

## **PORTRAYAL OF INDIAN WOMEN IN INDIAN THEATRE**

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**T**heatre is one of the most seasoned type of mass correspondence. The significant normal for theatre - it is live and concerns individuals, and therefore fabricates a live association with groups of onlookers. At the point when theatre is used to challenge social and political imbalances and the social indecencies pervasive in the general public, it tends to be named as Theatre of dissent. It is a sweeping term used to feature the predicament of sufferers: mistreated, stifled and discouraged. As a rule, challenge is of two sorts; formal and casual dissent. Formal challenge comprises of a particular plotted structure where on-screen characters speak to the author's point of view while the casual dissent incorporates one's close to home hatred against any type of suppression; when one individual talks, feels energetic about the subject and goes about as an entertainer and the other individual (audience) goes about as crowd of people. In the nation like India, Theatre of dissent turns into the need of an hour to improve the ethical qualities and to spread mindfulness with respect to one's key rights and to guarantee wellbeing and security of each person.

Challenge Theatre develops when the administration neglects to benefit strength in the nation in regard of abhor wrongdoing, bigotry, appalling violations against lady and wrongdoing by and large. In contemporary India, the wellbeing of ladies is an issue of gigantic concern; barbaric exercises like assaults, corrosive assaults, tyke sexual maltreatment, endowment dangers and conjugal assaults have made a choked out jail for a ladies even inside their homes. Theatre goes about as an incredible medium that incorporates creative energy alongside the demonstrations of challenge and insubordination; and plans to change the vision, considerations and convictions of the onlookers. Theatre raises our awareness about the social disasters; for which not an individual; not by any means an administration is dependable, rather it depends on the aggregate activity and response of the individuals from the general public. In this manner, theatre acts a great stage to feature issues revolved around ladies and writers attempt to expel window ornament from the frowned upon subjects.

With an approach of IPTA (Indian People groups Theater Development) in 1983, Theater concentrated on the ladies world. Since the commencement, Theater was an open space and subsequently a confined vehicle for the females. Men approached for the sake of the females and featured the predicament of ladies as famous pictures of flawlessness and enslavement. Women's activist Development in political circle and Theater Development prompted the rise of Women's activist Theater. Women's activist Performance center contrasts from the Ladies' auditorium as it likewise incorporates ladies cognizant plays composed by men too. Women's activist Venue centers around the deconstruction of sexual contrasts, attempts to thump down the current male centric belief systems and introduced a women's activist reason which brought about abundance of plays arranging ladies in the subject position. Women's activist plays likewise endeavoured to deconstruct the female legends pervasive in our general public since hundreds of years. With the attention on female characters, the ladylike show manages the topics of relationship issues, sisterhood, sexuality and ladies self-rule. These plays for the most part have non-straight plots with open finished ends which scrutinized the universality and phallogentric thought of the world. Through the soul of revisioning and positive re-assessment of ladies' world, Feminist Theater intends to spread mindfulness about ladies issues and furthermore energizes the ladies strengthening. Male dramatists tried to extend the ladies awareness, yet they neglected to comprehend the female mind and accordingly couldn't extend the strife of ladies enduring.

Toward the finish of twentieth century, plays composed by lady expanded in number and ladies in huge number attempted their hands at playwriting. When the autonomy of India, presence of ladies dramatists was an uncommon episode. With the coming of women's activist development in India, ladies left their four-dividers, proficiency rate of ladies expanded and ladies additionally began winning. Along these lines, ladies additionally endeavoured to expound on their own lives as dramatization. Prior, the ladies authors attempted their turn in novel composition, short-story composing and verse, however the quantity of plays in contrast with different kinds were significantly few. The finish of twentieth century denotes a move towards "female writing"(Cixous). A renowned women's activist faultfinder, Helen Cixous in "*The Snicker Of Medusa*"(1975) encourages ladies to complete one thing that will free their voices, their bodies and their sexuality: "Women must write herself: must write about women and bring them to writing, from which they have been driven away as violently as from their bodies . . . Women must put herself into the text – as into the world and into history – by her own movement" (Leitch, 2035).

Albeit female writers confronted numerous deterrents on their approach to organize, still they communicated, anticipated the ladies cognizance, ladies mind and ladies

enduring before the world. On account of writers like Tripurari Sharma, Dina Mehta, Poile Sengupta, Manjula Padmanabhan and Uma Parameswaran; Women theater achieved the direction of convergence of workmanship, activism and social significance. Tuntun Mukherjee characterizes ladies' performance center as a politically nuanced theater that is arranged towards change and delivered by ladies with female concerns (Mukherjee,14). Ladies dramatists are taking up fruitful investigations by tapping the issues of sexual orientation biasness which summons our psyches to re-examine on the ordinances defined for a ladies in this world. Ladies dramatists have depicted the life of white collar class ladies and dealt with the subjects like between position marriage, distance, sex and clashes among old and new patterns. They understood the proficiency of theater in investigating social aberrations and along these lines utilized their plays as an instrument to get positive change lives of ladies. A noteworthy part of Ladies' Performance center in India is: "Its intervention in areas which directly concern women. It has been used to voice those issues which are largely suppressed or considered as non-existent by mainstream theatre" (Subramanyam,31).

Ladies' performance center adjusted the setting of a road and structures the Venue of Dissent; which looks to move the current substances and endeavours to deconstruct the cliché pictures of ladies made by male centric culture. Rose L. Ernestine shouts: "Humanity recognizes no sex, mind recognizes no sex; life and death, pleasure and pain, happiness and misery recognizes no sex. Like man, woman comes involuntary into existence; like him she possesses physical and mental and moral powers; like him she has to pay penalty for disobeying nature's laws, . . . like men she also enjoys or suffers with her country. Yet she is not recognized as his equal" (quoted in Sree).

Ladies communicated their disdain against the governmental issues of sexual orientation and composed the plays of Opposition concerning issues like bad form, imbalance and discrimination. Drama is . . . a powerful instrument for the conveyance of ideas" (Coggin,277). Women added to Indian show in a huge way. In their plays, they make clear the more profound and since quite a while ago smothered elements of life and re-compose the ladies' history through a ladies' point of view. Their plays are open, reflexive and regularly disturbing. They manage the issues of ladies with female reasonableness which male essayists couldn't deal with affectively. Ladies utilized Performance center of Dissent as a method of intercession to withdraw from the ordinary methods for delivering and arranging plays; their plays communicated outrage towards hundreds of years of concealment. Theater of Dissent strived to defeat all types of separation including prejudice, sexism and so on and in this manner offered voice to the voiceless.

A prestigious dramatist and a chief, Tripurari Sharma, reviewed the smothered position of ladies through socio-political examinations and ladylike viewpoint and depicted this in her dramatization. She featured the governmental issues of sex and character in her works, for her performance center goes about as an amazing part of scholarly women's liberation. She dashed herself entire heartedly battling for the reason for ladies and inspected the capability of show as a device to talk about issues revolved around ladies' reality. Tripurari Sharma's first play *Little girl in-law*(1979) manages the oppression of women. For those ladies, who have been denied to convey what needs be, her plays goes about as a cure and are invigorating. Her play *SanSattavan ka Qissa: AzizunNisa*, centers around a mistress who battled against the English powers in 1857 and accordingly denotes a move from four-dividers to the combat zone.

Another agent ladies writer, Dina Mehta creatively dealt with the subject of brutality; noticeable and undetectable, with the bit of ladylike reasonableness. Pulling off *Murder*(1993) portrays the principle hero as the casualty of tyke sexual abuse. In *Brides Are Not For Burning*(2000) she explored the issues of abusive behavior at home against ladies on account of in-laws. She disdained how the ladies have been sufferers of aggressive behavior at home previously and it is as yet pervasive in the present period. These two plays explicitly focused on the viciousness executed against ladies and goes for uncovering the predicament of ladies to a bigger gathering of group of onlookers. Polie Sengupta additionally composed plays concentrated on the life of a lady. She dissected the situation of ladies and investigated the female subjectivity through her plays. She is the originator of 'Theater club'. Her collection of plays, *Ladies Focal point of the audience*, distributed in 2009, illuminates the wide scope of issues identified with familial, social and political sufferings of a woman. Her first play *Mangalam* (1993) indicates how misuse and viciousness against ladies is a nonstop procedure. Her play *Internal Laws* (1994) is a record of five moms in-laws and their sister in-laws. *A Pretty Business* (1995) is likewise a lady focused play composed by Polie Sengupta.

Manjula Padmanabhan is a playwright from New Delhi. She won the international acclaim with her play *Harvest*(1997) which deals with the exploitation of human body. *Lights Out*(1984) is based on the incident of gang-rap and unveils the sexual violence that occurs in our society and how people behave indifferently towards the victim. The play crosses borders and cultures and pictures the suffering of women worldwide. Her play *Hidden Fires*(2003) deals with various forms of violence and chaos prevailing in the society. Another renowned female playwright, Uma Parameswaran, born in Madras and later migrated to Canada; is credited with the authorship of scholarly books dealing with feminism. She has a keen interest in bringing the Indian culture on world stage. She wrote

*Sons Must Die*, a play narrating the experience of three women at the backdrop of the partition of 1947. Her series of renowned plays –*Meera* (1971), *Sita's Promise*(1981), *Dear Didi* and *My Sister*(1989) represented the lives of women characters.

The above mentioned plays can be studied under the umbrella term 'Theatre of Protest' as these plays carry the element of protest against the injustices done to woman. These plays touch the every domain of women's life from domestic sphere to public appearance. As Tuntun Mukerjee projects, "Playwriting as a more public art demands more and more from the writer; for women the demands maybe doubled because they have also to deal with the assumption that they're less capable of public artistic responsibility"(Mukherjee,11). Hence, women playwrights have consciously focused on their appearance on stage breaking all the stereotypes and hindrances as they have bluntly represented themselves. Women playwrights emerged as a warrior against the dominant culture and scripted their ideas in such a manner that their voice is heard. Theatre of Protest represented the drama in a more practical and serious manner and satirically highlighted the heinous crimes practiced against the women. Using the domain of the Theatre of Protest, women not only represented the dominant ideologies but also protested against them and brought into focus the emerging trends which support the change. It can concluded that the theatre provided the woman a space where, "a body transformed into a sign, signifying a thousand meanings, creating a thousand tests . . . and the meanings . . . descend like a giant mirror before people, reflecting their lives, their culture" (Body Blows,13).

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