

Silence! The Court is in session, produced in 1967, is the first authentic play of Vijay Tendulkar that has become a part of New Indian English Drama to "break the Silence" of women protagonists against oppression and injustice. Tendulkar became the centre of a controversy with the publication of the play. He was already acknowledged as "the angry young man" but now, after the publication of Silence! the Court is in session he was definitely marked as a rebel against the established values of a fundamentally orthodox society.

The play represents a woman's fight against the humiliation of womanhood, struggling against the well-organized oppressive mechanism of patriarchal domination where woman hardly possesses a voice of her own.

Leela Benare, the central character of the play, ignores the social taboos, living an independent life according to her own free will. In the mock-trial, the co-actors deftly expose her private life and unintentionally reveal her illicit relationship with Professor Damle, a married man having five children. Professor Damle's absence during the trial symbolizes his shirking of responsibility. Ironically, the trial begins with charges of infanticide laid on Miss Benare for society is not prepared to accept a child born out of wedlock. Consequently, this pregnancy has to be terminated.

Leela Benare is a school teacher and she maintains her distinctive physical and mental vitality. She is dedicated to her profession and she exhibits her autonomy in actions and choices. She becomes a member of the amateur theatre

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group called The Sonar Moti Tenement Progressive Association.

The other members of this amateur theatre group are Mr. & Mrs. Kashikar, Balu Rokde, Sukhatme, Pontshe, Karnik and Prof. Damle — all who belong to the urban middle class of Bombay. Mr. Kashikar is the chairman of the association.

- Mrs. Kashikar is a housewife who lives as a shadow of her husband
- Balu Rokde is an orphan (College) student who was supported for his studies by Mrs. Kashikar.
- Sukhatme is a lawyer.
- Pontshe is a clerk in Central Telegraph office.
- Karnik is an actor in the experimental theatre but he presents himself as an expert in 'intimate theatre'.
- Prof. Damle remains an invisible presence in the play but he plays a significant role in giving final shape to the chain of events.

The play is focussed on the vulnerability of women in our society. In the mock-trial, Miss Benare becomes a victim struggling against the collective voice of the judge, the lawyers and the Professor who represent the authority of male dominated society.

Leela Benare is a lively, rebellious and assertive lady very similar to the Shakespearean heroines. In the first act, she appears as an extra bold woman, full of zest and zeal for life. Her enthusiasm for life appears in her conversation with Samant (a villager and caretaker of the hall, where mock trial takes place).

The act also reveals her accomplishment as a school teacher. She is one of the best, dedicated teachers who "haven't heard a single reproach for not being on time these past eight years." In the initial introduction, the two contra-

- dictory

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shades of her personality are revealed. As a professional, she is committed to her duties but as a woman she is exuberant in expressing her personal desires. Samant informs her about the law court where the mock-trial is to take place. However, Benare shows her sense of humour by making witty remarks on each of the characters of the mock-trial. She mocks at —

- Mr. Kashikar, the chairman of the organization as Mr. Prime objective who is tied up with uplifting the masses.
- Mrs. Kashikar as Mrs. Hand — that — Rocks — the Cradle! whose poor hand has no cradle to rock.

Benare also informs Samant that the childless Kashikars have adopted Babu Rokde in order to escape their boredom in life and in the process have made a slave of the poor fellow.

Benare's sharp observation of her colleagues shows her shrewdness. She describes Sukhatme as "an Expert on the law". He has such an authority on the subject, even a desperate client won't go near him.

- Pontkshu is a Scien-tist : Interifailed, and

- Prof. Damle → An intellectual who pides himself on his book learning. But when there's a real life problem, away he runs! Hides his head.

Prof. Damle's inability to be present on the occasion of the staging 'Mock Law Court' causes many a ruffle amongst the amateur artists. Damle, being an eminent intellectual, demeans himself and his profession by having an extra-marital relationship with Benare and eventually impregates her.

In the mock-trial, Sukhatme suggests that Miss Leela Benare should be the chief accused. Without the least

Heritation Pankshu declares, "Miss Leela Benare, you have been arrested on the suspicion of a crime of an extremely grave nature and brought as a prisoner before the bar of this Court." On the accusation, Benare's stiffness suggests that her guilt-ridden Conscience is shaken and the mock-trial becomes a trap to catch her Conscience. The gravity of the situation further increases out of the consideration that Mr. Kashikar has been playing as Judge, and brings the charge of 'infanticide' against Miss Leela Benare. This charge is closely associated with the dignity of Miss Benare because she is unmarried and the idea is essentially an attempt to malign her self-respect. The charge of infanticide decided collectively by all the male characters seems to be a unified conspiracy to ruin the respect and womanhood of Miss Benare.

Tendulkar mocks at the hypocrisy of the social conventions in society. All those who point their finger against the helpless woman, deliver their philosophy on mother and motherhood.

Sukhatme sermonizes :- "Motherhood is a Sacred thing..... Mother hood is pure... More over, there is a great nobility in our concept of motherhood. We have acknowledged woman as a mother of mankind. Our culture enjoins us to the perpetual worship of her. 'Be thy mother as a God' is what we teach our children from infancy. There is a great responsibility upon a mother. She weaves a magic circle with her whole existence in order to protect and preserve her little one."

Kashikar quotes from a Sanskrit proverb : "Janani Janmabhumi-shcha Svargadapi garibyasi" — Mother and The mother-land, Both are even Higher than Heaven."

All agree that girls should not be given independence rather they should be tied in the matrimonial knot

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at the onset of puberty. Miss Benare becomes an object of ridicule among her companions who pose that they are the upholders of moral values of society. She is ill-treated by her colleagues for the offence which she has not committed.

Benare is the projection of Tendulkar's 'New Woman' in the Indian context, who raises her voice against injustice though frequently the sound has been suppressed by the word, "Silence." Benare who was charged with infanticide took it literally and by her resistance to injustice, she shows a new dimension of defending and fighting the individual rights of a woman. She emerges as a modern woman because of her intelligence, sense of humour, argumentative skills and her awareness of personal freedom, space and existence. It is her fearlessness that acts as an armour against any attack. Her words:

"Who are these people to say what I can or can't do?
My life is my own - I haven't sold it to anyone for a job! My will is my own. My wishes are my own.
No one can kill those - no one! I'll do what I like with myself and my life."

Ironically, the mock-trial slowly but steadily, grows into a serious affair, with the promise of some kind of sadistic pleasure (a pleasure derived by hurting others and their emotions) to Sukhatme, Pondshe, Rokde and Kashikars, as the audience later in the course of the play. Except Samant, all other characters fail to achieve the various aims they have in their respective lives. Kashikars remain childless; Pondshe fails to be a Scientist; Sukhatme could not be a successful lawyer; Karnik could not fulfill his dream to be an actor and Rokde could not gain his existence. Their unsuccessful and frustrated careers force

⑥ them to seek vicious pleasure in inflicting miseries on others. Here, man's psychology reveals that he exploits woman to establish his false manhood.

Tendulkar exposes woman's psychology by projecting the character of Mrs. Kashikar, the foil to the character of Benare in the play. If Benare is 'New woman' bold enough to voice against injustice, the character of Mrs. Kashikar gives a traditional picture of a woman, extremely docile and gregarious. Her character (Mrs. Kashikar) reveals a strange psychology of a woman's jealousy for a woman which suggests that woman is the first and foremost an enemy of a woman.

Mrs. Kashikar never misses a chance to insinuate her venomous remarks directed at Benare. She is extremely envious of Benare's boundless independence. She tells Sukhatme that Benare has remained unmarried till the fairly advanced age of 34. She got ample opportunity to torture Benare with a view to exposing a discontented woman's irrepressible anger against a superior, successful being.

The 'trial of woman' in the play is also suggestive of the age-old conventional practice of woman's trial in the Indian society to prove her chastity. From Sita to Benare, society always likes to see a woman's trial. In the male dominated society, there is no torment for the Damsels and uncle's (Benare's uncle who exploited her) and everytime Miss Benares have to give a proof of their purity. For others, it might be a mock-trial but for Leela Benare it has been a mockery of her freedom, self-respect and personal life.

upto the second act, Benare maintains Silence. But into the third act of the play, Benare gradually starts taking the form of rebellion. Her reaction as "No! Stop all this! Stop it! Stop it! It's all made up! It's a lie" turns into a rebellious expression as I'll Smashup all this! I'll smash it all to bits -

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into small bits!" Miss Benare, at this stage, from an individual becomes an embodiment of the predicament of womanhood.

Silence! The Court is in session is a satire on the conventions and hypocrisy of the middle class, male dominated society which is concerned only with a farcical moral code.

It is Benare's fear of such a code that makes her crave for marriage and forces her to beg the inferior men around one after another, to marry her in order to play the 'role' of a father to her child. On the contrary, she is denied both, the right to live as she is dismissed from her job and the right to become a mother as the sentence passed on her is to destroy the babe in her womb. The chairman of the Education society, Nana Sahib also disregards a woman who had indulged into an immoral act. "It is sin to be pregnant before marriage. It would be still more immoral to let such a woman teach in such a condition! There's no alternative - this woman must be dismissed."

All these charges made Benare almost speechless. But her suppressed anguish reveals itself in the form of a soliloquy towards the close of the play. The elaborate monologue after a long silence has been a successful attempt to do justice that was denied to Miss Benare. The soliloquy registers her protest against the system that trapped her.

Benare's tragedy reveals the fact that women are born to suffer even in the most sophisticated, civilized section of the society. The play throws light on the oppressive nature of Indian society.

* The Setting of the play is the City.

* Atmosphere is tense throughout the play with occasional instances of 'Comic relief'

* The Style, Tendulkar uses in the play is 'demotic' modelled on 'the language, rhythms and association of ordinary speech'

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- * The play has three acts → Act-I (Exposition - Introduces all characters)
→ Act-II can be treated as climax
→ Act-III - is Catastrophe

* The device of Mock-trial within the structure of the play reveals Tendulkar's dramatic genius and almost like a 'play-within the play'.

* Significance of 'Silence' in the play (Title of the play)

It is the imposed Silence of Benare that gives the little 'Silence' its unique significance. Till the commencement of the mock-trial Benare remains a picture of poise and vitality. She makes comments on the behaviour of her fellow-characters and sits singing and humming. Benare breaks her forced 'silence' at last, towards the close of the play, when she bursts forth into a long and brilliant monologue which brings out in most eloquent terms, her love for life, focussing on her betrayal at the hands of Prof. Damle and the consequent torture at the hands of her fellow-characters. In fact, it is this monologue that has captured the imagination of the audience where Benare breaks her silence through this stunning monologue exposes the hypocrisy of the urban middle class male chauvinists who have all ganged up against her, out of sheer collective envy of her assertive confidence and uncompromising independence of spirit.

* Significance of ^{theatre} Songs and poems in the play :- to express hidden truths & emotions.

Through the Poems and songs, Tendulkar reflects the inner psyche of main protagonist Leela Benare. Every ^{word in} poem has significance related to personal and professional life of Leela. Her struggle to carve out a niche for herself in this male-dominated society. Her song about a parrot and sparrow, again signifies her predicament, helpless condition where she can only weep over her ruined nest - her self respect and motherhood by callous society and their so-called moral ^{code} conduct.

- * Irony in the play :- The entire structure of the play is one steeped in irony. What is taking place is supposed to be a mock-trial involving fictional charges of an uncommitted crime against a character being portrayed by Leela Benare. Fiction blurs with reality as Benare ironically finds her character and actions actually being put on trial with the judgement itself being an exercise in irony.
- The Crime and punishment → By the time mock-trial has transformed into a real persecution, the sentence handed down becomes the play's greatest irony.
- Prof. Damle, the father of her illegitimate child, ironically despite, being absent in entire proceedings, manages to escape punishment. The double standards of society freed him who is co-conspirator in the alleged crime that Benare is accused of.
- Description of Mother & Motherhood by Sukhatme & Kashikar is again ironic who only utters the words from mythology & books but really they do not know the meaning of these sacred words.

"Mock-Trial" - Play-within-the Play
Dramatic technique used by Vijay Tendulkar
in the play : Silence! The court is in session.

The 'mock-trial' marks a deft stroke of artistic mastery of Tendulkar. It functions almost like a 'play-within-the-play'. As the real performance is supposed to have been 'Mock Law-court'. It is the mock-trial that causes the terminal 'reversal' in the play. Benare who has earlier been sprightly, ends up being the game ruthlessly hunted and baited by her male-counterparts. This element of 'reversal' gives the play its unique dramatic significance. The 'mock-trial' also helps the playwright expose to his audience the cruelty that is

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latent in the collective psyche of the city-bred male chauvinists of urban India. Benare is horror-struck at the naked display of their innate cruelty towards her. The eagerness and enthusiasm with which the Kashikars, Rokde, Sukhatme, Panksh and Karcik heap evidence after evidence against her - terrified her and eventually she is frozen like a motionless statue on the floor in the end. The title itself is suggestive. Before the 'Mock-trial' Benare is active, in a sense. She makes comments on the behaviour of her fellow characters as well as sings. But Silence descends on her when 'Mock-trial' begins with Kashikar's sudden interrogation statement - Prisoner "Miss Benare, under section 302 of the Indian Penal Code you are accused of the crime of infanticide. Are you guilty or not guilty of the aforementioned crime?" Benare is dumbfounded. As the trial precedes her attempt to protest are callously drowned in Kashikar, the Mock-judge's imposition: "Silence!" In such a helpless, hostile situation Benare has no other choice but to remain silent, as no language can come to her rescue.

Structurally, the songs Tendulkar assigns to Benare are of great dramatic significance, for instance, the song she sings in the opening scene:

Oh! I've got a sweetheart
Who carries all my books,
He plays in my doll house,
And says he likes my looks.
He wants to marry me.
But mummy says, 'I'm too little.
To have such thoughts are these.

Another composition which she recites in the opening scene is more important regarding her tough journey to get a mark in society.

Our feet tread up unknown
And dangerous pathways evermore.

.....
And the wound that's born to bleed
Bleeds on for ever, faithfully
Defeat is destined as the end.

Some experience are meant
To taste, then just to waste and spend.

It is from the above Marathi poem by Mrs. Shirish Pai that Tendulkar has conceived Benare, the central character in *Silence*!

Another Verse-ballad like Verse by Benare is :

The Parrot to the sparrow said,
'Why, oh why are your eyes so red?'
'Oh, my dear friend, what shall I say?
Someone has stolen my nest away.'

Benare sings it to herself towards the end of act I and repeats it again at the end of Act-III. The 'Parrot' in the play is suggestive of Samant and the 'nest' refers to the chastity which she is deprived of by Prof. Damle and 'the Crow' too seems to be none other than the callous and selfish Professor himself.

There is of course a certain element of 'anti-climax' in the Pan-spitting scene at the opening of Act II of *Silence*. The playwright introduces this comic relief to relieve the gloom/sadness of the immediately preceding Sombre atmosphere towards the close of Act-I.

Benare's deep-seated, caring love that she bears towards her pupils can be seen in passages such as the following:

"I cried inside and I made them laugh,

I was cracking up with despair and I taught them hope...."

And in the last monologue she says: "This body is a traitor!

I despise this body—and I love it." It is such paradoxes

then lend Benare's monologue its dramatic richness, sophistication and a certain enigmatic intensity.

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Silence! The Court is in Session

Vijay Tendulkar's plays can be said to fall into two distinct groups, namely Pre-silence plays and Post Silence plays. In the plays that Tendulkar wrote prior to Silence! The focus, is on the sufferings of the middle class man living in an urbanized, industrialized society..... Silence! however, marks a change in Tendulkar's attitude towards the middle-class man. For the first time in his dramatic career he began to look into the Psyche of his subject and focus his attention on the ugliness he detected therein.

The play is based on a short story by Friedrich Dürrenmatt. The short story "Die Panne" written in 1956 is available in English translation titled "Traps".

Silence! The Court is in session is originally written in Marathi — "Shantata! Court Chaluthe".

The Play is translated by Priya Adarkar into English.

The stimulus (idea) to write this play came from a real life incident for the writer where Tendulkar met an amateur group which was on its way to stage a mock-trial in Vile-Parle, a suburb of Bombay.

This play is a caustic satire on the social as well as justice The mental agony suffered by the girl throughout the play is in no way less than a legal punishment.

"The Sonar-Moti Tenement Progressive Association", is a socially committed group whose prime objective is to facilitate awareness around important issues affecting the community or the world. In this play, this group has come to Village to perform a mock-trial of President Johnson for producing atomic weapons. But, the course of action changed and before the said trial — it is Leela Benare, who is charged and put under trial for crime which she has not committed.

⑫ Major Themes :- In the play Silence! The Court is in Session

1. The Power of the Patriarchy :- The play is all about male domination. Benare is put on trial for being an unmarried, single woman in her thirties. It is disguised as a trial about a criminal violation of the sanctity of the heavenly concept of motherhood, but make no mistake. Benare is guilty because she is a single, unmarried pregnant woman. And that makes her dangerous to men who live for the institution of marriage to codify dominance over women. That the man who fathered the illegitimate child growing inside her escapes being put on trial and punishment is merely the cherry topping on the patriarchal cake.
2. The Mockery of Justice system :- Right from the beginning, the judicial system is being mercilessly satirized. The making of the inherent systemic unfairness of the Indian court system continues on unabated as it inexorably moves toward its centerpiece: a judge who takes the witness stand and a single lawyer representing both the prosecution and the defense.
3. Seeming and Being :- To Benare, the mock trial is a personal attack against her morality and independence. To the others, it is merely a game. To Karnik, a minor character, the idea of the trial as a game simply means nothing more than a chance to perform. The entire conceit of the mock trial about a fictional defendant being a facade that covers the truth about what is really going on is an expression of the theme which also covers how the expression of respect for motherhood is really a facade for the truth that it is about protecting male dominance.
4. Women's Role in Society.
5. Middle class Status, Tradition and Propriety.
6. Guilt and Innocence :- The play is centered on a mock-trial,

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which is fictional but ends up prosecuting one of the actors, Benare, for a real "crime" — being an unwed mother. However, although the members of the mock trial's cast claim to be investigating a fabricated crime, they are genuinely concerned with law and order. The point of their mock-trial, which tours the countryside and generally is based on historical cases, is to bring causes of 'social significance' to the attention of the public and to educate an audience in morality. However, while claiming to be on the side of morality over the course of trial, the cast unfairly persecutes Benare, perverting the meaning of guilt and innocence. Their cruelty towards Benare reveals how they have mistaken retribution for subjective crimes for true justice and social good. Benare's co-actors are clearly less concerned with true justice than they are with petty punishment.

The actors in the mock trial claim they have a responsibility for social good. Early on, the men at the center of the play, specifically Pankshu and Karimk — who notably have first and second hand knowledge of Benare's pregnancy — decide to change the trial from one about nuclear weapons to one about infanticide. Kashikar argues the charge of infanticide is "important from the social point of view" and that in choosing it he was considering society's best interests." yet instead of teaching the audience about morality, this play is instead intended to punish Benare — who is impregnated out of wedlock and as such a threat to the men's image of a moral society.

Indeed members of the mock trial are less interested in allocating blame than they are in breaking down Benare specifically, mistaking cruel retribution for genuine justice and confusing their desire to punish an independent woman.

With a desire to actually improve the society they live in. Benare recognizes that Prof. Damle (the father of the child) is just as guilty as she is, remarking early in the play "he's not here today. Won't be coming either." Unfortunately, she is the only one who seems to understand his guilt too. That they do not blame him equally for impregnating Benare underscores how little they care about actual fairness or justice.

This double-standard has been true throughout her life. As a teenager she is seduced by and had a relationship with her maternal uncle. Benare is devastated by the dissolution of this relationship and tries to end her life after her uncle leaves her. Even so, her co-actors remain unsympathetic, arguing that her past is "smeared in sin". Again their perception of guilt and innocence has clearly been warped to reflect decidedly unjust societal norms.

The members of the mock-trial are so concerned with the consequences of alleged misbehaviour that they fail to instill any actual 'social good' through their performance. They only want to punish Benare for her perceived crimes and do not realize that the guilt and shame she already feels are doing the work for them. In a scene, that Savant ^{here} invents a real interaction Benare had with Prof. Damle. Benare carries a bottle of Tik-20 in her bag, a poison that she plans to use to commit suicide if she cannot find another way out of her troubles.

Kashikar notes that he overheard the chairman discussing Benare on the phone saying "it is a sin to be pregnant before marriage." "There is no alternative - this woman must be dismissed." Sukhatme argues "Tit for Tat! As you sow, so shall you reap."

This, in turn, points to a deeply regressive and misguided conception of justice in this world.

Symbolism in the Play :- Silence! The Court is in session

- 1) The Locked door :- As the mock-trial begins to shift from fictional to the real, Benare grows increasingly anxious. She urgently tries to flee but discovers to her horror that the only exit is a door that has been locked from the outside. This door becomes symbolic of Leela's inability to escape the torture of her co-actors, the so-called moralists of the society.
- 2) Miss Leela Benare :- She is a symbol of new modern Indian woman emancipated from the grasp of the past.
- 3) Mrs. Kashikar :- Symbolises traditional woman and a submissive wife to a dominating husband representing the strength of a patriarchy that has identified the roles and place of woman in society. Benare ironically refers to her Mrs. Hand that Rocks the Cradle because she is childless. Childless, but not lacking maternal instincts. This domestic situation makes her a symbol a life without meaning within a patriarchal structure which ascribes importance to women only when attached to motherhood.
- 4) The Sparrow's Nest :- A song is featured in the play that tells a story about a conversation between a sparrow and a parrot. The sparrow is sorrowful because someone has stolen her nest. A bird's nest serves two functions which take on symbolic significance: it is the safe place called home as well as the site where eggs are laid and nurtured into chicks. The song becomes symbolic of the theft of the safety of her privacy which Benare no longer enjoys as well as indicative of the fictional charge of infanticide and punishment of abortion.

- 5) Motherhood :- Motherhood is extolled to the highest heights by the characters in the play to the point that all efforts must be made to keep it "sacred and pure". Benare is found guilty of violating the roots of culture, religion, history and pride in humanity on the basis of an offense which violates the sacredness and purity of motherhood. She becomes a mother out of wedlock. In this sense, motherhood becomes ^{rather} a symbol of turning one thing into propaganda to maintain status quo of another thing.
- 6) Silence! :- The use of the exclamation point in the title is no mere gimmick. The command to remain silent is pervasive throughout, starting with the title. Throughout, the judge cautions Benare to be silent when she interrupts testimony. He wields the same power of Silence his wife when she begins to voice her opinions. The ending of the play has Benare lying lifeless on the floor in silence. The symbolism of all this quieting of the only female characters in the play should be obvious.
- 7) Professor Damle :- Symbolises an evasive lover reflecting double standards of typical middle class man.
- 8) Sparrow and Parrot Story :- The sparrow symbolises vigilance, joy, creativity and wisdom. Sparrows are small in size but extremely protective especially as a clan. Sparrows are constantly busy building nests, foraging for food and protecting their young and they serve as a reminder that busy hands and minds promotes a happy and full life. Parrot is truth telling bird, powerful reflection of self.

Important Questions

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Q1 → What are the important techniques Tendulkar uses in 'Silence! The Court is in session' to portray a young woman?

Ans → Dramatic Irony and Satire.

Q2 → What are the issues Tendulkar explores in the play?

Ans → Conventions and Shameful hypocrisy of the middle class male dominated society.

Q3 → Sketch the character of Miss Leela Benare in the play.

Q4 → Symbolism in the play 'Silence! The Court is in session'.

Q5 → Justify the Title of the Play.

Q6 → Motherhood ^{used} as propaganda in the play to punish Miss Benare. Discuss.

Q7. Miss Leela Benare is avatar of 'New woman' depicted by Vijay Tendulkar to raise voice against injustice. Discuss.

Q8. "Silence! The Court is in session" mirrors the male dominated society and its false pride. Discuss.

Q9. Discuss Significance of 'Mock-Trial' as Play-within-in-the play in "Silence! The Court is in session".

Q10. Themes of the play — Main Theme Guilt and Innocence.

Q11. The Play depicts the power of patriarchy.

Discuss the ^{unequal or} power structure reflected in the play.

Q12. Significance of the ending of the play.

Q13. Significance of Songs & poems incorporated in the play. (Hints → It reflects the secrets of Leela's life based on truth and emotions.)

Q14. → Dramatic Technique used in the play "Silence!
The Court is in Session."

Q15 → "Silence! The Court is in Session" exposes the theme
of Gender discrimination.

or

→ Feminism in the play. of

Q16 → 'Mock-trial' as master stroke dramatic technique by Vijay
Tendulkar in the play "Silence! The Court is in Session."

Master Stroke

Q17 → Compare & Contrast the character of Miss Leela and Mrs.
Kashikar,
[Dear Students] →

→ For Feminism / Character of Leela Benare / unequal power
structure / Gender discrimination] = U have to prepare

Critical Summary where all these things are discussed.
(from Pg - 01 - 08)

→ Irony / Symbolism / Dramatic technique is given separately

→ Moreover Critical Summary is the solution to all the
Problems.

→ Read Carefully and feel free to ask.

Thank you.

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