



# Women And Violence In Selected Works Of Manjula Padmanabhan, Poile Sengupta And Kishwar Desai

Anmoll Khanna<sup>1\*</sup>, Reena Singh<sup>2</sup>

<sup>1</sup>Ph.D Scholar, Amity Institute of English Studies and Research (AIESR), Amity University, Noida, Uttar Pradesh

Email: anmolkhanna.60@rediffmail.com

<sup>2</sup>Assistant Professor, Amity Institute of English Studies and Research (AIESR), Amity University, Noida, Uttar Pradesh

Email: rsingh24@amity.edu

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## ABSTRACT

In this paper look at how the works of famous Indian writers Manjula Padmanabhan, Poile Sengupta, and Kishwar Desai show and treat women. Most of their stories are about women and question or challenge traditional gender roles and biases in Indian society. A close study of the plays they picked shows a common theme of women's empowerment and resistance to traditional male limits. "Harvest" by Manjula Padmanabhan is a brave story that criticizes the selling of the human body in a dystopian future. The main character's ability to lead her family and make important decisions shows that Padmanabhan thinks women are strong and tough. Penelope Sengupta's "Inner Laws," on the other hand, is a psychological study of a normal housewife who battles with patriarchal dominance and social norms. The play looks inside a woman's mind and celebrates her strength in the face of tragedy, which shows how much Sengupta wanted to understand and accept the variety of women's mental landscapes. Then we look at all of Kishwar Desai's work. Desai is a writer first and foremost, but the women she writes about are very important. In her stories, women are often shown to be strong, capable, and complex figures who go beyond common ideas about them. Padmanabhan, Sengupta, and Desai's writings focus on women's freedom, critical thinking about male norms, and the emotional, psychological, and social experiences of women.

**Keywords:** Empowerment, Indian society, Women and Violence, Strength, psychological.

## Introduction-

Harassment of women can manifest itself in a variety of ways, including physical, sexual, psychological, and financial coercion. Violence against women can take many forms, and these are only some of the manifestations. When viewed from the point of view of human rights, this is a problem that is extensive and has deep roots, and it manifests itself in a variety of different ways. Women of various ages, nationalities, and backgrounds are impacted by this phenomenon, which is a worldwide issue that has the potential to transcend cultural, social, and economic barriers. There is a worldwide issue that extends beyond all of these frontiers. For women, acts of violence frequently end in severe bodily injuries, psychological suffering, and even death in some instances. In extreme circumstances, the violence even results in death. In the event that women are subjected to violence, the following are the effects that ensue. On top of that, it is a factor that contributes to the perpetuation of cycles of poverty, injustice, and discrimination, which in turn undermines the rights of women and prevents them from fully participating in society (Loomba, Ania 2000 pp. 4439-4455).

In the context of women, the term "physical violence against women" refers to a wide range of behaviors, including but not limited to domestic abuse and violence done by intimate partners, honor killings, and violence related with dowries. With the purpose of creating power and control over women, sustaining patriarchal values, and maintaining societal institutions that are hierarchical in nature, these acts are often carried out with the intention of establishing power and control over women. In addition to being subjected to physical violence, women are frequently also subjected to emotional and psychological abuse, which further

destroys their sense of what they are worth and their autonomy. This is a common occurrence as well. Because of this, women are more likely to be perpetrators of physical violence than men. There are an astounding number of women who have, at some point in their life, been victims of physical abuse. It has been estimated that around one third of all women across the globe have, at some point in their life, been victims of either physical or sexual assault. This number is based on the statistics. The magnitude of this is quite impressive.

Among the many forms of gender-based violence, sexual violence against women is another prevalent manifestation. Among the many forms of violence that fall under this category are rape, sexual assault, harassment, and trafficking, to name just a few types of violent acts. In addition to being classified acts of violence against women, sexual assaults can also be of this category. On multiple occasions, it is utilized as a weapon of war, a tool of oppression, and a method of exercising authority and control over the bodies of women. These are all examples of where it is used. In a wide variety of settings, each of these positions is utilized. Not only does the act of sexual assault cause the victim to experience bodily suffering, but it also leaves her with psychological scars that will remain with her for a very long time. This is due to the fact that sexual assault destroys the sense of security, trust, and dignity that women have throughout their entire lives that they have. Furthermore, it fosters negative misunderstandings and preconceptions about women's sexuality, blames victims for the violence they encounter, and blames victims for the violence they face. All of these things are detrimental to the movement. The continuation of stigma and shame is due in large part to each of these factors.

The category of psychological violence against women, the word "emotional abuse" is a term that is frequently used. A wide variety of strategies, including verbal threats, intimidation, manipulation, and isolation, are included in this category of methods. Women are left with a sense of being helpless and dependent on their previous abusers as a result of this behavior, which is aimed to undermine the sense of self-esteem, autonomy, and agency that women have. This behavior is designed to damage these aspects of women's lives. The presence of psychological violence, which frequently happens in conjunction with physical and sexual assault, typically contributes to the trauma that survivors feel throughout their lives. This is due to the fact that psychological violence is regarded as a type of physically violent behavior. This has the potential to have a significant influence on the mental health of women over an extended period of time, which could result in issues such as anxiety, depression, post-traumatic stress disorder, and other psychological conditions.

In the context of women's rights, the term "economic violence against women" refers to the practice of deploying money management, exploitation, and deprivation as a means of imposing authority and control on individual women. The expression "violence against women" refers to this type of behavior. It includes a wide range of acts, such as limiting access to resources, reducing opportunities for career progression, and removing the ability to be financially independent. These are only some of the possibilities that are included in this. When women are victims of economic violence, they are more likely to be trapped in cycles of poverty and reliance, which makes it tougher for them to escape violent situations and get their life back on track. This is because they are more likely to be dependent on others. The ability of women to flee violent situations is hampered as a result of this. Furthermore, it is a component that helps to the perpetuation of gender inequality by restricting the options that are available to women in terms of education, work, and the economy (Bhasin, Kamala 1996 page. no. 2).

To really solve the problem of abuse against women, we need to use methods that cover a lot of ground and incorporate many different areas. This is the only way to address the problem. The fundamental causes and underlying issues that are the driving force behind gender-based violence should be the primary emphasis of these approaches for addressing the issue. On the other hand, some of the items that are included in this category include the questioning of patriarchal behaviors and attitudes that continue to perpetuate gender imbalance, the building of support services for survivors of abuse, and the promotion of gender-sensitive legislation and policies that safeguard the rights of women. Not only is it vital to engage men and boys as allies in the battle against gender-based violence, but it is also essential to encourage healthy and equitable relationships, and it is essential to develop cultures that respect and cherish equality (Dufferin, 2003 pp.3).

The works of Manjula Padmanabhan should be regarded as scathing indictments of the pervasive subjugation of women's bodies in contemporary society as well as the commercialization of those bodies. Through the use of books such as "Harvest" and "Escape," Padmanabhan investigates the dehumanizing impact that capitalist exploitation has on women who are marginalized, notably in the context of surrogacy and human trafficking. Padmanabhan exposes the harsh reality of women who are stuck under exploitative systems by means of her vivid storytelling and sharp social criticism. At the same time, she brings attention to instances of resistance and empowerment.

Poile Sengupta's literary corpus, on the other hand, provides a profound study on the complexity of gendered violence within the context of India's sociocultural milieu. Sengupta explores the private spheres of domesticity in plays such as "Lights Out" and "Ladies Sangeet," thereby revealing the concealed violence that frequently takes place behind closed doors. Sengupta depicts the intricacies of power dynamics, societal expectations, and the interaction of gender roles that affect women's experiences of violence in familial and communal settings through her nuanced characterizations and evocative conversations. She does this by capturing the complexities of these factors (Sengupta Polie 2002 pp-27-61).

The memoirs written by Kishwar Desai, on the other hand, offer as strong witnesses to the resiliency and agency of women in the face of patriarchal oppression and institutional injustice. Desai tackles controversial topics in her works, such as "Witness the Night" and "Origins of Love," including female infanticide, honor killings, and institutionalized violence against women. These are all topics that are forbidden to be spoken. Desai brings light on the brutal realities that underprivileged women in contemporary India confront through her captivating storytelling and empathic portrayal of individuals. At the same time, she celebrates the acts of defiance and solidarity that these women have displayed in the face of hardship (Desai Kiswar 2013 pp-43).

There are only those who prefer not to be heard or who are actively muted, according to Roy. "The 'voiceless' do not really exist." Throughout the history of India, women have been subjected to a variety of challenges, including sexism, domestic violence, mental and physical abuse, and a great deal more (Roy, Arundhati 2017 pp-16). The manner in which feminism is depicted in Indian writing is one of the most contentious issues that is being discussed. Indian authors have been using their writing to discuss their concerns and ideas ever since the 1800s and continue to do so for the present day. Numerous novels have been produced in a variety of languages, and India is a country that is home to a large number of languages. Writing from the twenty-first century in India depicts women in a larger variety of ways than it did in the past. The majority of the time, those who tell stories about women portray them as powerful and self-reliant individuals who are able to live their lives as they see fit and determine for themselves what constitutes good and wrong. The various forms of violence and discrimination that women in India are subjected to, such as sexual harassment, domestic abuse, and unequal treatment based on gender, have been the subject of research and writing by a significant number of Indian authors. They seek to educate the general public about these concerns and advocate for equal rights for men and women while they are performing their duties. In India, there is a greater quantity of feminist literature than there has ever been before. The topics of sexuality, gender identity, and patriarchy are being written on by a great number of authors. When it comes to bringing attention to the challenges and issues that Indian women face, writing by women is becoming an increasingly popular tool for challenging gender conventions. Women and their position in society have been the subject of writing by a number of well-known Indian authors, including Manjula Padmanabhan, Poile Sengupta, and Kishwar Desai, between others. Author, artist, and dramatist Manjula Padmanabhan is well-known in India for her works that discuss the challenges that women face and the ways in which society treats them. Especially in contemporary India, where society and culture are undergoing rapid transformations, she concentrates on the lives and experiences of women, which is what sets her work apart from other similar works. Play "Harvest," which was originally presented in 1997, is considered to be one of Padmanabhan's most well-known works. The narrative takes place in a dystopian future in which wealthy individuals consider the bodies of women to be just commodities. Focusing on the ways in which women are marginalized in society as a result of capitalism, it examines issues pertaining to power, exploitation, and uneven treatment of men and women. A number of Padmanabhan's other works contain discussions on topics such as power, sexuality, and gender. Within the narrative titled "The Island of Lost Girls," she examines the lives of women who are kidnapped and compelled to have sexual servitude. Within the narrative of "Escape," she recounts the experiences of a young girl who is raised in a culture that places a higher emphasis on men than it does on women.

### **Manjula Padmanabhan**

Padmanabhan worked as a reporter and book reviewer well into her 30s and 40s. She got her start as an artist in 1979 with the book *Indrani* and the *Enchanted Jungle* by Ali Baig.

Padmanabhan made the cartoon strip *Doubletalk* in 1982. The main character was a woman named Suki. Vinod Mehta, editor of *The Sunday Observer*, took her strip and ran it for many years after reading her pitch. After that, Suki was in the Delhi paper *The Pioneer* six days a week from 1992 to 1998. Padmanabhan stopped making *Doubletalk* when Vinod Mehta quit the newspapers and *The Pioneer* stopped putting out comics. For her play *Harvest*, Padmanabhan won the first O.N.A. Award. Based on the play, Govind Nihalani made the award-winning movie *Deham*.

### **• WOMEN'S PORTRAYAL IN LIGHTS OUT BY MANJULA PADMANABHAN**

Manjula Padmanabhan is the author of the play *Lights Out*, which is a drama that contains elements that are based on actual events that had place in the world. The subject of "gang rape" not only serves as the primary focus of the play, but it also raises a number of additional concerns around the exploitation of women in the business and in the house outside of the family beyond the confines of the home. It is in the play that she is currently doing that she portrays a society in which women do not have a predetermined set of attributes that define them. Leela, a character in the play *Lights Out*, is an example of a traditional lady that is portrayed in the Padmanabhan theatrical performance (Padmanabhan Manjula 2000 pp-160-260). She is a member of the middle class, and she takes great satisfaction in the fact that she possesses a high degree of ethics as well as the fact that she belongs to that class. As a result of her steadfast adherence to the principles of the marital state, she is of the opinion that the home is more precious than anything else in the entire world. Initially, Leela is depicted as a lady who is timid and shy, and she is a victim of the cruelty that her husband has perpetrated upon her. Her husband has been abusive toward her. This particular depiction of Leela is initially presented at

the beginning of the narrative. She, on the other hand, develops the self-assurance to behave in a manner that is suitable for her as the play unfolds, which is the reason why her character goes through a transition. She is a fighter, as seen by the fact that she is willing to seek support from her friends and to pursue legal action against her spouse. Both of these activities are not anything that she is frightened to do. Through the portrayal of Leela as a fighter and a survivor, these narrative challenges the prevalent perception that women are fragile and reliant on men. It is important to note that Leela is depicted as a survivor, which calls into question this image. By highlighting the importance of women helping one another in times of distress, the character also emphasizes the requirement of women helping one another. This is done by bringing out the necessity of women helping one another. The emotional and financial support that she receives from her friends Maya and Deepti comes from the fact that they actively encourage her to seek legal action against her husband. In addition to this, they push her to launch a legal investigation against her spouse. It is necessary for women to stand together in the battle against gender-based violence, and a portrayal of women as allies to each other in the face of patriarchal tyranny brings home the point that it is essential for women to do so. This portrayal drives home the truth of the matter. "The 'woman's question' in India has been the question of the Indian nation-state's unfulfilled promises of equality, development, and justice," Loomba 34 stated in the conclusion of her article. This has been brought to light, and it is one of the most serious concerns that has been presented. In a similar manner, the character of Leela is depicted as someone who is compelled to extricate herself from the societal norms and expectations that have been imposed upon her. Her character is described as being driven in this regard, which is another part of her personality. She has made the decision to pursue her aspirations of becoming a writer herself, rather than complying with the traditional responsibilities that come with being a wife and a mother. This is something that she is quite adamant about. A challenge is presented to the patriarchal standards that limit the opportunities and choices that are open to women. This challenge is offered through the portrayal of women as individuals who possess agency and the freedom to make their own choices. The character of Leela is portrayed in the episode "Lights Out" as a woman who goes against the norms and expectations that are associated with patriarchy (Padmanabhan Manjula 2016 pp 35-44). Additionally, she is portrayed in this episode as a fighter and a person who has survived. The issues that women in patriarchal society confront are brought to light by Padmanabha's contribution, which shines light on the topic of domestic abuse. Furthermore, it brings attention to the issue of violence that occurs within the home.

### **Kishwar Desai**

She started out as a journalist in the print media and worked for the Indian Express as a political correspondent. Her career began in the field of journalism. After some time had passed, she altered her career path and began working in television and broadcast media, where she remained employed for over twenty years. She held jobs as an anchor, a television producer, and the leader of a television channel with a number of various Indian television networks that are considered to be among the most renowned in the country. Additionally, she was the Vice President of Zee Telefilms prior to her departure from the company. Subsequent to her tenure as the host of the morning show Good Morning Today on Doordarshan, she went on to assume the role of Chief Executive Officer of the Tara Punjabi TV channel, which is a subsidiary of Broadcast Worldwide. Rathikant Basu, who had previously held the position of head of STAR TV, is the person responsible for establishing this channel. Following her relocation, Desai found employment as a producer for both Zee and NDTV, where she worked for both of those networks.

Kishwar Desai is the author of four other publications in addition to his own. She currently provides pieces to a variety of periodicals, including The Week magazine, The Asian Age, and The Tribune newspapers, among others of these publications.

### **KISHWAR DESAI AND THE VISION OF FEMINISM**

Notoriety has been garnered by Kishwar Desai as a result of his work in the areas of writing, reporting, and acting in plays. He began his career as a reporter, but he eventually moved his concentration to covering political events. He worked as a reporter for a variety of years. Before making the decision to pursue a career in writing, she had a significant amount of experience working in the media, primarily in radio and television. It was a significant portion of her life that she was employed in these regions. Desai currently resides in Delhi, Goa, and London, and she distributes her time between these three locations in a manner that would be considered equitable. Desai was born and reared in India before moving to London. It is more challenging for Desai to write about Indian culture because she believes that she possesses two separate nations to begin with. Because of this, her capacity to write about Indian culture is made more difficult. Having said that, she is able to write about the country without romanticizing it in any way, which is made possible by the lens through which she views the world. It is in this line that Desai introduces the character of Simran Singh, who is the main character of the first crime novel written by Desai, *Witness the Night*. The conclusion can be reached as a result of the fact that Desai contains references to Simran Singh in a number of his other publications. Her second book in the Simran Singh series, which was published in 2012 and was named *Origins of Love*, was released in 2013. The year 2013 marked the release of this book. A year 2013. The third book in the series, which was released in 2013, was titled *The Sea of Innocence*. It was published in the year 2013. As the third book in Desai's series of novels about Simran Singh, the novel is referred to by the title "The Sea of Innocence,"



and it is the third part in the chain. In a critical approach, it investigates women and the role that they play in Indian society, which is a topic that is currently garnering significant more attention than it has in the past. In the novel "The Sea of Innocence," the darker side of Goa is depicted in the following way: "There was a creeping gloom around the borders." This is something that is described in the book. It was like a hungry sea creature that prowled over the shore in the middle of the night, hunting for humans to consume as its prey of choice. During the first few chapters of the book, Simran and her daughter Durga are enjoying a holiday in the state of Goa. It appears that they are having a fantastic time. During her time in the country, she is confronted with a disturbing video that shows three guys sexually assaulting a foreign woman. On the footage, the males can be seen aggressively assaulting the female victim. Her inquiry into the possibility that she was handed the film leads her to the understanding that the girl depicted in it is a British citizen by the name of Liza Kay, who vanished without any apparent reason. She comes to this realization while she is conducting her investigation. Simran has interactions with a number of different persons at the same time that she is conducting her inquiry into the disappearance of Liza, which has not been explained. They did not have any inclination to offer any additional information regarding their contact with those persons, which contradicted their claims that they were familiar with her. It is going to be necessary for Simran to find out what is going on as the story unfolds since other tapes of events that are identical to those that have already taken place continue to come. Simran will be required to do this. Desai does not shy away from enumerating the terrible occurrences that take place in the same, and he does not avoid doing so. She does an excellent job of expressing how concerned she is about the demeaning treatment of women in Indian society and how this affects her feelings. She accomplishes this by describing how she feels about the situation. By telling the story in an open and forthright manner, she accomplishes this goal. Considering that new incidents of violence against women occur almost every day, she does a wonderful job of conveying how she feels about this issue. Desai's works are able to skillfully situate gender concerns at the heart of crime narrative, as demonstrated by these photographs, which are in accordance with Klein's argument. The photos provide credence to Klein's argument with their presence. An author named Desai has written on women from a broad variety of views, including how women are seen and treated in society, as well as the struggle to represent women as independent individuals in a culture that is dominated by men and biased against women. Desai's writings have been published in a number of different publications (Desai Kishwar 2013 pp. 33-40). The topics that Desai covers in his writings are extremely diverse. She used the genre of crime fiction in each of the three works that make up her crime trilogy in order to draw attention to concerns that are associated with women. Her goal was to raise attention to these issues. The presumption that men should be in leadership positions is vehemently refuted by her writings, and she demonstrates that women are capable of rewriting the space that men have traditionally occupied in this writing genre. Additionally, she demonstrates that women are capable of reworking these places in their own narratives. It is possible that the selection of a female protagonist for a crime fiction novel, which at first glance might not appear to be a feminist deed, could be seen in relation to this particular method, as stated by Elizabeth Fletcher for example.

### SENGUPTA POILE

A number of Sengupta's books for children have been published, including *The Exquisite Balance* (1985), *The Way to My Friend's House* (1988), *The Story of the Road* (1993), *How the Path Grew* (1997)- (all Children's Book Trust, New Delhi), *The Clever Carpenter and Other Stories*, *The Naughty Dog*, and *The Black Snake* (all Frank Brothers, New Delhi, 1993), *Waterflowers* (Scholastic, 2000), *Vikram and Vetal* (2006) and *Vikramaditya's Throne* (2007) (Puffin). *Role Call* is the result of the translation of Bhasa Indonesia, and French translations of *Vikram and Vetal* have also been produced. This is in addition to the fact that she is the author of the novel "The Lights Changed." This short narrative is included in the NCERT book on civics for sixth graders, and it is possible to find an excerpt from it there.

All of the anthologies that contain her children's stories are published by Puffin, India. These anthologies include *The Puffin Treasury of Modern Indian Stories*, *The Puffin Book of Funny Stories*, *Favourite Stories for Boys*, *Favourite Stories for Girls*, *A Clear Blue Sky*, and *Bad Moon Rising*. Her stories have been published in a variety of anthologies. "More Mystery Stories" (1989) and "24 Short Stories" (1991) were both published by Children's Book Trust in New Delhi. Both of these titles were dedicated to short stories. In addition, Tulika in Chennai was responsible for the publication of "Sorry, Best Friend" (1996) and "One World" (1996). In addition, the *Best of Target* and the *Target Annuals* were both released in the years 1989 and 1990 respectively. Her work for children includes a variety of articles, the most popular of which is 'A Letter to You,' a comic column about a young kid named Perky who is ten years old and his friend Raghu. She has written a number of articles for children overall. For more than thirty years, this column has been published in the magazine *Children's World*, which was initially published on a weekly basis but was later modified to become a monthly publication. Another one of her columns that regularly appeared in the *Deccan Herald* was titled "Role Call," and it was published on a weekly basis. It was published in two volumes, *Role Call* (2003) and *Role Call Again* (Rupa, 2003), and it was about the life of a student. Both volumes were issued in 2003. Despite the fact that it was the third column for children in *Midday*, Mumbai, the 'Write Hear' part was only in existence for a little amount of time.

When she entered the Hindu-Madras Players Playscripts Competition in 1993, her first full-length play, *Mangalam*, was selected as the winner of the award for the most socially-relevant theme out of all the entries. At the time, she was working as a playwright. In the years that have passed since then, she has composed a variety of plays that are aimed at both adults and children. She has written a number of works, including *Inner Laws* (1994), *A Pretty Business* (1995), *Keats Was a Tuber* (1996), *Collages* (1998), *Alipha* (2001), and *Thus Spake Shoorpanakha, So Said Shakuni* (2001), in addition to *Yavamajakka* (2000), which is a musical for children. In 2008, the Hindu Metro Plus Playwright Prize was one of the plays that was considered for the award. One of the plays that was considered was *Samara's Song*. Her plays were included in the book *Women Center Stage: The Dramatist and the Play*, which was published by Routledge in Delhi and London in the year 2010. The book was released in the year 2010. The Government of India granted her a senior scholarship in the years 1999-2001, which enabled her to write plays for children in the French language. She was able to utilise this scholarship to compose plays. These children's plays have been gathered into a book that is titled *Good Heavens!* and was published by Puffin in India in the year 2006.

In the year 1991, her book of poetry titled *"A Woman Speaks"* was published by Writers Workshop, which is located in the city of Calcutta. In addition to that, Poile Sengupta occasionally writes short fiction to the publication. The short story that she wrote, titled *"Ammulu,"* was one of the winning entries for the Commonwealth Short Story Prize in the year 2012.

It was in October of 2014 when her novel, *Inga*, was made available to the general audience.

Poile Sengupta is a well-known playwright and theater director who is noted for writing plays that frequently illustrate how tough it is for persons who are socially and economically underprivileged to live. In the plays that Sengupta has written, he has given women a wide range of roles, and he has investigated their feelings, relationships, and experiences in a number of different ways. A significant number of authors and poets have written on the struggles and obstacles that women face throughout their lives. These problems and hardships have been the subject of writing. Consider the drama *Mangalam*, which was written by Poile Sengupta, as an illustration of such a situation. During the course of it, the young girl's brother-in-law is subjected to sexual assault, and as a consequence, he may be held accountable for the injuries that she sustained. It is a rare turn of events that the person who committed the crime is not captured or punished, but the victim is compelled to live with the consequences of her acts for the rest of her life and ultimately decides to end her own life. On the other hand, Poile Sengupta has raised a number of fundamental concerns regarding the concept of marriage in India, which is a social institution that the vast majority of people hold in high regard. The reason for it, the rights and responsibilities that come along with it, and the ways in which gender influences and determines who is eligible for benefits are all topics that this individual is interested in learning more about. At first, *Mangalam* is shown as a young woman who is reserved and subservient, and she does not express any thoughts regarding her future. She also does not express any opinions about her future. On the other hand, as the play goes on, she starts to ask questions about the customs and conventions that have been placed upon her. In situations where she sees other women being abused, she does not keep quiet and expresses concerns about the influence that her husband possesses. *Mangalam* is a symbol of hope for women who are exposed to oppression of a similar sort. This is because *mangalam* is a form of resistance. They are able to battle against the patriarchal system that is keeping them from reaching their full potential because she instills in them the self-assurance that enables them to do so. In spite of the obstacles that women face, she is a model of how tenacious and determined women can be. She is a representation of how women can be. The play demonstrates that the marriage between Dorai and *Mangalam* is a typical patriarchal marriage, in which the husband has complete authority over his entire wife. This is proved by the fact that the husband has complete control over his wife. In addition to this, the play confronts the more major problem of misogyny in Indian society, which is defined by the frequent abuse of women. This is a problem that is brought up throughout the play. Through the means of a single play, Poile Sengupta does an excellent job of depicting the different sorts of abuse that women who live in our patriarchal society are subjected to. When Usha and her husband and wife are visiting her in-laws, Usha asserts that her mother-in-law makes an effort to prohibit them from having any privacy at all. According to Usha, this is a form of harassment that is not overt but is extremely harmful to both her husband and her wife. She is unable to make use of her free will as a consequence of this development. Even in this day and age, the people she married continue to be a source of mental and material hardship for her emotionally and financially. At some point in the future, it is very necessary for her to get a divorce and move back in with her parents on their property. V. S. Elizabeth gives this brief view of invisible harm: "The gendered division of labour, the differentiated socialisation process, and the roles and characteristics culturally assigned to women limit their options and their autonomy are based on repressive and symbolic forms of violence that are expressed in the limitations placed on them in terms of employment, social participation, decision-making, and power at all levels; this is known as invisible violence, which includes overt acts of aggression, objective sex discrimination, and sexual assault". Sengupta's work *"Mangalam"* is a piece of writing that works to liberate and empower women by the way that she writes about them. Through the use of the figures that she creates, she conducts research into the numerous sorts of mistreatment that Indian women are subjected to. She brings to light the inequities that exist in the workplace for women, which arise as a result of the disregard and lack of respect for the labor that women do. She accomplishes this by drawing attention to the distinctions. She also displays how men wield power over women in the context of the household and in society as a whole. This is something that she does. The women in *"Mangalam"* are not helpless slaves, despite the fact that they are

dealing with a variety of problems. They are really strong and independent. They are unwavering in their commitment to fighting for their rights and are unwilling to be governed by others. Together with other women, they form a coalition with the intention of working toward a similar objective in order to make the situation healthier for themselves and their children. A profound message of perseverance and continuing to pursue one's goals, even when circumstances become hard, is conveyed in the drama that was written by Sengupta. The term "Mangalam" refers to the portraits that she paints of women, each of which places a large degree of focus on the woman's independence and uniqueness. Her actions are illustrative of the resiliency and bravery that women possess when confronted with mistreatment, as well as the power that they possess to bring about reforms in their own lives and in the lives of the communities in which they reside. According to Kamla Bhasin, the author of the book, "Indian feminism is about giving women a voice for their experiences and struggles and fighting against patriarchal norms that keep women behind."

### Conclusion

Manjula Padmanabhan, Poile Sengupta, and Kishwar Desai give multidimensional perspectives into the intricacies surrounding gender-based violence, as is obvious when one examines the portrayal of women and violence in the works that have been picked from their respective catalogues. Through the course of their experiences, they deftly traverse topics such as power, oppression, and resilience, so shedding light on the harsh realities that women confront in today's society. Works by Manjula Padmanabhan, such as "Harvest" and "Lights Out," clearly illustrate the vulnerability of women within oppressive regimes, where violence is frequently used as a method of control. Padmanabhan challenges readers to confront painful facts about society standards by exposing the devious ways in which patriarchal structures perpetuate cycles of violence through the characters she creates in her work. Poile Sengupta's plays, such as "Lights Out" and "Rage and Beyond," explore the psychological and emotional impact that violence has on women. These plays are similar to the ones described above. Sengupta offers a counter-narrative to the prevalent victimization that is prevalently associated with women who are in abusive situations. She does this by highlighting the resiliency and agency of her female protagonists through intimate descriptions of relationships and personal problems. Within the framework of Indian civilization, the novels written by Kishwar Desai, in particular "Witness the Night" and "Origins of Love," address issues of violence based on gender. Not only do Desai's works shed light on the savagery of such violence, but they also question the attitudes of society as a whole and the institutional inadequacies that allow it to continue. Desai encourages readers to confront the unsettling realities of gender inequity and the pressing need for social change through the compelling narratives that she weaves into her work.

The works of Manjula Padmanabhan, Poile Sengupta, and Kishwar Desai that have been chosen provide a complex investigation of the relationship between women and violence. These authors bring attention to the intertwined dynamics of power, gender, and society. The authors in question, by means of their riveting writings, not only encourage readers to confront the realities of gender-based violence, but they also celebrate the resiliency and agency of women in the face of hardship. In the end, their works serve as a forceful call to action, encouraging society to demolish oppressive structures and striving toward a future that is more just and equitable for everyone.

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