that though the characters in *Vultures* are totally devoid of love, care or morals, and are motivated by the greed of money that makes them perform heinous physical acts of violence against their own kin, they are not hiding under the facade of uprightness and gentlemanly behaviour. The psychological violence which is perpetrated on Benare in *Silence* shakes the reader/audience to the very soul of their being. Also, the reader/audience can relate much more to the characters in *Silence* than in *Vultures*. They are men and women just like us, living "respectable" lives, buying garlands or other gifts for our spouses, taking malicious pleasure in gossiping about the misfortunes about others, and trying to achieve some place in life. The hidden monstrous aspect of personality, which comes to forefront when given a chance under the pretext of "just a game", is a very frightening revelation for any person. There are multiple facets

of one's mentality and personality; nobody is either black or white, there are hues of grey as well. Sadism is one aspect of the personality and this sadistic pleasure in the play is experienced at the cost of Benare when the opportunity of "mock-trial" presents itself.

Though the characters of Tendulkar can't be called well-rounded, they are definitely not flat³. Any ordinary married woman can relate to the character of Mrs. Kashikar, who is continuously snubbed by her husband at every word she utters. As with most of Tendulkar's female protagonists, Benare's character is portrayed, not as a type but a complex human with a past and a philosophy of life at war with the world. Tendulkar does not present Benare as an innocent, wronged, suffering woman, who hasn't ever harmed anybody in any way. Like the others, she also desires control and power, which she exercises over Samant, the only one she finds inferior to her, by snubbing him again and again and takes advantage of his innocence to introduce the rest of the characters with sarcasm and mockery⁴. Nevertheless, the audience/reader ends up sympathising and pitying Benare as the play progresses as she turns out to be more sinned against sinning⁵.

Other characters like Ponkshe, Karnik, Kashikar and Rokde have one main trait, that is, all of them are failures in some aspect of their life, especially career; and this is what drives them to behave the way they do. Samant, an innocent villager, acts as a foil to the complex, artificial, and treacherous life of Mumbai and its inhabitants. One instance that proves this is when Samant tells the others that there is hardly any sugar in the village; hence, all adults drink tea with *gur* in it, and Ponkshe remarks that *gur* in tea is poisonous, is obviously a fancy "civilized" construct as Samant is not dead or sick after drinking that tea. Also, while everyone is enjoying the mock-trial with perverse and malicious glee, Samant is worried for Benare, which shows how far he is from such evil power relations that transform a person into a devil, so as to enjoy another's suffering. To quote N.S. Dharan: "Samant's presence and role

effortlessly expose the artificiality of the urbanites of Bombay, by throwing them into relief” (97).

Silence is essentially a bitter indictment of patriarchal values, which totally negates humanity in the blind rush to safeguard the holy “culture” of India against the onslaught of modernization and working women “fad”; obvious currents of power run through each and every relationship in the play. The clearest demonstration of this is seen while the actors are deciding who will do which role in the mock-trial. Rokde who plays the character of a dialogue-less usher usually, gets very excited on seeing the possibility of him being the accused (a major part in the mock-trial), but is quickly put down by Ponkshe. Kashikar, who plays the judge, aspires to also get the role of the accused and Karnik’s reply, as reproduced below; lays bare the whole concept and motive of forming this amateur theatre group.

SUKHATME. I don’t mind. The accused---I feel---why not

Rokde?

[*Rokde is delighted.*]

ROKDE. Yes, indeed. I’m ready to---

PONKSHE. No! [*To Karnik*] I also have something to tell you---
about her!

KARNIK. I’ll be the accused.

KASHIKAR. I suggest that if we are going through with it, it should
not be frivolous, facetious affair! I’ll be the accused, Sukhatma.
Make me the accused.

KARNIK. What importance for him! He’ll be the judge, he’ll be
the accused!

PONKSHE [*puffing at his pipe*]. Consider me, then! I’m not keen, as
such, you know. But if I’ll do, I’m game.

ROKDE [*to Mrs Kashikar*]. But what’s wrong with me, madam?

MRS KASHIKAR. Shall I do it? I will if you like.

KASHIKAR. No!

[*Mrs Kashikar falls silent.*]

She can't get among a few people without wanting to show off!
Shows off all the time!

MRS KASHIKAR [*quite put out*]. Enough. I won't do it! Satisfied?

[*She is thoroughly disheartened.*] (72-73)

In this conversation, it is apparent that everyone is making an effort to grab the limelight, and the others are as quick in sabotaging that effort. Other than the power struggle going between colleagues, the one between Mr Kashikar and his wife is of importance, as this snubbing and scolding of his wife is not the same as, let's say, between Kashikar and Sukhatme. Kashikar's behaviour towards his wife is, to say the least, despicable. At each utterance from Mrs Kashikar, who untiringly refers to her husband in them, the response of Mr Kashikar is "Hold your tongue" (72), "Can't shut up at home, can't shut up here!" (77), "[*Kashikar glares at her. Mrs Kashikar is silent.*]" (85), and when Mrs Kashikar is called upon as a witness, Kashikar says, "Look. That's eagerness for you! You've hardly called her and there she is!" (99) The reason for this can be easily found in *Manusmṛiti* and various other Sutras⁶ that have acted like guide books for Indian men and women for centuries. As she could not bear a child for her husband, she "deserved" to be treated this way. Many Sanskrit statements in this play have been picked up from the *Manusmṛiti*. Patriarchy basis its argument on these ancient texts and judges the woman of today, but how accurate are they, is a matter of debate. Arvind Sharma says that "The *Manuvada* presentation of Manu is for me an illustration of how information without context can lead to, or at least contributes to, alienation"⁷ (205).

Sukhatme, an unsuccessful lawyer, seems to be most keen and focussed on grabbing attention during the staging of plays. For the mock-trial, he quickly, almost like fox like swiftness, grabs the role of counsel for the accused

as well as for the prosecution. Also, the following dialogue between him and Kashikar shows his vulture-like nature of swooping swiftly on the prey on the least exposure of weakness from the prey. Kashikar, thoroughly enjoying the mock-trial, wants to give evidence against Benare and hence, descends down from the high chair of a judge and becomes a witness, which is instantly exploited by Sukhatme, who reprimands Kashikar at the first opportunity.

KASHIKAR. . . .A sinful canker on the body of society---that's my honest opinion of these grown-up unmarried girls.

SUKHATME [*Taking an even more typical lawyer's pose*]. Do not give your opinion unless you are asked, Mr Kashikar!

KASHIKAR. An opinion's an opinion. I don't wait for anyone's permission to give it. (112)

The psychological depiction of these characters and their motives is innovatively and brilliantly demonstrated by Tendulkar. The amateur theatre company that they all have created is nothing more than the realisation of their unfulfilled dreams. Except Benare, each one of them is a failure in their life in one way or the other; and to compensate for that, they have picked up a play, that lets them perform the roles that they can't perform in actual life. Sukhatme, the unsuccessful lawyer, plays the lawyer in the drama they came to enact in the village; Ponkshe, science inter-fail, plays the role of a scientist; Mr Kashikar, a social worker, plays the role of a judge who does not forget to mention even once that he carries the heavy responsibility of upholding the morals of this society and Karnik, a struggling actor, tries to keep bringing in the theory of drama while acting his roles. Mrs Kashikar and Rokde, the subaltern in the group, are never given any choice, but are condemned to accept the orders and insults of Mr Kashikar and others. Another reason that proves that they are not into theatre for the love of it, but only to boost their egos is the deadening repetition of the same play again and again everywhere.

Even in the mock-trial, Kashikar and Sukhatme take the roles that correspond to their actual careers.

Leela Benare is the central (literally, as she is the target, being surrounded by others so as to hurt her) character of *Silence*, who longs to displace and uproot the patriarchal hierarchy. As mentioned above, her depiction of character is more comprehensive and multi-faceted, but at the same time, is full of contradictions. She isn't presented just as a helpless victim, but a person with shades of grey as well. In Act One, she is seen attacking personal failures of Ponkshe, Mr and Mrs Kashikar, Karnik and others in front of a total stranger and makes fun of them. But this can be understood, as everyone else, she is bitter because of the disappointments in love. In addition, the anxiety and fear of being pregnant by Professor Damle and her impending suspension from school due to this affair, is hanging heavy on her. Also, her efforts to secure a father for the child had come to naught. Hence, she is also the part of the same sadist society that surrounds her.

Further, a contradiction is apparent to the reader in the character of Benare. Though she asserts in Act One that, "Who are these people to say what I can or can't do? My life is my own---I haven't sold it to anyone for a job! My will is my own. My wishes are my own. No one can kill those---no one! I'll do what I like with myself and my life! I'll decide . . ." (58) and also, "We should laugh, we should play, we should sing! If we can and if they'll let us, we should dance too. Shouldn't have any false modesty or dignity. Or care for anyone! I mean it. When your life's over, do you think anyone will give you a bit of theirs?" (60-61), she is trying very hard and is desperate to get married to anybody soon because this society doesn't accept a single mother. On one hand, she declares that one should life on their own terms and not get bogged down by what others say, and on the other, is trying hard to conform to the social norms of Indian society. Perhaps, Tendulkar is laying bare the divided self of a woman, who wants to live life on her own terms, but is also conscious

of the strong hold of patriarchy, which would never tolerate a single woman in her thirties, let alone a single mother. Hemang Desai, in his paper *Polarity in Female Psyche: Burrowing in the Mystery in "Silence! The Court is in Session"*, deals with this issue. He says,

. . .the apparent dichotomy actuating Benare to indulge in reactive contradictions is itself an inevitable corollary of the age old conditioning of every women's psyche into the matrix of lopsided patriarchal discourse, as a result of which patriarchal mode of cerebration has sunk into her unconscious, indubitably shaping her reactions and conscious responses to a particular situation in a determinate fashion, even if she wished them to be otherwise.

Hence, Benare is a modern woman, who knows what she desires in life and is determined not to be weighed down by the centuries of expectations that men have thrown on women, which is apparent in the following dialogue, but is also unable to completely let go of the shackles that bind her unconscious and act as a free person.

SUKHATME. . . Milord, the nature of the charge brought against the accused is a most terrible one. Motherhood is a sacred thing--

BENARE. How do *you* know? (79)

This predicament of being a woman in a society like India is aptly summed by Betty Friedan⁸, as quoted by Desai in his paper: "There was a strange discrepancy between the reality of our life as woman and the image to which we were trying to conform, the image that I came to call the feminine mystique".

In the beginning of the play, Benare is seen as a chirpy lady, who likes to talk and have fun. But we also notice that she makes overtures to Samant and slanders her fellow actors by telling their personal weaknesses to Samant. Another significant and erratic feature of Benare is her diatribe of herself as a

school teacher, which begins unexpectedly while she is talking to Samant. For instance,

BENARE. In school, when the first bell rings, my foot's already on the threshold. I haven't heard a single reproach for not being on time these past eight years. Nor about my teaching. I'm *never* behindhand with my lessons! Exercises corrected on time, too! Not a bit of room for disapproval---I don't give an inch of it to any one! (57)

BENARE. I'm used to standing while teaching. In class, I never sit when teaching. . . .For I'd give the last drop of my blood to teach them. [*In a different tone.*] That's why people are jealous. Specially the other teachers and the management. But what can they do to me? What can they do? However hard they try, what *can* they do? They're holding an inquiry, if you please! But my teaching's perfect. I've put my whole life into it---I've worn myself to a shadow in this job! Just because of one bit of slander, what can they do to me? Throw me out? Let them! I haven't hurt anyone. Anyone at all! If I've hurt anybody, it's been myself. But is that any kind of reason for throwing me out? Who are these people to say what I can or can't do? My life is my own---I haven't sold it to anyone for a job! My will is my own. My wishes are my own. No one can kill those---no one! I'll do what I like with myself and my life! I'll decide . . . (58)

This gives the reader/audience an insight of the mental anguish she is going through. The romantic overtures towards Samant are also not because she likes him, but as disclosed later in the play, she is desperate to acquire a father for her unborn child, which has been abandoned by Professor Damle after satisfying his lust. The self-appointed protectors of this society like Kashikar and Sukhatme force Benare to act like a criminal and use her past

heartbreak at the tender age of fourteen because of her maternal uncle to establish her reputation as promiscuous. Nobody persecutes her uncle's character who induced her into the relationship for his lust. Similarly, no one blames Professor Damle, a father of five children, for the predicament he brought Benare in. Arundhati Banerjee says, "Professor Damle is significantly absent at the trial, denoting his total withdrawal of responsibility, either social or moral, for the whole situation into which he has landed Miss Benare. During the trial, he is summoned merely as a witness while Benare remains the prime accused as the unwed mother of his illegitimate child"⁹ (571). She will be losing her job because of this affair, and hence, her mind and heart are going through great perturbations.

Further, when the mock-trial begins and Benare is accused of infanticide, all other fellow actors, who had been behaving sweet with her, who were listening to her songs and stories, turn upon like vultures on her and leave no stone unturned in ensuring that her private life is dissected grossly out in the open. This pouncing upon an opportunity to belittle another human being can be seen in "Their characters, dialogues, gestures and even mannerisms [which] reflect their petty, circumscribes existences fraught with frustrations and repressed desires that find expression in their malicious and spiteful attitudes towards their fellow beings"¹⁰ (571).

Kashikar, the social worker, who considers "society's best interests in all we do" (76), considers the matter on infanticide a public matter. Not just that, the name of the person with whom Benare had an affair is a matter of great social significance. His excitement to know the name is perverse: "Tell us, Ponkshe---don't wait---tell it quick---this is a matter of social importance" (106). Sukhatme, the lawyer, gives long lectures on what motherhood is:

SUKHATME. Motherhood is pure. Moreover, there is a great---er--- a great nobility in our concept of motherhood. We have acknowledged woman as the mother of mankind. Our culture

enjoins us to perpetual worship of her. 'Be thy mother as a god' is what we teach our children from infancy. There is a great responsibility devolving upon a mother. She weaves a magic circle with her whole existence in order to protect and preserve her little one--- (79)

SUKHATME. . . 'Woman is a wife for a moment, but a mother for ever.' (80)

SUKHATME. . . what would we respectable citizens say if any woman were to take the life of the delicate bundle of joy she has borne? We would say, there could be no baser or more devilish thing on earth . . . (80)

The definition of motherhood is expounded in grand philosophical words, which have no link to the reality of motherhood. Indian tradition talks about motherhood as something divine. Jasbir Jain stresses that motherhood subjugates the female body and is primarily an asexual relationship without power. The whole burden of tradition is thrown upon Benare and many women like her. She is the sufferer, not the males. She is accused of not being the perfect women, who has the superhuman ability to ignore the self, like Sita (*Indian Feminisms* 87). Benare, who is accused of being with an illegitimate child, is never asked what motherhood is to her. It is decided for her by men, who want to throw all burden of humanity on women.

Mrs Kashiker, who one thinks could have been sympathetic to Benare following that she is not treated any better by her husband, and being a woman understands the delicate and scary condition Benare is, unfortunately, turns out to be the bitterest critic of all. She reminds one of Laxmi of *Sakharam Binder*. Mrs Kashikar seems to be trying to satisfy her desires through perverse means. The fact that she is not allowed to say anything and is always snubbed by her husband while talking, seems to be the major reason for her bitter outburst on Benare. Also, Benare leads a different, more fulfilling life than her.

The power currents going between the women can be felt when Mrs Kashikar lies to her that she wanted to buy a garland for her also, but didn't for some reason, and Benare replies, ". . . I never want garlands. If I did, couldn't I afford to buy them? I earn my own living, you know. That's why I never feel like buying garlands and things" (66). She seems to be mocking at Mrs Kashikar for not being educated and independent like her. Shanta Gokhle observes that "One cannot help feeling a twinge of compassion for this bitter woman who will let down her own kind to establish herself on the right side of man-made social codes" (84).

Hence, now that Mrs Kashikar got the opportunity to humiliate Benare, she doesn't lose it. She is the one who keeps forcing Benare back from the door like a female vulture and forcing her to stand at her place in the court. Mr Kashikar, who snubs Mrs Kashikar in anything she says or does, does not stop her when she is forcing Benare back to the "court" or taking oath on her place. The reason for this is their hypocritical attitude, according to which, a respectable middle class man, the defender of cultural society, must not be seen harassing a woman, though tearing her apart emotionally is perfectly acceptable¹¹. Mrs Kashikar's statements against Benare as a witness leave no doubt that she has always hated Benare for her lifestyle and probably her freedom as well. The following two dialogues by Mrs Kashikar establish the statements above.

MRS KASHIKAR. What else? That's what happens these days when you get everything without marrying. They just want comfort. They couldn't care less about responsibility! Let me tell you---in my time, even if a girl was snub-nosed, sallow, hunchbacked, or anything whatever, she---could---still---get---married! It's the sly new fashion of women earning that makes everything go wrong. That's how promiscuity has spread throughout our society. (100)

MRS KASHIKAR. What better proof? Just look at the way she behaves. I don't like to say anything since she's one of us. Should there be no limit to how freely a woman can behave with a man? An unmarried woman? No matter how well she knows him? Look how loudly she laughs! How she sings, dances, cracks jokes! And wandering alone with how many men, day in and day out! (100)

Tendulkar in this play very efficiently examines the power relations in life with the vision to disintegrate them and showing the grasp of patriarchy. The court of law, the magistrate and the judge who theoretically are honourable men and guardians of law and justice, but in practice do the opposite. Instead of protecting innocent girls, they convict them only. Though Benare shows her independent spirit in the beginning of the play, once she is hounded by each and every member of the theatre group, she falls to the pattern of the centuries of learnt unconscious. She begins to prove her demeanour, rather than attacking those vultures of patriarchy, feeding and having fun on her miserable self. They defeat her so that she is unable to resist any further. Tendulkar provides her with a long monologue at the insistence of his producers. The reader/audience hears her innermost thoughts and feelings, but not the ones who prosecuted her. The monologue of Benare is very significant as it echoes the irony, sorrow and lampoon present in the Indian society. Arundhati Banerjee compares it with Nora's declaration in Ibsen's *A Doll's House*. She says that "Benare's monologue is reminiscent of Nora's declaration of independence but lacks the note of protest that characterizes the speech of Ibsen's heroine. It is more a self-justification than an attack on society's hypocrisies. It is poignant, sensitive and highlights the vulnerability of women in our society" (572). For that society, the child in her womb and attempts at suicide speak for her. Jasbir Jain says that women carry out a multiple-act of

writing the 'self'. Through body language, response, action and last of all the act of writing (218-219).¹²

Kashikar's comment, "What I say is, our society should revive the old custom of child marriage. Marry off the girls before puberty. All this promiscuity will come to a full stop" (98) shows how patriarchy wants to go back to the *golden roots of antiquity*, when women could be easily subjugated. The aspect that wasn't given much attention in the beginning of feminist movement has arrested the emancipation movement from making any considerable progress now. Jasbir Jain's statement effectively sums up the present state of feminist struggle in India:

...while feminism has generated awareness, created space, intervened in legislation, values and structures continue to be patriarchal and tradition continues to define roles and respectability, especially in traditional societies like ours (91).¹³

Thus the 'fathers' of society give verdict on the behaviour of women and consequently curb their freedom. The frustrated male members of the society try to crush women to prove their power and superiority in the social hierarchy. The play also satirizes the values they profess. They praise motherhood with bombastic phrases but try to destroy Benare's infant in the womb. Benare is stigmatized and sacked from her job. But Prof. Damle, the man responsible for her condition, escapes scot-free for he is a male. And Sukhatme, the esteemed counsel for prosecution as well as for accused, hammers the final nail in her coffin, when even as the defence counsel of Benare he has nothing to say but accept the horrendous nature of her crime against all society.

End Notes

1. *The Vultures* is a play by Vijay Tendulkar, also published in 1974. It is reprinted in the volume *Collected Plays in Translation*.

2. See Arundhati Banerjee's analysis of Tendulkar's play, printed in *Collected Plays in Translation*. Appendix I. *Note on Kamala, Silence! The Court is in Session, Sakharam Binder, The Vultures, Encounter in Umbugland*. 569-584.
3. E. M. Forster differentiates between the types of characters as Flat and Round type in his work *Aspects of the Novel*, published in 1927. Flat characters are two-dimensional, with some outstanding features and they do not grow throughout the work. Round characters are more complex, who show growth and development with the progress of the work.
4. Taken from the Introduction by Samik Bandyopadhyay. Printed in *Collected Plays in Translation*. xli- lii.
5. This phrase got popularized after the play *The Merchant of Venice* by William Shakespeare. The titled character gets more punishment than he deserves.
6. See the Introduction of this work.
7. Arvind Sharma. "How to Read the *Manusmriti*". *Feminism, Tradition and Modernity*. Ed. Chandrakala Padia. New Delhi: Glorious Printers, 2002. 197-207.
8. To read further, see Friedan Betty, *The Feminine Mystique*, Penguin Books, Harmondsworth, 1971.
9. See Arundhati Banerjee's analysis of Tendulkar's play, printed in *Collected Plays in Translation*. Appendix I. *Note on Kamala, Silence! The Court is in Session, Sakharam Binder, The Vultures, Encounter in Umbugland*. 569-584.
10. Ibid.
11. Taken from Shanta Gokhle's article "Tendulkar on His Own Terms", printed in *Vijay Tendulkar*. 78-118.
12. See Jasbir Jain. "Articulating the Self". Jasbir Jain. *Indigenous Roots of Feminism*. New Delhi: Sage Publications, 2011. 217- 267.

13. Jasbir Jain. "Positioning the 'Post' in Post- Feminism: Reworking of Strategies?". Ed. Jasbir Jain, Avadhesh Kumar Singh. *Indian Feminisms*. New Delhi: Creative Books, 2001. 80-95.

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