

Gender, Marginalisation, And Silence In Selected Plays Of Vijay Tendulkar And Badal Sircar

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Abstract: The interplay between gender, marginalization and silence is examined in a number of plays by Badal Sircar and Vijay Tendulkar, two of the most eminent figures in contemporary Indian theater. Because of Tendulkar's *Sakharam Binder* and *His Complete Silence!* Examining Sircar's *Pagla Ghoda*, *The Court is in Session* and *Evam Indrajit* to find ways to show how patriarchal authority and systematic exclusion of marginalized people, especially women, are shown in stories narrative structures. Rather than being a lack of communication, this study argues that silence serves as a powerful dramatic device in these plays to depict societal tyranny, moral hypocrisy and emotional exploitation. This would imply that Sircar's plays employ existential and minimalist tactics to emphasize emotional neglect, invisibility, and patriarchy, whereas Tendulkar's plays emphasize overt gender conflict and institutionalized patriarchy. The author shows how the playwrights in question criticize middle-class morality and the unequal treatment of women in Indian society by analyzing the texts closely and drawing on feminist and socio-cultural frameworks. This study uses these plays to highlight how they speak to current discussions about oppression and gender.

Keywords: *Gender, Marginalisation, Silence, Indian Theatre, Vijay Tendulkar, Badal Sircar, Patriarchy.*

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1. Introduction

Since India's independence, regional languages and Indian English theater have worked together to challenge societal norms, including gender roles, power dynamics, and the exclusion of certain socioeconomic classes. Examples of notable personalities who have broken socially and culturally imposed silences about the "lost voices" of the injured and defenseless are Vijay Tendulkar and Badal Sircar (Naskar, Shubhendu Shekhar, 2025). Gender marginalization in Indian culture becomes crystallized through marriage, morality, law, and social acceptability, among other institutional practices, while Tendulkar and Sircar use dramatic innovation to challenge patriarchal and oppressive social institutions (Sivapriya, M., 2014). Theatre, as a performing art form, is thus an appropriate venue for the social consolidation due to its immediacy and dialogue-based character. Within the framework of Tendulkar's psychological and harsh realist plays, the human implications of social institutions that oppress women may be brought to light through theatre (Lopes, Carren,

2011, pp. 33). *Silence!* *Court is in Session* and *Sakharam Binder* are works that show how power and authority are the things that keep women silent, along with emotional and social violence, exclusion from the "other," and the imposition of women's moral judgement. Tendulkar does not celebrate suffering; rather, he raises painful realities that force individuals to defend repressive traditions, which they may be reluctant to recognize (Dharwadker, Aparna Bhargava, 2025).

On the flip side, Badal Sircar explores existential loneliness and societal stagnation via experimental and minimalist theater. Example: in *Evam Indrajit* and *Pagla Ghoda*, routine, self-erasure, and emotional neglect lead to both emotional violence and the violence of marginalization (Kaur, Ramanpreet, 2023). Silence is a sign of tyranny, and in Sircar's plays, women frequently don't speak or are remembered only via male voices. The unsaid suffering of women's social and emotional entrapments, as well as their dependents' entrapment in and of themselves, is a common theme in theater, and it is often an

unacknowledged aspect of the everyday (Dharwadker, Aparna Bhargava, 1998, pp. 71–94).

2. Background of the Study

There was a great deal of transformation in Indian theater in the decades after independence, particularly in the 1950s. The plays of Indian theater began to stray from accounts of mythology and history. Playwrights were able to portray the psychological, social, and political climate of their time. Form, language, and other aspects were the primary areas of exploration. There was a noticeable shift toward realism in the theater at this time (Tandon, Neeru, 2006). Existentialism and social critique were also making waves. Both Western and indigenous theatrical traditions contributed to a critical examination of established norms and practices, as well as a challenging of established moral principles. Vijay Tendulkar and Badal Sircar are two prominent figures from that era (Chakraborty, Arup Ratan, 2021). One of the earliest great Indian playwrights, Vijay wrote in Marathi and was known for being provocative, socially conscious, and devoted to his craft. Radical depictions of violence, gender dynamics, and power dynamics within family, societal, and institutional settings are hallmarks of Tendulkar plays. *Silence! Court is in Session*, Sakharam Binder reflects on the patriarchal society's unequal moral framework, particularly in regards to the treatment of women and how their suffering was seen by society (Sharma, Shuchi, 2015, pp. 1–5).

One of the pioneers of experimental theater and "Third Theatre" in India was Badal Sircar. Known for his criticism of proscenium theater and advocacy of stripped-down performances with active audience participation, Sircar mostly wrote in Bengali (Dharwadker, Aparna Bhargava, 2018). Themes of estrangement, the middle class, and the plight of the unnamed individuals inside social structures are prevalent throughout Sircar's theatrical works. In both *Evam Indrajit* and *Pagla Ghoda*, he discusses women's emotional repression, male-narrated accounts of women's experiences, and women's emotional solitude (Mahendran, T., 2023, pp. 17–24). The modern Indian drama is encapsulated by Tendulkar and Sircar. Both the social realist and confrontational school of thought and the more abstract school of thought and psychological investigation focus on issues of exclusion and silence.

3. Statement of the Problem

Traditional patriarchal norms and hierarchical power structures persist in modern Indian society, despite progress toward equality and the existence of

legislation to that end. These structures define and shape gender roles in society, regulate and control women's sexual conduct, and repress anybody who challenges the established moral and social norms. Although Indian theater both mirrors and criticizes the prevailing social order, the oppression of women and other marginalized groups is frequently institutionalized rather than meted out in overt acts of authoritarianism.

The purpose of this research is to identify these processes in the works of modern Indian playwrights. To be more precise, it examines the ways in which social behaviors like oppression and silence contribute to the perpetuation of prejudice against women. Theatre, and particularly the works of Badal Sircar and Vijay Tendulkar, challenges the societal constructions that give voice to the oppressed.

4. Research Questions

This study is guided by following research questions:

1. How do Vijay Tendulkar and Badal Sircar illustrate gender marginalisation in their selected plays?
2. What role does silence play in the representation of marginalized voices, particularly women, in these dramatic texts?

5. Objectives of the Study

Primary objectives of this study are:

- To analyse thematic treatment of gender and marginalisation in the selected plays of Vijay Tendulkar and Badal Sircar.
- To examine the function of silence as a dramatic and symbolic device in representing oppression, resistance, and emotional isolation.
- To compare the approaches of Tendulkar and Sircar in addressing social power structures and gendered experiences within modern Indian theatre.

6. Scope and Delimitations

This study is restricted to thematic and textual analysis of four plays only: *Silence! Court is in Session* and *Sakharam Binder* by Vijay Tendulkar, and *Evam Indrajit* and *Pagla Ghoda* by Badal Sircar. These plays are selected on the basis of them dealing with the themes of gender, marginalisation and silence through various social and dramatic modes. This study does not engage in a performance analysis or audience reception analysis. This study also does not engage with the complete oeuvre of a playwright. This study is chiefly concerned with the close reading and the comparative analysis of the selected texts to study the socio-cultural

and ideological concerns of the texts within the modern Indian drama framework.

7. Theoretical Framework

Feminist theory, marginalization theory, and cultural/dramatic constructions of silence provide an interdisciplinary framework that this study is built around. The purpose of this analysis is to find instances of sexism in Vijay Tendulkar's and Badal Sircar's plays and to criticize them accordingly. This theoretical framework provides a critical analysis of the many ways power manifests and functions within various social institutions, interpersonal dynamics, and the performing arts.

Feminist theory serves as the primary framework for analyzing the depiction of women and the dynamics of gender in the plays. Particularly in *Silence! Court is in Session* and *Sakharam Binder*, it aids in questioning the dominant male gaze, moral outrage, and the objectification of women. Feminist critics seek to dissect the social construction and maintenance of social stratification along dominant and subordinate lines by examining the rhetoric, cultural practices, and legal and extra-legal structures that do just that. In this view, women are not passive recipients of oppression but rather agents of change inside a system that is inherently biased against them.

Studies also make use of the idea of social marginalization, which refers to the process of being economically and socially pushed to the community's perimeter as a result of one's gender, class, morals, or refusal to adhere to the existing social order. There is a material and a discursive aspect to marginalization within the postcolonial and subaltern frameworks. For example, Miss Benare and the unnamed lady in *Pagla Ghoda* represent the marginalized or the silenced, which aligns with Gayatri Chakravorty Spivak's perspective on the subaltern's powerlessness to voice inside dominating systems.

The analysis of this study is incomplete without silence. This study of silence encompasses not just the lack of sound but also its use as a dramatic element to expose power relations. Silence denotes submission, mental pain and occasionally rebellion in both realism and experimental theaters of Tendulkar and Sircar. By bringing these methods together, framework examines how gender, marginalization and silence interact in modern Indian theater, highlighting role of theater as a platform for social critique and ethical investigation.

8. Research Methodology

Research Design:

This study utilizes a qualitative research technique especially analyzing four selected plays (*Sakhram*

Binder Silence! and *Badal Sircar Evam Indrajit and Pagla Ghoda*). By Vijay Tendulkar, *Court is Now Sessioning*. Since quantitative or empirical data is not required for qualitative research on literature, this method is best suited to investigating themes, social constructions and meanings within the literature. Through this method, we may decipher tales depictions and conceptions of gender, marginalization and silence as they play out in the stories.

Theoretical Framework and Analytical Approach:

Feminist criticism and poststructuralist perspectives on language and power provide theoretical foundations of this study of literature and gender. Dissecting character interactions, speech, and dramatic structures through the lens of discourse analysis reveals several levels of social stratification and marginalization hierarchies. Using textual analysis as a kind of close reading, the research examines the plays in order to reveal the prejudices, themes, values, assumptions, cultural meanings, and linguistic patterns that are inherent in the texts. The humanities have long made use of this method to place literary and theatrical works in their original social and cultural settings for analysis.

Unit of Analysis:

The primary units of analysis are:

- Dramatic texts of the selected plays in translation or original language.
- Character dialogues and monologues, especially those illustrating gender interactions.
- Narrative and structural elements such as scenes, dramatic conflicts, and symbolic uses of silence.

This research focuses primarily on construction of marginalized voices through both speech and silences, and the relational dynamics of power within the dramas.

Data Collection:

Data for this research consists of the full texts of the four selected plays:

1. *Evam Indrajit* (Badal Sircar)
2. *Pagla Ghoda* (Badal Sircar)
3. *Sakharam Binder* (Vijay Tendulkar)
4. *Silence! The Court is in Session* (Vijay Tendulkar)

Gender representation, marginalization, and narrative silence analysis in texts are examples of primary data. Academic papers, critical essays, and studies pertaining to the plays and writers make up secondary data, offering theoretical and historical background.

Data Analysis Procedures

Extensive analysis is conducted on every play in order to identify certain sequences. Texts with similar patterns can be grouped together using thematic coding. This method is in line with literature-based qualitative content analysis methodologies that seek to deconstruct texts in order to build social realities and meaning.

Reliability and Validity:

In order to ensure the trustworthiness of its interpretations, the research uses well-established analytical approaches such as close reading and theme coding. To a greater extent, the study depends on:

- Grounding thematic interpretations in direct textual evidence.
- Contextualising findings within relevant theoretical frameworks and existing literature on gender and theatre studies.

Ethical Considerations:

No concerns about human subjects arise from the fact that this research relies solely on literary works and secondary sources that have already been published. The citations for all sources are correct.

9. Findings and Discussion

9.1 Gender and Marginalisation in Vijay Tendulkar's Plays

This part looks at Vijay Tendulkar's portrayal of gender marginalisation in *Silence! Court is in Session* and *Sakharam Binder*. Through both plays, Tendulkar illustrates the realities of patriarchal oppression and social hypocrisy, along with the limited agency of women in post-independence Indian society.

Silence! Court is in Session (2005)

Silence! Court is in Session (Shantata! Court Chalu Aahe, 1963) stages a mock trial as a way to demonstrate how a male-dominated society controls and judges the lives of women. During a fake trial, progressive schoolteacher Miss Leela Benare becomes the object of her pupils' unsettling investigation of her private life. The trial takes an unsettling turn as it becomes alarmingly genuine. It paints a vivid picture of Benare's moral policing and prejudice. As a tragic byproduct of unwanted pregnancies, the most extreme patriarchal standards are put forward as a victim for a crime without a victim. It is strange that the male counterpart, who is completely unimportant, does not deserve any fairness in evaluation.

Silence in this play is both literal and figurative. In order to keep Benare silent, the male authority figures in the play the sham judge and the lawyers issue orders for quiet. As a result of the male-dominated social and institutional structures, women are unable to speak up.

Samant backs Benare, but he, too, is susceptible to silencing. The strength of the patriarchal order is demonstrated by this. In her final remark, Benare rebukes the oppression of her voice and the loss of her identity, despite the fact that she is made to feel little and unimportant. She rejects the men's quiet and asserts her personal space via protesting, which also serves as a moral judgment.

The drama shows how hypocritical a society can be when it claims to be moral yet does nothing to back it up. Even if they fail to acknowledge the moral voids in their own lives, the male characters express moral fury at Benare's decisions. This exemplifies the culture psyche's inherent moral gender imbalance.

Sakharam Binder (2010)

The protagonist, Sakharam Binder, is a man named Sakharam who, in 1972, takes in abused and neglected women and gives them domestic jobs. This, though, is on his own terms, and he includes sexual access in his offer. Although he identifies as progressive, his worldview is deeply entrenched in injustice and systemic inequality. Sakharam gives women a sense of agency, but play reveals how patriarchy and sexist attitudes make that choice illusory. Because of systematic economic and social degradation that women like Laxmi and Champa endure, Sakharam has complete control over his environment and their lives. Social order severely limits them, yet they are not technically imprisoned.

On several fronts, Tendulkar exposes oppression: Champa defiant reaction demonstrates the dangers women confront for challenging male power, while Laxmi capitulation reveals how far women fall victim to patriarchal systems. Tendulkar examines many discourses of internalized oppression and active, rebellious resistance to patriarchal norms via these contrasting reactions to injustice. In a patriarchal culture, women are commodified, just like Sakharam structure which provides a roof over ones head but controls the means to survive. Because of economic and social inequality, women are still unable to break the cycle of subordination that keeps them oppressed, even in so-called "free" societies.

Shared Patterns and Critical Insights

- **Patriarchal Structures and Gender Inequality:** Male authority/figure involved here, be it institution of a mock court or domestic set-up, defines boundaries of gender discrimination framing patriarchy as a dominant order that constrains womens options, self-governance and voice.

- **Silence, Voice, and Resistance:** Tendulkar demonstrates the use of silence as both an example of oppression and an act of defiance. In *Silence! Court is in Session*, the silence that is imposed is an example of social control, while in *Sakharam Binder*, silence is a part of everyday life as women deal with their curtailed agency. In both cases women negotiate structures that disparage their voice and control.
- **Complexity of Female Characters:** While female characters are often marginalized, Tendulkar also depicts their psychological intricacy and attempts at resistance, suggesting that besides victimhood, there is also element of resilience within oppressive structures. Such complex portrayals sidestep oversimplification and promotes constructive interactions with prevailing gender stereotypes.

9.2 Gender, Marginalisation, and Silence in Badal Sircar's Plays

A member of India Third Theatre movement, Badal Sircar (sometimes spelled Sarkar) writer. Social critique, existential angst and disintegration of communal and individual identities are common themes in his plays. His works, such as *Pagla Ghoda* and *Evam Indrajit*, address not just existential and societal problems, but also subtle oppression of women and power dynamics between silence and speech in a patriarchal culture.

Evam Indrajit: Marginalisation and the Peripheral Woman

Many consider Badal Sircar's *Evam Indrajit* to be a surreal examination of urban middle class and urban emptiness. The play's surface-level themes of existential recurrence and alienation obscure gender marginalization and invisibility, as shown through the play's female characters.

Characters like Aunti and Manasi, who are female, are mostly shown from the male characters' points of view and have minor parts in the plot of *Evam Indrajit*. Clearly, these ladies will only ever have a little part to play. The play depicts a societal hierarchy in which women are consigned to subservient and utilitarian positions, as Aunti is relegated to domestic duties such as cooking and serving. Though she first comes out as curious and helpful to Indrajit, Manasi later takes on other roles, including lover, wife, and daughter, all of which require a touch more nuanced presentation. Despite Sircar's philosophical musings, the gender hierarchy persists, since all of these roles fade into

socially manufactured identities rather than free self-identity.

The lack of a powerful female character in *Evam Indrajit* reveals a form of marginalization, even if the play does not directly address gender issues like other realism plays. Women are underrepresented in the play and curiously left out of the major philosophical discussions. They only make brief appearances as characters. Their worries are secondary to those of the male protagonists, who are the story's driving force. In the societal systems that Sircar is criticizing, this demonstrates how women's voices are silenced. It is evident that women are marginalized when there is a lack of clearly stated, autonomous discourse about female subjectivity.

Pagla Ghoda: Patriarchy, Memory, and the Absence of Women's Voices

The plot of *Pagla Ghoda* is different from that of *Evam Indrajit* since the former is centered around Indrajit's wedding and the latter is centered around a funeral, specifically the funeral of a young woman who remains anonymous. The meat of the story, however, is a quartet of male characters discussing their relationships or lack thereof with female characters. There is a noticeable lack of female characters in this story, especially those that are physically present. But women's absence is a potent tactic for criticizing women's direct marginalization and silence. A corpse of a lady serves as the protagonist in *Pagla Ghoda*. Unfortunately, she is no longer with us; in fact, she has passed away. However, her terrible life and suicide really propel the drama forward. The men's accounts of her and the other women express, to varied degrees, affection and remorse; nevertheless, the women themselves never have a chance to speak. The subordination of women is encapsulated by the absence of women from structures and their voices. What's worse is that a woman's experience is never detailed or pronounced, and patriarchal constructs mediate, subvert, and violate a direct expression of women's alterity.

The men's monologues highlight the societal conditioning and emotional role of males, which plays a role in women's marginalization. Even if they feel bad about it, guys recall their romantic interactions vividly. They trivialize complicated women by treating them as mere objects of memory or desire. Women are silenced because they do not speak up directly. Those people are the ones who aren't directly involved in the story. Their opinions are unavailable and unacknowledged. According to *Pagla Ghoda's* analysis, Sircar also criticizes the structural silencing of women, the social

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marginalization of women, and the institutionalization of marriage as well as women's financial dependence and male indifference to their self-sufficiency.

Evam Indrajit and Pagla Ghoda showcase the critical use of silence as a thematic element which underscores gender marginalisation:

- In Evam Indrajit, the women's presence, though important, is overshadowed by the male existentialism. In this dominance the subjectivity of women becomes mute in the broader context of the identity crisis.
- In Pagla Ghoda, the women characters are not on the stage, but are present in the play through their absence; their silence comments on their subordinate social status.

Sircar critiques gender and marginalization in contemporary Indian theater and uses absence, peripheral characterisation, and narrative voice control in both cases to show how patriarchy limits women's agency, voice, and autonomy.

9.3 Comparative Analysis

Despite their differences in training, the dramatic works of Vijay Tendulkar and Badal Sircar share several commonalities, including societal commentary, the subjugation of women, and the use of silence as a literary tool. In contrast to Sircar's use of absurdism and Third Theatre tactics to criticize social order and the alienation of the other, Tendulkar's works deal directly with patriarchal institutions through Realism. Tendulkar addresses patriarchy and women's subjugation head-on in works such as Sakharam Binder and Silence! The Court Is In Session. Miss Benare and Champa are only two examples of the characters who experience oppressive societal framework that women face in these works, as well as moral and social policing that they face. Evam Indrajit and Pagla Ghoda, two of Sircar works, deal with and portray marginalization in a more subtle way. female characters in these works are mostly secondary to male protagonists and their absence speaks volumes about society indifference and rejection of women's emotional agency.

A combination of enforced and disobeyed quiet occurs in both of Tendulkar plays. As an example, Benare's sham trial in Silence! The Court is in Session challenges patriarchal power while simultaneously defying and playing with it. Here we see Sakharam Binder at work; the women's silence mirrors that of the exploited male protagonist. However, Sircar's quiet conveys existential feelings of estrangement in Evam Indrajit. Similarly, the young woman's gendered

exclusion and social marginalization are symbolized by her unrecorded tale and her absence in Pagla Ghoda.

Table 9.1: Gender, Marginalisation, and Silence

Play & Playwright	Focus of Gender Marginalisation	Role of Silence	Dramatic Technique
<i>Silence! The Court is in Session</i> (Tendulkar)	Female protagonist (Miss Benare) oppressed by patriarchal norms and societal judgment	Imposed during trial; resistance through dialogue and actions	Realism; social critique
<i>Sakharam Binder</i> (Tendulkar)	Exploitation of women (Champa) and gendered power dynamics	Voicelessness and inability to assert agency	Realism; controversial social themes
<i>Evam Indrajit</i> (Sircar)	Women peripheral; identity and social roles constrained	Existential silence; alienation of characters	Absurdist ; Third Theatre
<i>Pagla Ghoda</i> (Sircar)	Women absent yet central to narrative; marginalised in male-centric storytelling	Silence represents unspoken trauma and social neglect	Absurdist ; minimalist; symbolism

Players in Tendulkar's plays frequently highlight social and moral hypocrisy while the plays consistently examine injustice in all its forms. However, marginalization is frequently a result of masculine viewpoints and/or existential alienation and is far more nuanced in Sircar's plays. On one hand, silence might function as a site of (resistive) potential in Tendulkar's work, while on the other hand, it essentially stands for existential voids (and, social neglect) in Sircar's. The women's quiet is both present and significant in Tendulkar's work, but noticeably absent in Sircar's. Reason being, realism instantly causes societal scrutiny and ethical unease, which makes Tendulkar all the more powerful. The audience is encouraged to engage in deeper contemplation as Sircar's Absurdism provokes feelings of alienation, systemic indifference,

and the collapse of humanity. They both play on the concept that society's marginalization is entwined with women's marginalization. Sircar focuses more on societal complicity and systemic blindness, whereas Tendulkar more openly grants power to the audience. In spite of the fact that both playwrights center their attention on women's marginalization and ensuing gender issues, this example shows how their unique narrative and dramatic approaches give a rich diversity of viewpoints on oppressed and marginalized in Indian society.

Discussion

Gender, oppression and silence are all interwoven themes in contemporary Indian theater, as shown in works of artists like Vijay Tendulkar and B. Badal Sircar. Tendulkar exposes patriarchal and moral order of society's oppressive systems via examples such as simulated trial in **Silence! The Court is in Session** and domestic exploitation in **Sakharam Binder**. Female protagonists Benare and Champa embody the systemic oppression inherent to these works since they are at crossroads of social, moral, and sexual critique. In a strange twist of fate, these women's inaction serves as a sort of defiance by symbolizing their obedience, humiliation and societal order.

Sircar, on the other side, experiences marginalization on an existential and ludicrous level. Manasi and the other characters in *Evam Indrajit* live in a depressing, socially invisible world where being quiet is synonymous with isolating oneself. It is typical of the prevalent tendency to eliminate female voices that males recall the tragedy of female existence in *Pagla Ghoda*, and the young woman's voicelessness is no exception. In both, the power dynamic between the sexes is distorted, and the spoken and, much more importantly, the unspoken words that perpetuate marginalization are examined through the prism of silence.

Both Sircar's displacement of the form and Tendulkar's realism appear to be concerned with societal critique, the ethics of care, and the dignity of the displaced. The former emphasizes the meeting and moral doubt, whereas the latter focuses more on isolation and self-reflection. Both plays demonstrate how theater, above all other forms of art, can highlight inequalities in society and encourage contemplation. Finally, these texts show that marginalization and the oppression of women are social processes that remain throughout time and that silence whether forced or accepted is a place of resistance to both forms of oppression.

10. Conclusion

The impact of analysing Vijay Tendulkar's *Silence! Court is in Session* and *Sakharam Binder* beside Badal Sircar's *Evam Indrajit* and *Pagla Ghoda* is understanding of modern Indian theatre for the first time in relation to gender, marginalisation and silence. Quietness of Tendulkar! Both *Sakharam Binder* and *The Court Is In Session* highlight the male-dominated societal structure in India and many ways in which women are oppressed there. *Without Sound! Silence* serves as both a tool of oppression and a site of affirmation in *Court Is In Session*. The exploitation of women in *Sakharam Binder* exposes moral hypocrisy and social inequality of Indian society. The larger concept of marginalization, as well as phenomena of social non-being and marginal position of individuals inside the social framework, are explored by Sircar in his absurdist and socially aware theater. *Evam Indrajit's* characters' social isolation and boredom stand in for social invisibility and existential silence, while *Pagla Ghoda* tackles the issue of women's substantial marginalization, specifically censorship of their experiences and the lack of their voices in discourse. These plays highlight the ability of theater to challenge and expose power structures via examining the interconnections of gender, social hierarchy and silence. The study highlights the significance of Tendulkar and Sircar's contributions to tackling marginalization and gender. This further proves that silence, in both its literal and symbolic forms, may be utilized to probe societal disparities.

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