

Tribhuvan University

Female Solidarity and Resistance in Vijay Tendulkar's Play *Sakharam*

Binder

**A Thesis Submitted to the Central Department of English
In Partial Fulfillment of the Requirements for the Degree of
Master of Arts in English**

By

Bishnu Prasad K.C.

University Campus

Kirtipur, Kathmandu

June 2012

Tribhuvan University

Central Department of English

Kirtipur, Kathmandu

Letter of Recommendation

Mr. Bishnu Prasad K.C. has completed his thesis entitled "Resistance of Laxmi and Champa in *Sakharam Binder*." He carried out his research from 2068/09/17 B.S. to 2069/03/02 B.S. I hereby recommend his thesis be submitted for viva voice.

Mr. Jiva Nath Lamsal

Supervisor

Date: -----

Tribhuvan University
Faculty of Humanities and Social Sciences

Approval Letter

This thesis entitled "Female Solidarity and Resistance in Vijay Tendulkar's play *Sakharam Binder*" submitted to the Central Department of English, Tribhuvan University by Mr. Bishnu Prasad K.C. has been approved by the undersigned members of the Research Committee.

Members of the Research Committee

Internal Examiner

External Examiner

Head

Central Department of English

Date: _____

Acknowledgements

I am glad to take this opportunity to thank Mr. Jiva Nath Lamsal, Lecturer at the Central Department of English, T.U., for his supervision of this research work. His wide-ranging knowledge and study have led to many improvements in the substance and helped me give the final shape to this thesis.

I would like to extend my profound gratitude to Dr. Amma Raj Joshi, the present Head of the Central Department of English for his invaluable suggestions. I am very much grateful to the former Head of the Department, Prof. Dr. Krishna Chandra Sharma, for granting me an opportunity to carry out this research. Similarly, I would like to thank my dear teachers of the Department for their encouragement and those who supported and encouraged me directly or indirectly in this course.

I am heavily indebted to my parents, brothers, and relatives who constantly supported and provided encouragement to carry out this research work. Finally, I am thankful to dear and near ones for their help in bringing this research work into this present form.

Bishnu Prasad K.C

June 2012

Abstract

Tendulkar's *Sakharam Binder* represents the exploitation and the oppression of down-trodden and outcaste peasant women. It dramatizes the pathetic story of female characters Laxmi, Champa and others who are exploited by Sakharam Binder, who pretends to give shelter. They are all peasant workers. Sakharam, on the one hand, pretends as if he is giving a very benevolent support to the women, but behind the bush he exploits sexually and expresses deep-rooted oppressive power of the patriarchy and elitism over the helpless women who come from diverse socio-economic social strata. Eventually, Laxmi and Champa grow more aware and challenge Sakharam and leave his so-called shelter.

Contents

	Page No.
Acknowledgements	
Abstract	
Chapter I: Socio-political Issues in the Plays of Vijay Tendulkar	1-12
Chapter II. Resistance of Laxmi and Champa in <i>Sakharam Binder</i>	13-32
Chapter III: Status of Women in Indian Society	33-35
Works Cited	36-37

Chapter I

Socio-political Issues in the Plays of Vijay Tendulkar: An Introduction

This research focuses on Vijay Tendulkar's *Sakharam Binder* (1974) in which Tendulkar raises the issue of exploitation of marginalized female characters. The title character of the play Sakharam gives shelter to other men's discarded women, widows, cast-off wives and untouchables, who are homeless, destitute and provides them with food and work. But he exploits them sexually, which works as salt to already infected wounds. In the play, Sakharam Binder, a bookbinder takes in Laxmi and Champa who have been thrown out of their homes by their husbands and uses them for his personal benefit as he offers them food, shelter and living essentials in exchange for domestic services and sex. In return for their services, he only offers to give them a sari, 50 rupees and a ticket to wherever they want to go. As the representative women, Laxmi and Champa have already gone through such plight, they no longer allow themselves to be exploited by Sakharam. They revolt and leave the Sakharam's shelter.

As in *Sakharam Binder*, the voices of women, the downtrodden and other exploited groups, who come from diverse socio-economic strata, have been subdued, this study analyzes the play from the perspective of third world feminism especially with reference Chandra Talpade Mohanty. Mohanty believes that oppressed cannot achieve liberation unless they unite and express their solidarity for their common good. As Mohanty notes, women are unified by their "shared perspective, shared goals and shared experience of oppression" (112). Mohanty views that the same kind of oppression and struggle brings together the women from different strata of society. In the after

math of colonial period in India, these groups who were once under severe exploitation at that time have still lacked agency in society and access to social power because even after the independence, the poor, females and the downtrodden have suffered at the hands of patriarchy in different guises.

The major objective of this study is to raise the issue of postcolonial feminist discourse of resistance against the suppression in the name of uplifting marginalized and oppressed women in Vijay Tendulkar's play *Sakharam Binder* which is written in the aftermath of colonialism in India. In this way, the study also aims at stressing the importance of the female characters—Laxmi and Champa—in Tendulkar's play though the playwright is male.

This study on Vijay's Tendulkar's play *Sakharam Binder* examines third world feminist consciousness during the time of Independence in India. In *Sakharam Binder*, the voices of women who have become downtrodden have always been subdued. In the aftermath of colonial period in India, the females who were once under severe exploitation at that time have still lacked agency in society and access to social power. Though the binder, Sakharam gives voice to the marginalized and excluded women from societies, he fails to fully work towards empowering them in terms of social, political and educational field as he himself gets inclined to take advantage of their situation. Though he cannot work altruistically, Sakharam's attempt of rehabilitating the poor, peasant women and social outcasts reflects the need of recognizing and uplifting those who lack agency in society, which testifies to Tendulkar's feminist consciousness.

Tendulkar deals with the topic of complication of human nature and exploitation of marginalized characters in his writing. The title character of the play *Sakharam* takes in other men's discarded women – widows, castoff wives and untouchables who would otherwise be homeless, destitute or murdered with impunity – and gives them shelter and job. Sakharam Binder, the bookbinder takes in a succession of women who have been thrown out of their homes by their husbands and society. He offers them food, shelter and living essentials in exchange for domestic services and companionship. Brahmin by birth, Sakharam fiercely opposes the hypocrisy he sees in the institution of marriage and practices this alternative arrangement in his home. He even offers to give them a *sari*, some money and a ticket to wherever they want to go.

Vijay Dhondopant Tendulkar, who was born in 1928 in Kolhapur, India, is a contemporary Indian playwright, screen and television writer, literacy essayist, political journalist and social commentator for the past five decades. He has been the most influential dramatist and theater personality in Marathi. Tendulkar was born in a Bhalavalikar Saraswat Brahmin family in Kolhapur, Maharashtra, where his father held a clerical job and ran a small publication business. The literary environment at home inspired young Vijay to take up writing. He wrote his first story at the age of six. He grew up watching western plays and felt inspired to write plays himself. At age of eleven he wrote, directed and acted in his first play. At the age of 14 he participated in the 1942, Indian Freedom Movement by leaving his studies. This later alienated him from his family and friends. Writing then became his outlet though most of his early writings were of a personal nature, and intended for publication.

Vijaya Tendulkar is the most prolific writer who has to his credit twenty eight full-length plays, seven collections of one-act plays, six collections of children's plays, four collections of short stories, three of essays besides seventeen film scripts and a novel, all in a span of fifty years. Critics bring out notice to the original quality of his writings and it is this that can be seen in his writings, especially in the plays -- *Ghasiram Kotwal*, *Gidhade*, *Shantata! Court Chalu Ahe*, *Sakaram Binder*, *Kamala*, *Kanyadaan* to name a few, and his movie, *Nishant*, *Aakrosh*, *Manthan* and *Ardha Satya*. He has been celebrated as the 'Playwriter of the Millennium.' His plays which have been perceived by critics as being ahead of their times, are also timeless, because of his accurate and sensitive portrayal of the social issues of the time.

Balwant Bhaneja regards Tendulkar as a prolific writer as he takes him as a giant among these modern Indian playwrights, both in terms of the volume and quality of his dramatic creations – a subtle observer of Indian social reality, a humanist, an innovative playwright who continuously experimented with form and structures. He was known for his “‘insightful objectification’ in the development of multi-layered characters whose existential angst was held up against the social crises of the society” (Bhaneja 11).

Tendulkar is a realist writer as he does not write about fictitious subjects. He depicts the reality of society. He himself has said in an interview with Sumit Saxena:

I have not written about hypothetical pain or created an imaginary world of sorrow. I am from a middle class family and I have seen the brutal ways of life by keeping my eyes open. My work has come from within me, as an outcome of my observation

of the world in which I live. If they want to entertain and make merry, fine go ahead, but I can't do it, I have to speak the truth.

(8)

So, Tendulkar's plays have dealt with themes that unravel the exploitation of power and latent violence in human relationships. As he noted: “[T]he basic urge (to write) has always been to let out my concerns vis-à-vis my reality: the human condition as I perceive it” (Saxena x).

Tendulkar began his career writings for newspapers. He began to write a play *Amchyavar Kon Prem Kamar* (who will love us) and he also wrote a play *Gruhastha* (The Householder) in the early 20's; the later did not receive much recognition from the audience. In 1956, he wrote *Shrimant* which established him a good writer. In 1961, Tendulkar wrote the play, *Gidhade* (The Vultures) but it was not produced until 1970. *Gidhade* proved to be a turning point in Tendulkar's writing with regard to establishment of his own unique writing style.

Tendulkar's *Silence: The Court is in Session* (1967) is a milestone not only in his career but in the history of whole Marathi drama. He was now marked out as a rebel against the establishment values of a fundamentally orthodox society. In his next play *Sakharam Binder* (1974) Tendulkar has dealt with the issue of domination of the male gender over the female. For many decades no play created such a sensation in a theatre world of Maharashtra as this play *Sakharam Binder*. It is probably the most intensity naturalistic play. In 1972, Tendulkar wrote a musical play *Ghashiram Kotwal* (Ghashiram the Constable), which dealt with political violence. The play is a political satire created as a musical drama set in 18th century Pune. It combined traditional

Marathi folk music and drama with contemporary theater technique, creating a new Paradigm for Marathi Theater. It brought him a “Jawaharlal Nehru fellowship”, (1974-75) for a project titled, “An Enquiry into the Pattern of Growing Violence in Society and its Relevance to Contemporize Theatre”.

Ghashiram Kotwal remains one of the longest running plays in the history of Indian Theater. *Ghashiram Kotwal* rose to international recognition although the play received fierce opposition from the local Marathi audience. By its admixture of melody in the Aristotelian sense with prose dialogues Ghashiram, created a new form of drama on the Marathi stage. Such a mode of drama received not only national but global acceptance. Tendulkar wrote screen-plays for the movies *Nishant* (1974), *Akrosh* (the cry) (1980), and *Ardhsatya* (the half truth) (1984), which established him as an important “chronicler of violence of the present time” (Bharan 19). He has written eleven movies in Hindi and eight movies in Marathi. In 1990's Tendulkar wrote an acclaimed TV-series *Swayamsiddha* in which his daughter, Priya Tendulkar performed in the lead role. His son Raja and wife Nirmala both died in 2001, and were shortly followed by his daughter, actress Priya Tendulkar in 2002. In his writing career spanning more than five decades Tendulkar has written 27 full length plays and 25 one act plays. By providing insight into major social events and political upheavals in his adult life, Tendulkar has become one of the ““strongest radical political voices’ in Maharashtra in recent times” (Gokhle 81). So, we can find socio-political issues in his writing.

Tendulkar’s plays give an insight into major social events and political upheavals during his adult life. He courageously exposes the hypocrisies in the Indian social mindset. He uses powerful expression to reveal the orthodox

society. Although highly criticized, he is far ahead of his times to explore diverse Indian society through his creative and imaginative writings. The best thing about his plays is that they can be related to the real life of a middle class people. Many of Tendulkar's plays derive inspiration from real-life incidents or social upheavals. The way he handles theatre through his provocative explorations of morality, power, and violence, deserves a great applause. The reason behind his huge success is the accurate and sensitive portrayal of the social issues of the time.

The concept of 'middle class people' has been redefined by Tendulkar as those fighting for privileges to escape the economic insecurity. In a country characterized by poverty and inequality, the complex interplay of these factors can have favorable or adverse effects on different regions and on different classes of society. Tendulkar has described this group's position in the class hierarchy and in the overall power structure. Generally, people from the middle strata are likely to be the greatest sufferers in this process. What he has portrayed gives a true picture of the time he lived and wrote.

Not only class but gender is an important dimension of patterns of the class division which drew the attention of Tendulkar. In this regard, Saryug Yadav and A.N. Prasad note, "In his feminist research on the effects of development on women Tendulkar has clearly revealed that in many areas of the country the rights of women are infringed and women are exploited emotionally, socially, and physically" (21). Tendulkar's *Kamala* (1981) is a play inspired by a real-life incident, in which Ashwin Sarin, who actually bought a girl from a rural flesh market and presented her at a press conference. At the center of the play is a self-seeking journalist, Jaisingh Jadav, who treats

the woman he has purchased from the flesh market as an object that can buy him a promotion in his job and a reputation in his professional life. Tendulkar raises certain “cardinal questions regarding the value system of a modern success-oriented generation which is ready to sacrifice human values even in the name of humanity itself” (Tandon 159). The innate self-deception of this viewpoint is exposed dramatically by the playwright.

Tendulkar successfully gives the readers a clear insight into the lives of his individual characters and evokes empathy for them all, as they seem to be victims of their own trappings. His portrayal of women characters range from the socially deprived characters who are so close to the real life. Tendulkar’s strengths are evident and there is tenderness and realism in his depiction of the central character he focused upon. Vijay Tendulkar happens to be one of the most prolific Indian playwrights who have enriched the Indian drama and theatre by picturing the varied problems of native life in Maharashtra. The main reason for our attraction for him is that he does not copy from or imitate the Western dramatists and thrust it on the native audience. Tendulkar successfully attempts in exposing the social evils and the holocaust in which the main interests of the women are almost ignored. His rebellious endeavors shake the very ground of the established values of a fundamentally orthodox Indian society.

Tendulkar won Maharashtra State Awards in 1956, 1969 and Maharashtra “Gauruw Puraskar” in 1999. He was honoured with the Sangeet Natak Academy Award in 1970, and again in 1998 with the Academy's highest award for “Life time Contribution”. In 1998 he won the Sangeet Natak Academy fellowship.

Thus, Tendulkar is a creative writer with a fine sensibility and at the same time a contemplative and controversial dramatist. He has made a mark in the field of journalism also. So, because of his highly individual outlook on his vision of life and because of his personal style of writing he has made a mark in the field of literature. By doing so he has put Marathi drama on the national and international map. According to Ram Sharma,

Tendulkar has contributed to the laying of the foundation of a distinctive tradition in the history of Indian drama by reinvestigating history, legend, myth, religion and folk love with context to contemporary socio-political issues. A cumulative theatrical tradition evolved by Vijay Tendulkar and other contemporary dramatists prepared the background of contemporary Indian English theatre. (10)

This proves that Tendulkar is a multifaceted creative genius, who experimented and explored the potentials of the dramatic genre. Tendulkar's plays have a massive impact on the tender and fresh minds of the worldwide readers.

Tendulkar is a towering Indian dramatist and all his plays are sharply focused and illuminating. Through his writings he attacks the society's hypocrisies. Thematically, his plays have ranged from the alienation of the modern individual to contemporary politics from social-individual tensions to the complexities of human character, from the exploration of man woman relationship to reinterpretations of historical episodes. The themes of gender relation, sexual norms, institution of marriage and issues of conventional morality have been featured prominently in his plays. In *Silence! The Court is*

in Session, Tendulkar has combined social criticism with the tragedy of an individual victimized by society. *Sakharam Binder* explores with great objectivity the complication in human nature in which there are two necessary components: sex and violence. His *Ghashiram Kotwal* deals with political violence.

Tendulkar, through his writings, has exposed the theme of man's existential loneliness. There is a streak of naturalism and humanism in all his plays. All his plays convey a social message through his writings he wanted to make society a better place to live in. Tendulkar exposes alienation of modern individual to contemporary politics. Ram Sharma writes:

He also exposed men's dominance over women, his portraiture of overt and covert violence in human-beings and above all his deep and abiding consciousness of women's vulnerability in Indian social hierarchy. Tendulkar's central concern is the relationship between individual and society. In play after play he has made effective presentation of the latent violence and lust in middle class life, the consequent devastation and the essential loneliness of man. He has depicted the indomitable and grit of human spirit. (9)

We find the idea of the social and aesthetic concerns in all plays. His primary compulsion is and has always been humanistic. Man's fight for survival, the varied moralities by which we live, the social position of women, these are his binding concern.

In his plays, he portrays the human lives which are full of personal frustration, sexual incidents. He tried to expose the essential artificiality of the

society. All his plays have a direct, one to one relationship with society. This prolific writer has also exposed the patriarchal set up of marriage which is a means of not only regulating sexual and reproductive behavior but also a means of upholding male dominance.

Rajni Singh Solanki views that in *Sakharam Binder* Tendulkar demonstrates how society “adds to the depreciation of women as human being and deprives them of most of human rights, relative to life, liberty, equality and dignity of the Individual” (749). He shows how women are exploited, tortured and victimized in postcolonial India.

Rajni Singh Solanki finds elements of naturalism in *Sakharam Binder* as he says:

The most naturalistic play, Tendulkar’s *Sakharam Binder* (1974) revolves round its central character, Sakharam a book binder, a Brahmin by caste but presents an antithesis to the general conception of a member of his community. He also exploits women, tortures them and treats them mere as an object of Lust, both mentally and physically, day and night [. . .]. (749)

Tendulkar's plays have dealt with themes that unravel the exploitation of power and prevalent violence in human relationships.

From the above-mentioned criticism, it becomes clear that though the text has been analyzed from various perspectives, feminist perspective has not been applied yet. Hence, this researcher seeks to examine this perspective in this play because in *Sakharam Binder*, the female characters Laxmi and Champa unite to counter the activities of Sakharam, who in the guise of rehabilitating the poor and social outcastes exploits destitute widows in the

aftermath of the end of colonization in postcolonial India. This reflects the solidarity of oppressed women who struggle for their liberation from the clutches of patriarchy which exploits women in various guises.

The thesis has been divided into three chapters. The first chapter deals with the introductory outline of the work – a short elaboration on the hypothesis, a glimpse of socio-economic issues in Vijay Tendulkar's plays, his writing and a short critical response. Moreover, it gives a complete outline of the entire work. The second chapter is the main chapter as it analyzes the text *Sakharam Binder* at a considerable length by taking insight from third world feminism. As third world feminism is concerned with the uplift of oppressed women who come from diverse socio-economic strata such as gender, class, caste, race, religion, and region. In addition, the third world feminism sees how women have suffered as their basic materials are not fulfilled. It analyzes how males exploit helpless women in the name of rehabilitating socially outcaste women, who ultimately demonstrate solidarity to protest male domination in this play. Finally, the fourth or the last chapter sums up the main points and the findings of the work.

Chapter II

Resistance of Laxmi and Champa in *Sakharam Binder*

This research studies Vijay Tendulkar's play *Sakharam Binder* from the perspective of third world feminism as the play represents the voice of exploited and oppressed women. It seeks to provide space for underrepresented worldviews and experiences of non-elite marginalized groups. The play is full of poor female peasant workers, widows, outcaste female characters – who represent and seek a sense of place and belonging – a home within homelands torn apart by colonialist patriarchal elitism and bourgeois. It is a play whose story revolves around the experiences of South Asian Indian characters as the third world people. *Sakharam Binder* also includes a marginalized history of rural and peasant people especially women who have gone through multiple discrimination merely because they are destitute women.

The title character of the play Sakharam takes in other men's discarded women – widows, cast-off wives and untouchables who are homeless, destitute or murdered with impunity – and provides them with food and lodging. Though Sakharam provides the women with basic necessities, he tends to exploit them as he makes the work very hard for them. At the same time, he opposes the hypocrisy he sees in the institution of marriage and practices this alternative arrangement in his home so that he could take advantage of the situation of the women. He even offers to give fare to wherever they want to go if they do not like to stay with him. So, in *Sakharam Binder*, he cannot work unselfishly because his activities are an act of exploitation in the disguise of social service. So, Sakharam's attempt of rehabilitating the poor and social outcasts is not free from discriminatory attitude towards women. In fact,

instead of recognizing and uplifting those oppressed women who lack agency in Indian society in the postcolonial India, Sakharam uses poor and helpless women for his passion. As a result, the women who come to his shelter find no any alternative except for raising their voices against Sakharam whom they first accept as a last option.

The concept of third world feminism came into existence more significantly with the emergence of the postcolonial studies as it brought the issues of the colonized non-western people including the women. The singular, homogeneous images or notions developed by the Anglo-American feminists could not work in the postcolonial and non-western scenario. Critics like Chandra Talpade Mohanty criticize feminism as ethnocentric. Mohanty argues:

What we seem to constitute women of colour or third world women as a viable oppositional alliance is a common context of struggle rather than colour or racial identification. Similarly, it is third world women's oppositional political relational to sexist, racist and imperialistic structure. (7)

Hence feminism in India is not a singular theoretical orientation; it has changed over time in relation to historical and cultural realities, levels of consciousness, perceptions and actions of individual women and women as a group. The widely used definition is "an awareness of women's oppression and exploitation in society, at work and within the family, and conscious action by women and men to change this situation" (Bhasin and Khan 86).

Acknowledging sexism in daily life and attempting to challenge and eliminate it through deconstructing mutually exclusive notions of femininity and

masculinity as biologically determined categories opens the way towards an equitable society for both men and women.

The play has three central characters, Sakharam, Laxmi and Champa. Sakharam is in some places presented by Tendulkar as an opportunistic male, a self proclaimed womanizer who loves to drink and does not give care about social values, which can be attributed all this to the elite patriarchal ideology and hegemony. Sakharam is a male who uses women for his comfort and passion. Suresh Nair notes:

Like a predator preying on the weakest among the herd, he

[Sakharam] finds women abandoned by their husbands.

Dishonored from society and unable to provide for themselves,

Sakharam with his offer of a house to stay, two square meals,

two set of clothes might at first seem like a savior. But it comes

with a heavy price. An almost slave like existence under a tyrant

master, who demands satisfaction of his hunger and other bodily

needs and liberally uses his mouth for slander and hands for

beating. (3)

Sakharam brings women to his so-called shelter from diverse socio-economic groups, who have gone through severe oppression at the hands of their husbands. Chakravorty Spivak claims that "Anglo-American women's issues are not appropriate and different from the issues of the women from the third or non-Western societies" (34). The African women's issue and the South Asian women's issues are much more distinct from the issues of the Anglo-American women from the past to the very recent times. Anglo-American women are superior to the non-Anglo in terms of many perspectives. Non-

Anglo- American women have the experiences of double marginalization or many other forms of marginalization in terms of class, caste, gender, ethnicities, regions, colonization etc. so, the study focuses on the human mind and detects the ugliness in it. However, as Mohanty reexamines Morgan's analysis saying, "women are unified by their shared perspective, shared goals and shared experience of oppression [. . .] what binds women together is an ahistorical notion of the sameness of their oppression and consequently, the sameness of struggles" (112). This shows that all the oppressed women of the world unite for struggle to get independence from male domination. Similarly, in the play, *Sakharam Binder*, the women who come to Sakharam's shelter share the same experience of exploitation and resolve to achieve freedom.

The play, *Sakharam Binder's* beginning with Sakharam bringing home Laxmi, a timid soul, abandoned by her husband for not having kids reflects liberal attitude. But deep down, he has hidden motives to fulfill his sexual passion. Of course, Sakharam is exceptionally clear in telling her of what's involved, in an almost well practiced speech. Tendulkar does not tell us what happened with most of them, except that the previous one died of TB. And while talking about her, there is a lot to commend the side of Sakharam which seems almost human and solicitous for the exploited. But this is all hypocrisy. Also what comes across is his hatred of the institution of marriage, husbands in particular. The same person, who seems to hate marriage, tells each woman that he expects them to stay with him as if she is his married wife. The women are each free to leave him whenever they desire, yet as long as they live in the house they are not even supposed to talk or keep contact with anyone else. He

wants them to remain within the four walls of the house so that he can enjoy himself. This is what Indian feminism is concerned about.

Indian feminist scholars and activists speak for separate identity for feminism in India. They define feminism in time and space in order to avoid the westernized concept of feminism uncritically following Western ideas. Indian women negotiate survival through oppressive patriarchal family structures: age and relationship to men through family of origin, marriage and procreation as well as patriarchal attributes - dowry, kinship, caste, community, village, market and the state. It should, however, be noted that several communities in India, such as the Nairs of Kerala, Shettys of Mangalore, certain Maratha clans, and Bengali families exhibit matriarchal tendencies, with the head of the family being the oldest women rather than the oldest man. Sikh culture is also regarded as relatively gender-neutral. This shows the delineating of power and rights to women in Indian society. The heterogeneity of Indian experience reveals that there are multiple patriarchies and so also are there multiple feminisms (Ray 23).

Sakharam brings home both Muslim and non-Muslim women. Whenever the women make minor mistakes, he beats them. Sakharam, as a bookbinder and the male, picks up discarded women -- castoff wives and widows, who have become homeless, destitute or murdered with impunity as a result of domineering males -- and gives them shelter in his house. He frankly puts forward his conditions to one of such women named Laxmi when she first comes to his shelter. His hidden motive is to sexually exploit and quench his thirst. He says:

SAKHARAM. Come in. Have a good look around. You're going to live here now. This house is like me. I won't have you complaining later on. Yes, look carefully around the place. If you think it's all right. Put down your bundle get two square meals. Two saries to start with and then one every year. And not a fancy one at that. I won't hear any complains later. I like everything in order here. Won't put up with slipshod ways. If you're careless, I'll show you the door. Don't ask for any pity then. And don't blame me either. I'm the master here. I don't care if they treat me like dirt outside. But a house must be a home, you understand? (126)

His seeming liberality becomes shadowed by his desire to use different women for his sexual wants. So he makes excuses and chases them away so that new such oppressed and destitute women keep coming to him. Though he seems very strict in his dealings with the women he has given shelter, each woman is told that she is free to leave whenever she likes as he provides them any help they may require in future. He says to her that she can take anything – “clothes, chappals, bangles etc. (135), she is given by him in his house. He expects everything good and proper, as far as Sakharam is concerned. He says he is no husband to forget common decency. He does not care what society dictates and what he does not anticipate are the moral and emotional complications of this arrangement. He says:

It's good thing I'm not a husband. Things are fine the way they are. You get everything you want and yet you're not tied down. If you've had enough, if she's had enough, you can always part.

The game is over. Nothing to bother you after that. While it lasts, she has a roof over her head, and you get home-cooked food.

That's a cheap way of fixing all your appetites. No need for you to go begging to another's house! (129)

Moreover, Tendulkar exposes the male ideology and hegemony. He shows how women are compelled to worship their husbands even though they never respect and female subjectivity and individuality. Whenever Laxmi refuses to take her husband's name as she says, "[. . .] a good wife is not supposed to utter his name? I'm not used to all this!" (133). This reflects the pitiable situation of women in postcolonial India. This is the subordination and subjugation of women who are treated as inferior beings, not equal as men.

Though Sakharam endeavours to lift the women from such a miserable situation, his activities are driven by selfishness. So, these women are thrown into the burning fire from the oven. He indirectly motivates and inspires women to raise their voices against the exploiters in Indian society. In response to Laxmi's hesitancy to take name of her husband, he questions her:

What's wrong? Oh, all right. I won't ask you. The whole lot of you! All alike where this one thing's concerned. Mention your husband's name and eyes begin to brim over with tears. He kicks you out of the house; he is out to squeeze the life out of you. But he's your God. You ought to worship a god like that with shoes and slippers! He should be whipped in public. Gods, eh? [. . .] You women, you're all the same. Suckled by dead mothers! Corpses! That's what you are. You get kicked by your husbands and you go and fall at their feet! (133)

In order to keep the women with him, Sakharam seems to take care that Laxmi eats well when she lives in his house when he knows that she takes fasting. He reminds her of the torture her husbands has given her. Instead, he tells her to worship God. He means to say that the exploited groups like women in Indian society are compelled to worship their husbands as God. In fact, this works to make Laxmi more conscious and rebellious to challenge the oppressive patriarchy. She shows her passive resistance as she performs fasting, i.e. abstaining from eating. Tendulkar writes:

SAKHARAM. Do you want to kill yourself, fasting like this?

LAXMI. I am used to it.

SAKHARAM. Used to it! It won't do in this house. Here you must eat well. Twice a day. You'll need all your strength, if you are going to serve me. All these fasts must end. I'm warning you!

Go, Go and sleep. (134)

But, Sakharam becomes concerned about Laxmi fearing about the possible consequences arising out of the fasting.

Sakharam's narration about a miserable woman's death in his house also works for raising their voices against patriarchy women. When Laxmi asks him if she had any children, he answers that how the husband took away the children separating the children from the mother. Sakharam says:

SAKHARAM. Two. The husband kept them. That's why she pined away. Those last moments she was gasping for breath, but she kept on repeating her husband's name. She remembered the children. I gave her last sip of water, but the name on her lips was her husband's. (154)

Sakharam relates to Laxmi that he has done everything good and proper for the women from taking hospital to lighting the funeral pyre after her death.

Sakharam's narration shows how women lack agency in male-dominated society, as a result when they die they do not get proper burial.

Another woman who ends up into Sakharam's house for shelter is Champa. She has a rebellious nature as she has suffered a lot at the hands of her husband. She relates her life story to Sakharam:

CHAMPA. No, I don't have a heart. He chewed it up raw long ago. [Pulls herself free.] He brought me from my mother even before I'd become a woman. He married me when I didn't even know what marriage meant. He'd torture me at night. He branded me, and stuck needles into me and made me do awful, filthy things. I ran away. He brought me back and stuffed chilly powder into that god-awful place, where it hurts most. That bloody pimp! What's left of my heart now? He tore lumps out of it, he did. He drank my blood. Get up, you pig. I'll stuff some chilly powder into you now! (167)

The present trend of postcolonial and third world literature has been to raise the issue of marginalized groups and their culture. In this backdrop, almost all the postcolonial and third world writers have concerned themselves to represent and give voices to marginalized or suppressed voices in their writings. Third world feminism takes into account the marginalized women in the third world countries, it is needless to say that Vijay Tendulkar has risen to prominence in the field of English literature because of his brilliant depiction of third world experience and issues in his play *Sakharam Binder*.

Sakharam and the women's consciousness about their predicament have contributed to subverting the male elitist hegemony. This shows that third world feminism serves the interest of the marginalized women by making them conscious whereas elite feminist representation stands for high class and rich women, which is always elitist and bourgeois. It can never work for the people from the lower strata, who are the poor, the oppressed, and the peasants and the displaced women.

One clear example of this radical difference between the elite and the feminist would be the nature of political mobilization. Whereas elite mobilization was achieved vertically through the adaptation of British parliamentary institutions, the feminist relied on traditional modes of social organization where popular mobilizations took the form of peasant uprisings. Cheryl Johnson-Odim explains that the term "Third World" is frequently applied in two ways: to refer to 'underdeveloped'/ overexploited geopolitical entities, i.e. countries, regions, even continents; and to refer to oppressed nationalities from these world areas who are now resident in 'developed' First World countries." Johnson-Odim further identifies problems some Third World women have with First World feminism:

While it may be legitimately argued that there is no one school of thought on feminism among First World feminists—who are not, after all, monolithic—there is still, among Third World women, a widely accepted perception that the feminism emerging from white, middle-class Western women narrowly confines itself to a struggle against gender discrimination. (314-15)

In *Sakharam Binder*, Sakharam and other women are never politically mobilized. Rather they try to raise their voice in a more passive way as they cannot go beyond social values dictated by the elites. Laxmi's resistance which comes out of living with Sakharam as she challenges Sakharam when he tries to dominate her:

LAXMI. You think I'm afraid to tell you? How much more can a person bear? It's a year now since I entered this house. I haven't had a single day's rest. Whether I'm sick or whether it's a festal day. Nothing but work, work; work all the time. You torture me the whole day, you torture me at night. I'll drop dead one of these days and that will be the end. (146)

In the *Sakharam Binder* Laxmi, and Champa are oppressed female characters whereas Sakharam is from middle class peasantry male group. Ideally speaking thereby the category of 'the people' within the context of postcolonial India would be made up of different types of women coming from diverse ranging from the lowest strata to the upper-middle class people. Moreover, the elite itself would come to be defined according to three different geo-political positions (the dominant foreign groups, the dominant (all India) indigenous groups and the regional or local elites generally acting on behalf of the former).

As females have now become more conscious of their situation, feminist liberation and consciousness is hotly debated issue in India. As poor working class females also belong to subaltern class in India, it is desirable to quote Gautam Bhadra, the subaltern theorist here. She says that we should not forget that "defiance is not the only characteristic behavior of the subaltern

classes” (63) but also “submissive to authority” equally important feature of their behaviors. Although “defiance” and “submissiveness” reflect the feminist mentality, it is very clear that feminist consciousness possesses the potentiality to challenge the elite class as Laxmi challenges Sakharam:

Why do you look at me like that? What am I worth round here?
 After all, I’m just a caste-off wife. Who cares if my foot
 burnsblack? What are you staring at? Aren’t you ashamed of
 yourself? Go away. Don’t dare show me your black face again.
 Go on, get out Ooch. [. . .] Go on, go. Or else I’ll hit you [. . .]
 you. [. . .] (140)

Laxmi and Champa as women are oppressed groups. In “Can the Subaltern Speak?” – by the means of an extended discussion of *sati*, Spivak presents as emblem of the feminist in the case of a political activist who sought to communicate her personal predicament through her suicide, but whose communication was foiled by the codes of patriarchy and colonialism in which her actions were inevitably inscribed.

Bhuvanewari Bhaduri was a member of one of the many groups involved in the armed struggle for Indian independence. She hanged herself in 1926 at the onset of menstruation so that her death would not be diagnosed as the outcome of illegitimate passion. But her death was remembered as a case of illicit love. Since her actions are not only inscribed, but also read in terms of the dominant codes of British imperialism and Indian patriarchy, Spivak concludes that the feminist cannot speak. This applies to Laxmi who cannot speak, as a result she shares her sorrows and pains with the ants. The feminist characters Laxmi lacks agency in Indian society in the postcolonial period. As

a result, they are compelled to share their happiness and sorrows with the non-human beings like ants. Laxmi talks to the ant:

I had to face the music and all on account of you! That's right.
 You eat the sugar and I get the scolding. Nobody believes me.
 Ants, sparrows, crows--they all talk to me. What do you talk to
 me? Eh? Why must you talkee-talkee to me? Go on [. . .] tell me
 [. . .] You naughty fellow [. . .] Tell me [. . .] (139)

This shows women in India are relegated to feminist position. They are treated as like animals on the one hand. But if we look from another perspective, Laxmi's act reflects her ecological or ecocritical consciousness. When Sakharam hears her conversation with the ant, he scolds her. It reveals the male's tendency to subjugate women.

Spivak's principal concern is the degree to which the postcolonial feminist, in particular, enjoys agency, an issue which she characteristically explores in terms of whether feminists can speak for themselves, or whether they are condemned only to be known, represented, and spoken for in a distorted fashion by others, particularly by those who exploit them but also by 'concerned' outsiders like aid-workers or seemingly 'disinterested' scholars, such as anthropologists. The conclusion arrived at by "Can the Subaltern Speak?" is that there is no space from which feminists can speak and thus make their interests and experience known to others on their own terms.

Laxmi labours hard for Sakharam who also works as a worker in the press. As a feminist person, Laxmi seems to settle in with this way of life, working hard and making amends with her loneliness by talking to insects and birds. In her own simple ways she seems to bring about some changes in

Sakharam. He seems to hate religious discrimination (an incident involving Laxmi and his Muslim friend, Dawood), appears tender enough to want to listen Laxmi's laugh but the effect is painful and chilling. A year or so passes and Laxmi feels settled enough to complain about the hard work and any lack of regard. Sakharam in turn decides it is time to send Laxmi, who herself leaves his shelter.

And again there comes another new woman, a fiery (rebellious) woman named Champa. She too is an abandoned woman like those before her. But unlike Laxmi she is not timid, silently obeying orders. Surprisingly Sakharam seems to take this in, if only dumbstruck by Champa's oozing sexuality. But she is not interested, telling him "I am not that kind of woman" (156). On his insistence though she agrees, but drowning herself in alcohol first to hide the disgust. Things seem to settle in for Sakharam once again until one day Laxmi returns back, with nowhere else to go. He throws her out only to find Champa and Laxmi in alliance together, mutually in agreement for Champa to handle him and Laxmi to manage the house. Such a 'marriage' of convenience can only have disastrous effects. Feeling that she has lost Sakharam and the house to Champa, Laxmi starts suspecting and secretly criticizing Champa's character. Champa in turn accuses Sakharam of losing his 'masculinity' in presence of Laxmi. Riled by this accusation he tries throwing Laxmi out of the house. In a final twist Laxmi tells Sakharam of her suspicion about Champa (an affair with Dawood) which leads him to kill Champa in rage. The play ends with Laxmi convincing a shocked, mutely stricken Sakharam to bury Champa so no one finds out. This act of Laxmi reflects feminist consciousness.

Laxmi's behavior at the end makes us question whether everything is just a game of survival, where love, innocence and gratitude are at stake. Champa's so-called affair is never truly proven. So did Laxmi just make it up, drawing it up as an ace to win the final game? Did Champa agree to take in Laxmi hoping to divert Sakharam's attention from herself? Does the society hate Sakharam for being a wolf, calling himself a wolf and wandering as such? What about the wolves (husbands) who hide themselves in a lamb's skin (marriage) silently preying on the flock, that is poor peasant women? Tendulkar quite relevantly asks through the play whether the society purposefully turn a blind eye towards them, licensing any abuse under the cover of the institution of marriage. The study explores these questions that one is made to ask themselves. That is the strength of Tendulkar's play *Sakharam Binder* as it represents the voices of exploited women.

However, we can notice some flaws in the play: one such is the presence of Champa's husband. I doubt how much value his character adds to the play. I don't think anything would have been lost with the total absence of that character from the play. Second is Champa's blatant physical display, almost making it a tease, in spite of her own admittance of disgust at physical relationship. She just seems to be unaware of her sexuality. Her character seems smart enough that she would be conscious of it. Laxmi's dialogues with the insects and birds seem to be somewhat overdone in the script. Maybe it is so to bring out her feelings to the audience or to emphasize her loneliness as a feminist character.

Chinese American critic, Gail Hershatter states that one could generalize Spivak's observation and proposes by saying that it makes more

visible the workings of other markers of identity, such as race, ethnicity, religion, or nationality, and not just 'across the class spectrum,' but in their mutual interactions, illuminating, in turn, the process of class formation itself. The inclusive definition of feminist is emphatically not meant to suggest that all oppressions (or resistances) are equal, and that everyone is a feminist in the same way. According to Hershatter, her hope is not to "render oppression uniform and thus somehow less onerous, but rather to trace the ways that oppressions can be stacked, doubled, intertwined" (qtd. in Tejero 94). Fernando Coronil proposes that we view the feminist neither as a sovereign subject that actively occupies a bounded place nor as a vassal-subject that results:

[F]rom the dispersed effects of multiple external determinations, but as an agent of identity construction that participates, under determinate conditions within a field of power relations, in the organization of its multiple positionality and subjectivity. (qtd. in Tejero 94)

In his view, femininity is a relational and a relative concept; there are times and places where subjects appear on the social stage as feminist actors, just as there are times or places in which they play dominant roles. So, Sakharam is presented as an experienced, well-traveled person. He is knowledgeable about the plight of poor marginalized people. In India, he becomes aware of the gap between the rich and poor because he takes interest in the internal activities of the Elites. When the English were captured by Indian, Sakharam goes there particularly to observe how the high class people live, through the accompanies other people, who go there.

An important difference between western and the third world feminism is found in their conceptualization of women as the subject of struggles. While western feminists make equality between men and women the center of their struggles, third world feminism "stressed satisfaction of basic material needs as a pressing issue in the context of disadvantageous international economic" (Saunders 6). Hence, the situation of women is perceived not only as the result of unequal gender relations, but as the consequence of a wide range of oppressive situation that transcend gender categories and are also related to race, class, and citizenship cleavages.

Laxmi is portrayed as an ideal Indian woman like Savitri in the mythological story. Her husband has tortured her as she fails to conceive a child by him. Now, for her, Sakharam is her husband. She tries her best to fulfill his every need despite the fact that he even fails to understand her expectations and exploits her physically as well as psychologically. Sakharam's association with Laxmi brings about some good changes in his life-style. He becomes devoutly religious, takes a regular bath, and transforms himself into a responsible "family man". He himself notices these changes occurring in him but fails to attribute the credit to Laxmi. However, the playwright succeeds in convincingly showing, on her departure, the deep impact of Laxmi's daily religious routine on Sakharam's mind through his confession: "There have been many women here, but this one left a mark before she went away" (153). This shows Laxmi's passive resistance, which has contributed to changing exploitative and oppressive males.

The relationship of Sakharam and Laxmi cannot last for a long period, as they are totally in contrast with each other. Laxmi is very sensitive,

generous, calm, and tender-hearted. Sakharam is very aggressive, violent, and sensual. Laxmi fails to fulfill his excessive physical lust and Sakharam remains blind to her expectations. Both cannot satisfy each other either physically or psychologically. There is no sharing, no harmony in their relationship; their life is totally disrupted. At last, they abandon company. On Laxmi's departure, Sakharam brings Champa, the police Fauzdar Shinde's wife, into his house. A foil to Laxmi, she is younger, slightly plumper, and better built. Her appearance, behaviour, dialogues, and even her name indicate that she is whimsical by nature. All good, desirable changes in Sakharam's life come to an end with Champa's arrival. A religious, responsible "household man" transforms himself into a vulgar, sensual drunkard again.

The difference between Laxmi and Champa is obvious. At the beginning, Laxmi appears embarrassed. Although she has been starving for a week, she remains quiet. When Sakharam lectures to Champa laying down his terms and conditions in his usual vein, she responds indifferently and asks him to prepare tea. Thus, she dispels his false notion: A woman has to attend the household chores. She never seems disturbed by Sakharam's demands. On the contrary, she shocks him by frankly expressing her opinion about Daud, "He's nice!" (159) Sakharam cannot appreciate this, but remains helpless. His conception about the purity of home ends with Champa's arrival in his house. From the outside, Champa appears vulgar and sensual, but she, too, is aware and sensitive to some of the issues of life. She denies Sakharam to get into bed with her at the first night saying: "I don't like it at all that man-woman stuff. I had my honour to save" (162). However, in all helplessness and for the

fulfillment of her bare needs such as food, clothing, and shelter- she has to yield to him and satisfy his physical lust.

Laxmi accepts Sakharam almost as a husband and, therefore, submits herself to him willingly; Champa, on the other hand, accepts him merely as “her man” in sheer helplessness. She has no alternative but to share bed with him, but, for that, she has to reluctantly help herself with an alcoholic drink also. Nevertheless, in one corner of her mind, she feels that all men are equally bad; a man is, in her view, either a “corpse” or a “dog”. Champa is a rebel against the male-dominated society. She does not accept conventional norms and values regarding man-woman relationship. No doubt, she is naive and sexy, but her mother and husband have been responsible for her being what she is.

Laxmi returns to Sakharam, once again. Champa persuades him to give her shelter. However, the presence of Champa and Laxmi, at the same time and under the same roof, creates a psychological turmoil in Sakharam. He grows impotent. “Laxmi develops an asexual relationship with Fauzdar Shinde while Champa develops a sexual association with Daud”, since Sakharam can no longer sexually satisfy her. Though Laxmi finds nothing wrong with her association with Shinde, her moral sense is outraged by Champa’s affair with Daud, and she uses this opportunity to malign her rival. This brings out the latent hatred in Laxmi for Champa. Getting his masculinity doubly hurt, Sakharam kills Champa in his rage. Thus, Laxmi, who outwardly appears to be generous and kind-hearted, turns out inwardly to be violent towards Sakharam. On Champa’s murder, she grows more aggressive. When Sakharam fails to carry out her instruction to bury Champa in the house, she herself takes up the

shovel and does the grave-digging. Here, symbolically it seems to imply, “She buries not only Champa’s dead body, but her uncivilized, barbaric, feminine desires also. Her power to fight injustice appears everlasting” (27). By cremating the dead body, she performs her duty as a woman towards another woman, and on the other hand, she buries feminine quality which has made women weaker in relation to her male counterpart. Here, female solidarity is asserted in an indirect way.

In this way, at its core, the thesis presents the well-documented history of Indian poor class women's oppression and exploitation through Vijay Tendulkar's play *Sakharam Binder*, as it studies the violence and depravity against women, who make an indirect attempt to resist patriarchal norms and values.

Chapter III

Status of Women in Indian Society

This research focuses on Vijay Tendulkar's *Sakharam Binder* in order to explore the feminist solidarity and resistance in the postcolonial India. Tendulkar deals with the topic of complication of human nature and exploitation of marginalized characters. The title character of the play Sakharam, the book binder takes in other men's discarded women – widows, castoff wives and untouchables who would otherwise be homeless, destitute or murdered with impunity – and exploits them as he satisfies his sexual appetite and makes them work like servants in the name of doing social service. The women Laxmi and Champa who happen to come to his shelter eventually revolt and leave the shelter. So, despite his service and attempt to speak for the marginalized, his activities seem questionable.

Though his act of trying to rehabilitate the down-trodden women, he fails to work for them altruistically as he tends to exploit the women Laxmi and Champa for his material benefit. He makes them work very hard all the time, as a result of which Laxmi challenges him. However, he stands for the non-elites whether they are Muslims like Dawood. Sakharam Binder, a bookbinder takes in a succession of women who have been thrown out of their homes by their husbands. He offers them food, shelter and living essentials in exchange for domestic services and companionship.

Sakharam keeps women as his mistresses. Outwardly, he seems to reject the marriage system. But, in reality, he keeps on changing and exploiting different women. Laxmi and Champa whom Sakharam kept in his house, homeless and their husbands have kicked them out. Now Sakharam brings

Champa who runs away from her husband. She runs away because her husband, Fauzdar Sindhe, becomes more of an animal than a man to her. He treats her like a beast, and gratifies his sadism and sexual needs in unnatural ways. Champa bursts out in violence as soon as she sees her husband and beats him.

Laxmi and Champa are the real exploited characters as they are much more exploited lots. They lack agency as result Laxmi finds a companion in a non-human beings such as ant. On the other hand, Champa seeks to take solace in drinking to lessen her sufferings and frustration. Though they are conscious about their feminist position, they cannot do anything for each other as they are hegemonic to elite male ideology. When Sakharam scolds and tries to beat her, Champa keeps silent, which suggests, according to Spivak, that feminist women lack agency as they cannot speak for their rights though she raises her voice against exploitation in an indirect way. Ultimately, Champa is murdered by Sakharam and another female Laxmi performs cremation. Sakharam does not do anything; it is the woman who performs her duty towards another female.

In the play, the voices of helpless women have always been subjugated. In the after math of colonial period in India, the women who were once under severe exploitation at that time have still suffered the same fate in society and access to social power. Although the book binder, Sakharam seems to help the marginalized and downtrodden women from societies, in reality he does not work towards empowering them in terms of social, political and educational field as he himself takes some advantage of their miserable situation. So, he cannot work unselfishly. So, Sakharam's attempt of rehabilitating the poor and

social outcastes reflects the need of recognizing and uplifting exploited women in society, which testifies to Tendulkar's feminist concerns. The play is a brilliant study in working-class man-woman relationships Sakharam, who pretends to rescue women from the depressed and miserable situation nonetheless he uses them to satisfy his own appetites. Most importantly how the power play shifts from man to woman towards the end reflects the focus on feminist working class women's solidarity against exploitative.

Thus this study of Tendulkar's *Sakharam Binder* contributes to studying the predicament of marginalized women from diverse socio-cultural background. So, the question comes of relevance of the play in the present context. In Hindu society people are not allowed to have physical relationship or cohabitation out of wedlock. However, divorce and remarriages are much more common. As a result more women are independent, so as not to fall prey to any social vultures of elite groups. Society is much more aware of women's plight, their rights. So at least that aspect seems somewhat dampened if not totally eliminated. However the survival game of every living being where money, relations, emotions are freely traded, is very much in play as it has been throughout the history. So as long as there remain feminist people, every generation is bound to have Laxmi, Champa and Sakharam amongst it, in some form or other no matter what.

Works Cited

- Bhadra, Gautam. "The Mentality of Subalternity: Kantanama or Rajdharm." *Selected Subaltern Studies*. Ed. Ranjit Guha. Delhi: OUP, 1988. 63-69.
- Bhaneja, Balwant. *Encephalitis Lethargica: During and After the Epidemic*. Oxford: Oxford University Press, 2006.
- Bharan, N.S. *The Plays of Vijay Tendulkar*. New Delhi: Creative Books, 1999.
- Bhasin, Kamala & Nighat Said Khan. *Feminism and Its Relevance in South*. Delhi: Kali for Women, 1994.
- Gokhle, Shanta. *Tendulkar on his Own Terms*. Eds. Geeta Rajan and Shoma Choudhry New-Delhi: Katha, 2001.
- Johnson-Odim, Cheryl. "Common Themes, Different Contexts: Third World Women and Feminism." *Third World Women and the Politics of Feminism*. Ed. Chandra Mohanty, Anna Russo, and Lourdes Torres. Indianapolis: Indiana UP, 1991. 314-27.
- Mohanty, Chandra Talpade. *Feminism without Borders*. *Feminism without Borders: Decolonizing Theory, Practicing Solidarity*. Durham & London: Duke. University Press, 2003.
- Nair, Suresh. "Sakharam Binder: Tendulkar's Human Zoo." *The Criterion: An International Journal in English* 2.6 (2011): 1-12.
- Prasad, Amar Nath and Saryug Yadav, eds. *Studies in Indian Drama in English*. Bareilly: Prakash Book Depot, 2003.
- Ray, Raka. *Fields of Protest: Women's Movements in India*. Minneapolis: University of Minnesota Press, 1999.

- Saunders, Kriemild. *Feminist Post-Development Thought: Rethinking Modernity, Post-Colonialism and Representation*. New York: Zed Books, 2002.
- Saxena, Sumit. Interview. "A Conversation with Sir. Vijay Tendulkar." *Passion for Cinema December* (2006): 1-11.
- Sharma, Ram. *A History of Indian English Drama*. New Delhi: Sahitya Academy, 1995.
- Solanki, Rajni Singh. "Exploitation of Women in Three Plays of Vijay Tendulkar the Play Wright." *Shodh, Samiksha Aur Mulyankan (International Research Journal)* 2.6 (2009): 749-50.
- Spivak, Gyatri Chakravorty. "Can Feminist Speak?" *Colonial Discourse and Post-colonial Theory: A Reader*. Ed. Patrick Williams and et al. New York: Colombia UP, 1994. 66-111.
- Tandon, Neeru. *Perspectives and Challenges in Indian-English Drama*. New Delhi: Atlantic Publishers, 2006.
- Tejero, Antonia Navarro. "Telling (her) Story: An Overview of Subaltern Studies." *Feminismo/s* 4 (2004): 85-96.
- Tendulkar, Vijay. *Five Plays: Kamala, The Court is in the Session, Sakharam Binder, The Vultures and Encounters in Umbugland*. New Delhi: Oxford University Press, 2008.