Conclusion

The focus of the present study, as elaborately worked out in the preceding chapters, is to examine the selected plays of Henrik Ibsen and Vijay Tendulkar. The analysis comprises of points such as the patriarchal society, the submission of women to patriarchy, gender consciousness, the language based on gender, the cultural variation, woman as an object and as “other”, suppression and oppression of women, the psychoanalysis of women, woman's place in a family and society, woman exploitation, social psychology and man woman relationships. This chapter offers some important observations of the present study. The concepts of feminism have been used as analytical tools to examine the women characters in the selected plays by both the playwrights. The present study deals with the selected plays by Henrik Ibsen namely, *A Doll’s House*, *Ghosts*, *The Lady from the Sea*, and *Hedda Gabler* and Vijay Tendulkar's plays namely, *Silence! The Court is in Session...*, *Sakharam Binder*, *Kamala* and *Encounter in Umbugland*.

Since ancient times patriarchy has always proved itself to be the ruling and largely unopposed worldview, though the arts in their characteristically subtle and oblique ways have tried to challenge it. Women accepted a way of life and tried to fit themselves into the patriarchal structure. Without any complaint, women accommodated themselves into the images as men wanted them to be. But a time came when there was an awareness among women of their rights, of their ‘being woman’. They wanted to have their own space and respect to them as individuals. It became their dire need to change the ethos where women were considered as ‘other’ and an object to be cherished. And the feminist movement came into existence in the West. They dared to question the patriarchy as a culture which gave freedom to men by promoting gender roles. It became a must-have fact that men have to be strong, protective and rational. Based on this, taking decision became their prime right. On the other hand, women have to fit themselves into emotional, weak, indecisive, submissive and illogical and irrational roles. The repercussions of this thought process converted into the belief that men are empowered and women are powerless. Women had neither physical power nor financial one to voice their thoughts and opinions. Because of this physical power, men had a ruling thumb over women. If at all a woman
tried to disagree with a man, she was abused, beaten and treated as if she is an animal and has no feelings. Thus power became politics at domestic level too.

Throughout history till the present, patriarchy offered particular roles to men and women everywhere in all institutions. In a family as an institution, women were/are subordinate to the head of the family, who necessarily is a man; either father, brother, husband or a son. A woman is only a follower of what the head orders. She did not have freedom to express any opinion related to important matters. Her circle of power was limited to the kitchen and raising children. Even in other institutions women were workers, helpers, victims and subordinates. At the same time men wanted to have charming, beautiful women to be their wives as their ‘precious possessions’.

Feminist movements aimed and tried to change those deep-rooted gender roles. They challenged a lot of binaries such as rational vs. irrational; dominating vs. submissive; public domain vs. domestic realm; provider/protector vs. caretaker/mother; strong vs. gentle/weak. The purpose of this study is to closely understand and examine the universal issues where men dominate women and make them helpless. The issues are universal irrespective of the geographical, temporal and cultural differences.

The women characters in the selected plays for the study reflect the patriarchal issues and subjugation of women at various levels. Even though the issues of man-woman relationships were projected by ancient writers, Ibsen’s approach to look at them is totally different. He criticized the traditional dogmatic values and appealed to the sensitivity of the readers and the audience. He observed the deep rooted, unjust social problems and exposed them in his plays. As he is known as a social and problem playwright, he dealt with many social and bothering issues in the society. The social issue that has been discussed in this comprehensive study, is related to the place of women in the patriarchal society. His way of writing is extremely poetic, yet the gravity of the thought was so intense that the issues presented in the plays made the readers and audience restless. It is the peculiarity of Henrik Ibsen, that he neither tried to give any solution, nor even suggested it in any form, but left the play at such a point that at the end, it made the readers and the audience reflect on the issues irrespective of their willingness to do it. Through his plays, he wanted to have a transformation of the psyche of the individuals, evolution in their thought process and bring social reform. Ibsen has created a huge canvas and has drawn
a variety of woman characters through his plays. He intends to show what type of society he wants to have and make the people awakened to have this transformation by themselves.

The situation of women living in the 19th century and that too in the European countries reveal the universality of the problem. It was not the problem confined to a particular era or a community. Ibsen made the subjugation and suppression of women, conspicuous by creating women characters as in real life situations and in the manner that common man could relate to it. As society consists mostly of common people, he found writing the plays to reach out to the people, is the only way to instruct and lead to revolution of the attitudes by making the language accessible and by making the setting and plots easy to relate. Ibsen never belonged to the feminist movement as such but he was a strong supporter of the same. He himself believed that women must have their own self esteem and must be treated by all as the respectable individuals. He, who lived between 1828 to 1906, is the one who brought drama out of its traditional frame and used it as a weapon to criticize the social issues and made readers and audience aware of their duties.

The analysis of the plays does not aim to compare the position of women in the plays, but to show how it is an extension of the same issues related to women’s oppression and suppression even after a hundred years. Exactly after a hundred years, Vijay Tendulkar an equally known playwright of India wrote plays based on social criticism; particularly the middle class thinking of Maharashtrian culture. Unlike Henrik Ibsen Tendulkar is known for his aggressive and violent presentation of the subjects which were too scandalous for the audience and readers of the 20th century. The thread of realism, criticism of male chauvinist society, the position of women in society, the approach and outlook of treating and looking at women were very similar in the plays by both the playwrights. In all the selected plays the patriarchy is seen to be deeply rooted even though the plays are written by two culturally and geographically different playwrights. Not only that, but also the plays by Tendulkar are selected from each decade and throughout the four decades the times have changed, but not the point of view to look at women.

There are more than sixteen women characters from the eight plays by these two playwrights. Feminism has studied patriarchy and has struggled to redefine society where the women can live respectfully, cherishing their self esteem.
The four selected plays by Ibsen and Tendulkar each has brought to notice women’s standing in the society. They have been thoroughly analyzed in separate chapters. The following are the major findings in all these plays. Some issues have overlapped and therefore only the findings are written with a few selected examples.

6.1 **Patriarchal society**

The word ‘patriarchy’ means the rule of the father and it has been described as being a male dominated society. The household of patriarchy included women, young children, slaves, servants and the weak who had to obey the rule of the dominant male. Among them, the male domination chiefly pinpoints over the women. Women are kept in the subordinating position always. Patriarchy also refers to the male domination both in houses and in public. Feminists refer this term to describe the power relationship between men and women. Ibsen’s women characters; Nora, Christene Linde and the housekeeper from *A Doll’s House*, Mrs. Alving, Johana and Regina from *Ghosts*, Ellida and Wangle’s daughters from *The Lady from the Sea*, Hedda and Mrs Elvsted from *Hedda Gabler* reflect this viewpoint. On the same note, in Vijay Tendulkar’s plays the women characters; Laxmi and Champa from *Sakharam Binder*. Sarita and Kamala from *Kamala*, Leela Benare and Mrs Kashikar from *Silence! The Court is in Session*. and Vijaya and the eunuch, Prannarayan in *Encounter in Umbugland* suffer a lot under patriarchal rule.

6.2 **Woman subordination in patriarchal society**

Subordination is to have less power and authority than anyone in a group. If the home is taken as an institution, women in these plays are seen to have inferior positions to their patriarchal owners. No woman protagonist in the eight plays has the power to take their own decisions. They are seen always at the secondary position, howsoever the man is weak; physically, financially or psychologically. Nora, Helen Alving, Kamala, Sarita, Champa and Laxmi are the signs of powerlessness and they reflect the sense of low self esteem and low self confidence. Thus, women’s subordination is a situation, where a power relationship exists and men dominate.
Simon de Beavoir argues that men view women as fundamentally different from themselves and so women are reduced to the status of second sex and hence subordinate. Sakharam, of a lower middle class, is shown to subordinate the women in his life by using insulting language, ignoring their opinions and needs and exploiting them mentally and physically. Mr. Alving is conspicuous throughout the play *Ghosts* even though he is dead right from the beginning. His existence and his character are spread all over in the play, in the minds of the characters and also in their fate. Helen is more known as Mrs. Alving and spends all her life with him as a duty to husband. He ruthlessly subordinates her and the small little boy to whom at the age of three, forces him to puff a cigarette for his entertainment. Mrs. Alving tolerates this disrespect and non-loving behaviour and surrenders herself to him. This subordination is the situation in which one is forced to stay under the control of someone supposedly considered as superior. It shows how the established weak (like women and children) succumb to the oppression and violence of the patriarchal ruler. In Kamala, the three women characters, the wife, the maid servant and the prostitute, are at the same level to Jaisingh when he talks to them. He only expects that they should follow his orders without asking any query. This kind of treatment is given to women not only in the house, but also in the public places. Vijaya, the princess who has caliber as a leader, was looked down upon as a ruler by all the male ministers including her father the King Vichitravirya. Thus, these women are forced to be under the control all the time. Keeping women under control was the custom reflected in Ibsen’s and Tendulkar’s plays which reflects the universal tradition of social roles in patriarchal society.

### 6.3 Suppression and Oppression of a woman

As the suppression is a cruel exercise of an authority over a weak, the plays show women suffering at various levels under the men’s rule. They suffer mental and physical violence. The male dominating society has rendered woman centric tasks to the women and devalued these tasks as opposed to tasks with male connotations. They are not given any options but to follow them. The plays began with the scenes where men ruled over the women. The women characters do not even mind the words and actions that are insulting to them. Rather it was considered as a matter of routine. There was nothing objectionable in the society if a man uses derogatory words for women, whosoever she is. Right
from the beginning, Nora is under her husband’s control without minding it in the least. The vivacious and bubbly kind of a woman, Nora, is extremely excited for the things she has bought for Christmas. She is eager to show it to Helmer. But Helmer’s reaction to her cheerfulness is quite cold and he says ‘Don’t disturb me’. Instead of appreciating her shopping he calls her ‘spendthrift’ and warns her of not spending much money. There are many such occasions where Nora and Helmer are not seen to be on the same platform. They are not together, even if they pretend to be in love with each other. Nora, as a duty to love her husband and to protect him by respecting his ego, borrows money for his treatment. Nora, an unexposed woman in the society has a daring spirit and also an illusion that her husband is always there to protect her. But the fact that Helmer was more worried about his prestige and status than what Nora has done for him out of concern and love shocks her. Helmer does not stop to let his filthy thoughts out of her who had been his little Skylark, Butterfly and Squirrel so far. She realizes that she was a mere doll to her Pa before marriage and he handed her over to Helmer and she remained a doll throughout her life. She was neither allowed to have nor were respected her opinions, the financial matters were controlled by the patriarch. Thus she was always suppressed under the pretext of love and concern.

Mrs Alving too has lost all the pleasures of life by offering herself to the duties she has been loaded with. She has been criticized for the smallest and probably the only pleasure in her life when reading the kind of journals and books by Pastor Manders. His disapproving comments keep on bombarding about the morality of a woman, the duty of a woman and the ideals a woman should follow. All these are mere shackles tied hard to the inner mind of Mrs. Alving, the woman character who can be seen metaphorically. Her pleasures and happiness is controlled by her parents, husband and Pastor Manders.

The women characters in Tendulkar’s plays are all the butt of suppression and oppression throughout. Leela Benare’s soliloquy is the screaming out of what she feels about the life, society and her state of mind. But it is suppressed within. The male characters are frozen when she speaks out her soliloquy. Her remark that ‘Life must be sentenced to death’ speaks a lot about the situation. Leela Benare too is cheerful a girl and wants to enjoy life to the fullest. But the small shoots of her happiness are plucked off by the deprived male society around her. Her body is used for pleasure by her maternal uncle and professor Damale and
they drift away from owning the responsibility of their physical intimacy. She has to face the society alone where she is blamed as immoral, characterless and a blot on the name of a ‘woman’. Sarita’s realization in of her status because of the uneducated, poor woman in the flesh market is symbolic of suppression of women in the higher middle class society. Laxmi is the epitome of oppression. She has her smile only as a sex appeal. Sakharam orders her to laugh when he wants her to smile and when he wants access to her body. If she is not willing, he beats her and makes her laugh. Thus, it is a kind of a rape she has to face every day. Champa has to take the help of intoxicating drinks to provide her body to the lust of Sakharam.

6.4 Discrimination between man and woman

With the conventional view that women are different from men and they are weaker than men made the women think that they are not equal to them. Society offers the roles to women and mothers to the extent that being a mother becomes their restricted duty and compels them to take an interest in that duty. If a woman gives birth out of wedlock or as a maiden in Indian society, she, and not the man who impregnated her, is considered responsible. Leela Benare in Silence! The Court is in Session... is the perfect example of this custom. It was regarded as out of the place if a woman takes an interest in the husband's work or in the financial matter with him. She rather was/ has been allowed to spend money given to her by her owner than to earn it. Nora Helmer feels secretly happy to earn money ‘Like a man!’. Sarita, in Kamala, represents a woman where, to take an interest in the husband's work or in the financial matter is considered redundant same as Nora, in A Doll's House. In Encounter in Umbagland, There is a clear discrimination between Vijaya the girl and the ministers, who take her for granted only because she is a mere ‘woman’.

The men can treat her as per their will regardless of their self respect and self esteem, but women are bound to forgive the men; their actions and their words. Jaisingh calls Sarita, his educated wife ‘a fool’ in, Sakharam treats his women as ‘slaves’, Mr. Torvald Helmer calls Nora ‘His precious possession’. Helen Alving accepts Mr. Alving’s womanizing and does her duty as a wife during his illness of venereal disease. Ellida is scared of breaking her vow with the sailor and loses her peace of mind. She craves for ‘free will’.
6.5 Victimization of forced marriages - women centric triangles

In all the plays selected for the study show the female centric relationships triangles leading to persecution of women characters. *A Doll’s House* has two triangles that reveal two different perspectives of marriages. First, Nora, Mr. Helmer and Dr. Rank and second, Krogstad, Christene Linde and Nora. Dr. Rank, though an aged man has a soft corner for Nora and takes interest in almost all her ideas and actions. There is no physical relationship between them, but Nora occasionally flirts with him with a hidden dream that the old man may give away his property to her when he dies. She says it perhaps jokingly, but in a way that reveals some amount of truth. Nora and Mr. Rank are in a comfort zone than Torvald Helmer and Nora throughout the play. For example, Helmer does not know of, nor remembers about Christene Linde while Rank knows all about her. Dr. Rank feels little insecure when Christene enters into Nora’s life. Nora and Krogstad are united together for some issue which has been a secret among themselves. Christene, a woman following traditional views on gender based roles, too, is forced to marry a man against her own will but to fulfill her duties towards her mother and two little brothers. In fact, she and Krogstad were in love with each other. They forgive the past and get united when Nora leaves the house realizing the truth that her husband’s love was merely a thin wrapper and he is in fact a man who had been a stranger to her. There is a triangle of relationships in *Ghosts* too. Mr. Alving-Mrs Alving- Pastor Manders. Given a choice Mrs. Alving wanted to marry Pastor Manders as she truly loved him. When she was forced to marry with Mr. Alving, she accepts it against her will.

Pastor Manders is scared of morality, duty and social norms. He does not reveal his love for the pressure of duty. It all ends in frustration.

In *Hedda Gabler*, two triangles are intermingled with each other. Loveborg-Hedda- Mr. Tessman and Loveborg- Thea Elvsted- Mr. Tessman. Hedda is again a victim of forced marriage. She does not love Mr. Tessman but needs security. There is a breakup between Hedda and Lovborg. Thea has deep concern for Lovborg and with her inspiration his creativity gets motivated and he writes a book. Considering the book as a result of their union, Hedda burns it feeling jealous and insecure. As against strong, dominating, rich and upper
class Hedda, the weak, middle class, submissive Thea proves to be stronger and more powerful. These intermingled relationships are sex oriented, but they are more on emotional and psychological plane. They also reinforce the patriarchy. In *The Lady from the Sea*, there is an obvious triangle between Mr. Wangel- Ellida - The sailor and also Ellida - Arnholm and the sailor. She explains Arnholm secretly that she was madly in love with someone else when he proposed to her. Ellida and the Sailor had performed a wedding keeping the sea as a witness. Unfortunately, he had disappeared as he had murdered a ship’s captain, promising her that he will come back to her soon. After a prolonged wait, she marries to Dr. Wangel as a marriage of convenience for the sake of financial security. There is a stressful atmosphere in the house because of the strained relationship between Ellida and Dr. Wangel.

Mrs Alving of *Ghosts* marries a prosperous man out of familial duty. Ellida of *The Lady From the Sea* and Hedda, in *Hedda Gabler* marry for financial security. The consequences of such marriages range from Mrs. Alving’s misery and the fatal inheritance of her son., emotional illness of Ellida Wangel and desperation of Hedda Gabler. Nora has hidden many secrets from her husband. Mrs. Linde believes in the openness. She insists her to reveal everything, she has kept hidden to her husband. Linde has disclosed everything and kept all her cards open before Krogstad and their reunion is based on openness. All these examples are the expressions that constitute a critique of patriarchy. Here Ibsen shows the reality of women, the difficult situations they’re forced into, and the very human (and therefore equal) ways they cope and work with these situations.

There are similar triangles in Tendulkar’s plays too. In *Sakharam Binder*, it is a triangle between Laxmi–Sakharam–Champa. Laxmi and Champa are complimentary to each other. They do not ‘love’ a person like Sakharam but both of them need security. Laxmi tolerates anything to any extent in her life and is a staunch follower of the social norms. She considers Sakharam as her husband inwardly and does not want to have Champa in their life.

In *Kamala*, the triangle is between Sarita-Jaisingh-Kamala. Sarita and Kamala are not jealous of each other. Kamala considers her duty to obey what her ‘master’ orders. Sarita has a new awakening because of this twist in her life. All the triangles reveal different perspectives of man-woman relationships in general and victimization of women in particular. The issues of being feminine and masculine are exposed through the conflicts.

6.5 Victimization of forced marriages - women centric triangles
6.6 Graph of women characters in the plays by both the playwrights

The background and the beginning of *A doll’s house* is very cheerful and delightful. Nora has plans to decorate the Christmas tree and distribute presents to her children as a surprise. But as the action proceeds it becomes obvious that Nora and Helmar have a very superficial love relation. She has only a status of ‘a doll’. Her husband plays with her as a toy and does not respect her. Ibsen makes the character famous as ‘Nora’ and not as Mrs. Helmer. It shows he wants to give justice to the character as an individual and bring this new awareness in the society. *Ghosts* is a paradigm shift to everything in *A Doll’s House*. Even the beginning is not as cheerful as in *A Doll’s House*. It has a large fjord in the background of a spacious garden. Through the glass wall a gloomy landscape is seen, veiled by steady rain. *Ghosts* is a play that ends with a note of bleakness and misery. Nora does not sacrifice her life ahead when she sees her husband unmasked. Mrs. Alving, surrenders herself to sacrifices that come in her way as obstacles.

Pastor Manders calls the unmarried pregnant woman as a ‘fallen woman’ but does not have answer to Mrs. Alving’s when she says Mr. Alving was a ‘fallen man’ and she was forced to marry such a fallen man. Having a physical relationship with a maid servant - Johanna - was acceptable to him who was a staunch follower of ‘duty’. Thus Ibsen shows the disparity between the moral and immoral aspects in the 19th century society and hypocrisy of men more generally. Leela Bende, of Tendulkar has the same question in the 20th century pertaining to ‘morality’ as binding to women only.

*The Lady from the Sea* and *Hedda Gabler* deal with the themes of confinement. They are obsessed with something that gnaws their inner mind and they find no way to escape it. Ellida who is a psychological patient, develops depression after her baby’s death and some unknown fear keeps her mentally and physically distant from her husband. She is more tense inside as the moment to choose between her husband and the stranger comes nearer. She wanted to be free from all captivities but could not. She has created iron walls of bonds, which get entangled more and more. Wangle’s allowing her the choice of ‘free will’ loosens the tension and immediately rejects the stranger’s plea to go with him.
Hedda is in love with herself and lacks the capacity to love others as Thea does. She is self-centered, but does not have knowledge of what really she wants in her life. She keeps rejecting whatever comes in her way and realizes later what she has lost. She is a kind of a woman who can neither love nor take love from others. This is her tragic flaw. Her elite status too becomes an obstacle in her way to adjust with the middle class husband. All together develops bitterness in her and she starts feeling bored and more bored as the days pass. She gets locked up in her own ruthless and jealous thoughts and ultimately chooses to end her life.

Ibsen’s women protagonists are the slaves to the established male dominating society, social norms regarding the frame of ‘being a woman’ having secondary status and the attitudes of the people towards this. Ibsen has created these woman images whose layers reveal a variety of aspects of ‘being woman’ and facing the patriarchal society in those times. He shows the humanity and compassion for the women in the society through the women characters in his plays. There is no ascending or descending graph of the women’s liberalization or freedom. But each woman character is shown to be awakened to perform the sacred duty to self. Everyone’s method is different. Through these approaches to life in particular and their interactions with their husbands, Ibsen intends to present a modern and rational woman as a model.

As of a graph of women characters in Tendulkar’s plays, the growth of women from weak to strong is very much visible in every selected play. Tendulkar’s depiction of women characters and the setting in which they are fixed show the realistic picture of the Indian middle class society. Each person, man and woman can relate to the expressions, the situations and the reactions to them depicted in the play. His intricacies in the plot show the complexities of the human psyche and relationships. Right from Sakharam Binder, the competition between the women to possess Sakharam brings the emotions of pity and helplessness for the women. Laxmi shows unexpected concern for Champa’s husband, Mr. Shinde. He too is as weak as Laxmi is. But Laxmi’s weak body possesses a strong mind. Though helpless as she is, she gets morally infuriated towards Champa who has developed an illicit relationship with Dawood, Sakharam’s friend. In fact Champa is a female Sakharam. She wants to have her sexual pleasure for which she has been craving for. Laxmi finds this secret between them as an opportunity to tell Sakharam with an intention to make him angry at Champa. He realizes
he has failed to satisfy Laxmi and as an insult to his manliness, he decides to kill her. Laxmi is the one, who supports him with all her might. And rules over Skharam.

In Kamala, the character Kamala has a small role to play, but it is symbolic, hence Tendulkar has titled the play with her name. The interaction between Kamala and Sarita is the twist in the play. It is a new realization, a new awakening in Sarita’s mind. What Ibsen wanted to do through Nora’s character, Tendulkar has done it through Kamala. Her innocent expressions make Sarita realize the factual reality of her life, and it helps her understand the real nature of her husband. Till then she blindly follows the customs society had imposed upon her. Through her, the unseen pricking layers of male chauvinistic society where men pretend to be liberal minded are exposed. Like Nora, at the end of the play, she hopes to be independent. She does not dare to act as Nora did to attain freedom for herself; but the hope to attain it, itself is an achievement for the characters like her.

Vijaya in Encounter in Umbugland shows a remarkable change in her personality. As a reaction to the men’s ways of thinking and their behaviour with her, she rebels against them and stands as a stronger and more assertive leader than any other ministers who dreamt to possess the Throne, taking Vijaya for granted.

6.7 Strength of women

After facing subjugation to the extremes, knowingly and unknowingly, the moment comes when the female characters become aware of their own strengths. They supersede the ‘man’ in their context and show the real self which was hidden so far from the pressures of society, of patriarchy and of their own fear of revealing their true selves. They all escape from the invisible shackles with which they have tied themselves. The powerful men in their lives become incapable before them at some point. In A Doll’s House, Helmer never expects that his ‘doll’ wife, Nora will ever leave his house. When he sees her determination, he cries like a child. Mrs. Alving in Ghosts, knows the injustice done to her. She does all her duties except the ‘duty for self’. But after her husband’s death, dares to give away all the money to the orphanage and live a happy life with her son, Oswald. Ellida, is sandwiched between the moral pressure of the given promise to her lover and the obligation to stay with her husband in The Lady from the
Sea. When she was set free, she gathers her strength to take her own decision without anybody's pressure and insistence. Hedda Gabler does not want to live her life under anybody's pressure, and chooses to end her life shooting with a gun, which had been her toy so far in Hedda Gabler. The decisions taken by these women protagonists were apt for them in their given circumstances. There cannot be parameters to judge them right or wrong. Ibsen intentionally shows the variety of reactions of his women characters to brainstorm the audience and the readers about the righteousness of the decisions taken by them. The reactions of their counterparts are equally important as the backdrop of the responses of the women characters in the given situations.

Similarly, in Tendulkar’s plays, the suppressed women characters in all the selected plays show their strength at the appropriate moment. The way they are presented, are far from strong from any angle when they are introduced through their actions and dialogues in the progression of the play. In Silence! The Court is in Session., Leela Benare conveys her crystal-clear, sorted thoughts about her own life, her joys of life, and her realization about the patriarchal hypocrisy. She shows her strength through her soliloquy. But it is truly commendable to see her determination about it being right. In Sakharam Binder, Laxmi is weak in every angle of her personality. An apparently feeble Laxmi, proves the strongest character at the end of the play. She defeats Champa, apparently a strong woman who ruled her own life. Champa is brave enough to beat her husband and leave him who did not satisfy her physical needs. Sakharam is the epitome of cruelty, but at the end he becomes powerless and impotent when Laxmi is around. In the end Laxmi rules over him and he follows her as if he is a mere doll to her. Vijaya, in Encounter in Umbugland, apparently a foolish and childish girl turns out to be the most shrewd and discreet politician who overpowers all the male ministers at the end. Sarita, in Kamala, the most submissive woman character, almost a slave to her husband too shows a change in her by way of declaring before Kakasaheb that one day will come when she will stop being a slave and being an object to be used and thrown by her husband. All these women images signify their repressed innate ideas and try to vent them out with their own strength. Both Ibsen and Tendulkar, convey the message to the woman readers and the woman audience to know their strength and act accordingly.
6.8 Discrimination between men and women in 21\textsuperscript{st} century

Even today, in the present century, women, though educated and self-sufficient by way of earning money, doing jobs in various fields, have unjust and unbalanced status in the society. It is more prominent in Indian society. The male domination prevents them from having equal status and freedom in thinking on their own. Even today the marriages are fixed by the parents and girls are to obey them as their duty. Because of social pressures, a majority of them have to surrender themselves to the in-laws. Their ambitions and dreams are always secondary to their duties to the in-laws. The films and advertisements of today’s world reflect patriarchy very prominently through the plots. The daughters-in-law in movies, has a stereotyped image to be obedient. A brother has to protect his sister, if she falls in love with someone and treat the boy as his staunch enemy. Husbands are shown to be treated as incarnations of God. Educationists and reformists have to make protests to protect female infanticide, to have equality irrespective of genders and to have respect and reverence for them as women. Giving birth to a male child is still regarded as an accomplishment for a girl. Women have to take permission from the patriarchs if they want to do any activity outside the home. They have to act like superwomen, working and looking after the homes at the same time. Financial matters are looked after by the husbands. Even the highly educated men want their wives to take care of homes and elders in the home as their first priority even when they are corporate professionals. Thus the women are ‘secondary’ and ‘other’ even in the globalized, technologically advanced world of today.

The study would like to conclude with the lines in John Stuart Mill’s essay ‘The Subjugation of Women’, written in 1869 that ‘The principle which regulates the existing social relations between two sexes- the legal subordination of one sex to the other- is wrong itself, and now one of the chief hindrances of human improvement; and that it ought to be replaced by a principle of perfect equality, admitting no power or privilege on the one side, nor disability on the other’.

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