

Smita Paul comments in her book "Women of Power" that the women characters in Tendulkar's theatre undergo a series of sufferings and tortures at the victim of the hegemonic power structure. In the male-dominated theatre-world they are constantly being "other". In silence, the focal point of interest lies in the struggle b/w women like Benare and her antagonists headed by the orthodox Kashikar and his associates. What is more disturbing is that Mrs Kashikar, the elderly childless woman, who should have supported Benare, gangs up with the male members and severely criticizes her as a witness she ^{mercilessly} attacks professionally successful women.

Vijay Tendulkar indicated the trial b/w the humanists and the anti-humanists and rebel against the established values of a fundamentally orthodox society in his play. Miss Deela Benare is summoned merely as a witness while Miss Benare remains the prime accused as the mother of an illegitimate child and having illicit relations with so many persons. This play shows the power, its sources and ^{attempts} ^{ideas} manifestations. The characters fight for authority and power and try to trap each other through a metaphorical mock-court. The power play underscores the game through monologues and dialogues Deela's arguments against Dody and its mechanical connections and her discourse of

Benare in the dock and says that she has been charged under section 302 of the Indian Penal Code for infanticide ^{10.11.2011} and another charge on her is that she had in the past physical relationship with her maternal uncle. Now she is pregnant as a result of her sexual relationship with professor Damle in addition, she tries to seduce every member of the drama group whenever she gets an opportunity. Suicide by consuming bug-poison sold in the market and under the brand name of TIK-20.

The prosecutor of this mock-trial holds Mill dia guilty under the section 302 of IPC and accuses her of infanticide. She is also accused of trying to seduce every male member of the group into marriage. She is suspected of having an illegitimate relationship with Prof. Damle who remains absent throughout the play. Society cannot tolerate this unmarried expectant woman. She has been treated as a "sinful cancer on the body of society". All the members condemn her as an evil influence that would dynamite the social structure but not even once is Prof. Damle condemned for being responsible for Benare's wretched condition. Tendulkar here focuses on the hypocritical double standard of the so called civilized urban middle class society. In this connection,

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emotion saves her from dehumanization. Vyay Tendulkar again and again mentions society and social customs by his characters. He differs as to the best way to break loose from this enslavement ^{making a break} to collective prejudice. Her statement in the last monologue also reminds one of the Theodore Rezak's observation quoted by Charles Frankel, "Our proud, presumptuous ^{be low 100} head speaks one language our body another a silent, arcane ^{understood by few} language. Miss Bonare is very frank in giving a fitting reply to the charges levelled against her in the court. She tells the judge that life is very dreadful thing and life must be changed.

"No jeevan jeevan marhat. Life is no worthy of life. Hold an enquiry against life. Lack it from its job, But why? why? was I slack in my work? I just put my whole life ^{lack of work} into working with children."

The Senar Moti Tenement / Bombay Progressive

Silence! The court is in session.

Association an amateur theatre group, arranges to entertain the people of a village adjoining to Bombay by enacting the role in a mock-trial of American President Johnson who is considered to be the threat to humanity because of his policy regarding nuclear weapons. Mrs. Benare, a school teacher is a member of the theatre group. The other members of the group are the Karikar couple, Babu Rode, Sukratone, Pankshu, Karrik, Professor Dangle and Raste Samant, an innocent and simple person of the village in which the group has arrived, plays an important role in the play. To pass the time of the dreary afternoon and also to show Samant, who is going to be the replacement of the fourth witness, the procedural intricacies of the Court, the members of the amateur theatre group decide to act a new mock trial other than the one to be staged in the evening. The co-actors of Benare deliberately choose her as the accused in the imaginary trial. Here Tendulkar utilizes the opportunity to show the attitude and mental make-up of the members of the group. Benare's descriptions of her co-actors are full of sarcastic comments. As the play progresses, it is revealed that it is not only Benare's personal trait, all the members behind their group ^{mutual trust} camaraderie, do not miss a single opportunity to belittle her.

"My life is my ^{own} ~~own~~ --- I haven't sold it for a job...

I will do what I like to do with myself

Silence! The Court is in Session.

Vijay Tendulkar, the prominent dramatist of the Marathi theatre won fame at national level with the publication of *Shantata! Court Chalu Ahe*, the English version of which is *Silence! The Court is in Session* (1967). Regarding Tendulkar's interest in Feminism N.S. Dhavan comment in his book.

The plays of Vijay Tendulkar "Though not a self-acknowledged feminist, Tendulkar treats his women characters with understanding and compassion while pitting them against men who are selfish, hypocritical and brutally ambitious". In *Silence*, he presents the futile struggle of a woman in the male-dominated society of post-Independence India. He exposes the hypocrisy of male chauvinists and severely attacks the sham moral standards of the so-called civilized society. The drama is a critique of patriarchal values and institutions and shows how the judicial system operates as an instrument in silencing the voice of women. He exposes the hypocrisy of male chauvinists and severely attacks the sham moral standards of the so-called civilized ~~society~~ urban middle class society of post-independence India. The frustrated male members try to subjugate women to prove their power in social hierarchy. Miss Benare desperately fights her lone battle against the oppressive power structure.

stifled sobe come from her. In this context, A. Rahman in his book Tendulkar's Silence! The Court is in session comments:

"Once Benare finds her voice couched in quotidian language does make no truth-effect, she begins to sob with the idea in mind that though the field be lost, all is not lost, she has a mind which remains and will remain unconquered by the oppressive patriarchal ideology. Though Benare ^{shout loudly} desperately fights her lone battle and clamours that her life and her choices are her own, her voice is silenced by the destructive agencies of patriarchal institution."

Leela Benare tells the other characters that she has her private and public life. She says powerfully without indicating the name of her sinner.

"And we have an intellectual too that means someone who prides himself but when there is a real life problem away the sune. He wants dare."

After the arrival of other characters, Sukhatame proposes — that some new and imaginary case presented just to pass time. So they decide to dila before the judge whose role is performed by Mr. Kalhikar.

and it's my life, I'll decide."

At the very beginning of the play, we find Dila Benare as a lively emotional but a self-assertive woman. She is deeply committed to her profession but there are latent talents hints of her suppressed sufferings - They are holding an enquiry, if you please! but my teaching is 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 ^{subtle statement} slander, what can they do to me? 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. This voice of self-assertion, this voice of individuality endows Benare with the identity of a new woman emerging against the coercive attacks of patriarchy.

"Our feet tread on upon unknown
And dangerous pathways evermore
Wave after blinded wave is shattered
Stormily upon the shore
Defeat is destined at the end
Some experiences are meant
To taste, then just to waste and spend..."

Dila is equated with criminal and sinner and the court orders that she should live but the child in her womb should be destroyed. Writing in pain, Dila, at first strongly resists and then

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