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Violation Of Women's Identity And Feminist Concerns In Anupama Chandrasekhae's *Free Outgoing* And Annie Zadie's *Name, Place, Animal, Thing*

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Theatre is considered a public space and it is an unwritten rule that women have been excluded from the domains that is counted under public spaces and if we go through the history of Indian English Drama, for the lack of presence of women in that we should not be surprised as it is not different than a public space. Writing dramas in English is not a viable medium commercially as it is mostly used by the urban elites but not the language of common masses. In one hand writing in the language of the colonizers and on the other writing for the stage women writers attended various issues for that. Even till the nineteenth century women could not include them as part of the performers or actors.

In India *Natyashastra* is the most authentic text on Indian dramaturgy. It is called the *Natyaveda* or the fifth Veda. God Brahma, the creator of the world is considered to be the writer of the text. But Brahma's composition was out of reach for any use because of its theatricality and obscurity. So the sage Bharatmuni transformed this text to a simpler version and made it more useful and practical. There are few things behind the success of theatre in independent India. These are production, acting and mainly script. The modern amateur theatre became popular because of the talented dramatists who wrote beautiful scripts but production or standard of acting were mediocre.

In the 1960's experimental theatre movement along the ongoing feminist movement together gave birth to the feminist theatre in India. The point of its argument is that after the *Natyashastra* by Bharata or since Aristotle's poetics dramatic performances or texts were produced followed by the male ideologies. The evolution of feminist theatre subverts not only the theatrical tradition but also shares the predicament of women and underrepresented experiences of them in patriarchal society. Women question and feminist concern have been exposed in Indian Theatre in between 1980 and 1990 in a prominent way. Feminist theatre started to produce ideological content and extensively presented its content through the performance of street theatre at first. Both men and women took part in scripting ideological and angry plays for political protest. Street theatre emerged as an effective medium to build forum where women audience could share their issues. A play directed by Tripurari Sharma on eve teasing was staged in various colleges and performed by women only. These street plays play an important role in strategising women's perspective. At first it thrived in non commercial spaces in cities and towns. Jan Natya Manch lead by Safdar Hasmi was formed in 1979 and they performed a street play called *Aurat* (1979) which is

an instance of Agitprop play that dealt with dowry, bride burning, wife battering and many other women's issues. It was very innovative as it created a new audience for theatre by venturing the path of courage by varied depiction. Women writers and directors who came to limelight were Laxmi Chandra, Usha Ganguly, Neelam Mansingh Chaudhury, Shelia Bhatia, Polie Sengupta, Irpinder Bhatia, Gitanjali Shree, Binidini, Shaloni Mitra, Sushma Deshpande, B Jyashree, Qudsia Zaidi and many more.

Mallika Sarabhai (1954) a performer and activist from Gujrat performed *Shakti: The Power of Women* a solo theatrical work. Even she represented *Sita's Daughters* in a contemporary way. It's a dance drama presented by only a woman and it is a feminist reconstruction of modern Sita who describes Rama as a prince who can't cope with the forest like and needs the support of a woman. By the 90's modern feminist dramatists like Dina Mehta, Manjula Padmanabhan, Polie Sengupta has started to protest against injustice, violence and ignorance against women and upholding values through the writing and theatrical forms to transcend to an ideal state of being. Sue-Ellen Case's book *Feminism and Theatre* asserts,

If feminism 'begins' anywhere, it begins with feelings of exclusion: with the growing awareness that women's social and cultural lives and activities have been overlooked, marginalised and trivialised by male dominated social systems and cultural values. It was this sense of exclusion that for feminist

scholar working in theatre studied back in the 1980s fuelled the desire to see women's theatre and performance included, rather than excluded, from the theatre syllabus. To be included rather than excluded made it necessary as case demonstrated to revisit the traditional history of the stage; to challenge the patriarchal values of the canonical, the classical in order to make a place, a 'space of our own'. (Case, *Feminism and Theatre*, P. 86).

Anupama Chandrasekhar is a Chennai based playwright and born in India. She was a former attendee of the Royal Court International Residency. For most promising playwright she was shortlisted for the award 'Charles Wintour'. For her play *FreeOutgoing* she has been shortlisted for John Whiting award and Susan Blacksmith Prize. She has written wonderful plays that are performed in India and Outside India as well. Some of them are *Acid* performed in Writer's Bloc Festival of New Writing, Prithvi Theatre Mumbai. *Kabaddi-Kabaddi* is staged in Royal Court Theatre and presented in Human Rights Watch International Film Festival 2004. *Whiteout* is represented in Royal Court Small Talk Big Pictures and BBC world service. Her play *Closer Apart* is performed in Chennai and *Anytime Anywhere* is staged in Bangalore. She has won Jane Chambers International Award for Women Playwrights for her excellent work *Acid*.

Chandrasekhar's play *Free Outgoing* is directed by another talented director Indhu Rubasingham and in 2007 it is premiered at Royal Court Theatre London. In 2008 it is revived in the main theatre of Royal Court and for the Edinburgh Film Festival it is performed in the Traverse Theatre in the same year. Her play *Disconnect* is also directed by the director Indhu Rubasingham. It is also translated and performed in Czech and German language and in the Royal Court Theatre It has been premiered. *The Snow Queen* is a play for children and it is an adaptation of the story *Hans Christian Anderson*. The play was written under the commission to London's Unicorn Theatre and directed by Rosamunde Hutt. Her play *When the Cows Visit* is mostly inspired by the play *Ghost* by Ibsen and it depicts the sexual violence on women and impact of patriarchy in Indian Society. This is also directed by Indhu Rubasingham and it's a reaction to gang rape of Delhi in 2012 and other crimes against women in India.

This paper explores how Anupama Chandrasekhar's play *Free Outgoing* showcases violence on women by exploiting her identity as Deepa, a 15 years old girl, daughter of a widowed mother Malini has been photographed on a cell phone having sexual activity with a boy at her school. The pictures are distributed on the internet throughout the country and almost overnight Malini, Deepa and her brother become target of general public and frenzied media. She along with her family become the victim of mob fury and her identity is shattered by the incident. Malini works as an accountant and a part time sales woman for polishing metals and Ramesh is a colleague of her and even a close friend. Deepa has her elder brother Sharan who studies in the same school. Deepa's school principal Nirmala at first reports the incident to her mother Malini and she takes Deepa back to home from school. It is clear from the speech of Nirmala that such an incident is beyond the imagination of the principal and it is also clear Indian schools only talk about the values in life but don't have any syllabus on sex education or life style that can make familiar the children with such ideas and they can address any issue openly or with the advice of guardians. Talking about sex has been a taboo topic at home and schools and the teenagers discuss it only among themselves and behind the back of adults. These things lead to such incidents many times. Even upto the end of the play Malini accepts she has never talked about such things openly with her daughter and even

after the incident she hasn't tried to talk to Deepa regarding the matter face to face. The principal hesitates while she says,

NIRMALA: It's always difficult to talk to parents about such things.
(Chandrasekhar, P.13).

Malini at first doesn't want to understand rather can't believe the situation as she considers Deepa as a good student who has nice academic records and wins various competition. But Nirmala affirms Deepa was in the English room of the school at 7 pm on Tuesday and "There is no mistake, Mrs Haridas. Your daughter is— how shall I put it?— she's been intimate with Jeevan" (Chandrasekhar, P.15). Even The Principal questions on the attitude of the girl as she admits what she has done as according to her she should be ashamed by her act and should be punished for accepting the crime she has committed and talking about it openly.

NIRMALA : I asked Deepa this morning in my office if she had (low tone) sex (Normal tone) with Jeevan. She denied it initially.

MALINI : I told you—

NIRMALA : Then when I probed, she admitted.

MALINI : No, no That's not possible....

NIRMALA : I did not have to resort to coercion, if that's what you're im—

plying. I didn't have to because Deepa was very frank about what she did. No qualms about it all. As if I asked her if she'd had lunch. (Gentler) I know, this arrogance is not like her at all. I presume she was a very sacred child when she owned up (Chandrasekhar, P.17).

In a moment Deepa's identity from a ideal student lowers down to a slut and her mother from a model parent to an instance of shame. Nirmala claims as the other children of the school also know about the incident she should punish Deepa and she has done a proper job by suspending Deepa as this kind of shameful act should be controlled properly by smashing her identity as a student of the school and as a woman as well in society.

NIRMALA : In my times, a girl like that was called a slut. Strangely, the boys who were teasing her, they used the same word. Times haven't changed all that much, have they? You have to tread carefully now. Labels like that tend to stick for life. I suspect you'll need the month to sort it all out. (Chandrasekhar, P.19).

Jeevan is Sharan's friend and they are in the same class. Deepa is accused of being intimate with Jeevan. Jeevan's father Santosh comes to Malini's house and he doesn't even understand the gravity of the situation rather he tries to convince Malini that its about facing the situation strategically. While his son Jeevan has contributed to spread the MMS over the internet his father behaves very casually when Deepa's mother comes to know about the reaching of the film to each and every person of the country.

SANTOSH: Jeevan said he forwarded it only to Arjun. But Arjun. Apparently he's forwarded it to a few boys. Jeevan said, some boys in his class were watching the film. (Pause) There are other boys who have it, Mrs Haridas. But Jeevan forwarded it only to Arjun. (Chandrasekhar, P.25).

Even as a guardian of a boy he only tries to safeguard his son's image as if it is the mistake of others but he hardly cares about the violation of a girl's identity in such a sensitive condition. It is very pathetic and Ironical that these people compare the condition and prevention of the film from spreading to "tracking down customers who don't pay up" (Chandrasekhar, P.25). When Deepa's brother Sharan bursts out in anger and feels sorry for trusting his friend Jeevan and admits it as a mistake to be his friend, Santosh turns out to be furious and behaves as if it is seriously very wrong to react like that. Even he refuses to take any responsibility if Deepa becomes pregnant.

SANTOSH : Mind your tongue, boy! Look. I'm sorry. But your sister, she's no innocent in all this. She didn't say no. You must understand that. (Pause. To MALINI.) My son says, he insisted they had safe sex. There's no chance of pregnancy. But if there's some slip-up, do what you have to. Only don't involve me. (Chandrasekhar, P.27).

In the mean time people from different media and frenzied mob circle around Malini's flat and while Malini enters her home they took pictures of Malini though she covered her face with dupatta. Sharan tries to contact his maternal uncle Balan Shankar who moved to foreign country for his studies and Malini has

no connection with her brother as she had married the man of her choice. Even we see Malini's condition is helpless as has no one from her family to stand up by her in her problematic situation. Only Malini's friend Ramesh is a help to her. He expresses his opinion by saying,

RAMESH : It's shocking. What she did, it's normal. Apparently, these are early indications of nymphomania. Really. It should be nipped in the bud. Yesterday, on TV, a psychologist was saying that Indian teenagers are getting active at a very young age. Apparently, it's to do with their diet. It's because they're switching over from thayir saadam to pizza. (Chandrasekhar, P. 44).

Anupama says in an interview with Edward Hower that, "I am exploring conflicting Indian views about female sexuality" (The Hindu, 20 March, 2011). We can see only girl's family is facing such trouble regarding the media but the boy's family is free from any such restrains. We can feel the discrimination of gender while practicing sexual freedom in Indian society. Even Ramesh couldn't offer any help as Malini asks for a safe corner for them in Ramesh's house. As if for being a parent of such a criminal her family should be excluded from society.

RAMESH : It's inside a colony. I doubt if I can be of any help. It's not so easy. You know that. You are a notorious figure now. I'd offer you my home, but I live in a joint family. It's not just me. I have to ask my anna's permission, and I don't think he'll give it. And my mother, she's very set in her ways. She doesn't appreciate guests. (Chandrasekhar, P.46).

Sharan doesn't welcome Ramesh for watching the video of his sister in his phone but Ramesh refuses to get along with the idea of relishing the video instead he says the video is very recent so he didn't notice it even before. Even he tells Malini that she has raised such children who don't obey their mother. Malini doesn't understand that she is alone in her fights. She thought her neighbour Kokila would request the people of the association on her behalf to give her some time to leave the flat but Kokila confirms "The association has decided that you should leave the flat tomorrow" (Chandrasekhar, P. 52). She asserts she has fought for them to give the time upto 9 pm next day, atleast twenty four hours but harshness is clear in her speech when Malini assures her that the situation will get better outside their colony. People are not ready to help a family in distress but they find the solution in avoiding the family following the rule of noncooperation. In their understanding only showcasing hatred and negating a woman's identity would solve the problem and bring peace and harmony in the society.

KOKILA : How can you say that? We've not had a drop to drink all evening. We've not been able to cook anything today. No rice, no sambar. We've run out of bread and dry food. We can't even go out to buy some more. My husband was not able to go to his office. He's getting his salary cut for taking leave. Keshav was not able to go to school. We've had no post, no courier, no maids to do housework the last three days. None of us can survive another day like this (Chandrasekhar, P. 50).

Michael Billington in his review of the drama rightly observes "what is impressive is how much ground the play covers without ever moving outside the apartment's walls. India's sexual double standards are revealed through the way disgrace falls upon Deepa rather than her boyfriend; even the fact we never see the girl herself is symbolically suggestive." (Michael, Guardian.co.uk). Females are always exploited in the society. In the book *Precarious Life* Judith Butler says, "If violence is done against those who are unreal, then from the perspective of violence, it fails to injure or negate those lives since those lives are already negated. But they have a strange way of remaining animated and so must be negated again (and again). They cannot be mourned because they are always already lost or, rather, never "were" and they must be killed, since they seem to live on stubbornly, in this state of deadness (Butler, P.33). Similar condition seen in the play when Malini accepts that Deepa has done a mistake without knowing the consequences but Kokila reacts like they have no right to exist after the incident.

KOKILA : But this is more than a mistake. The women and their broomsticks... political parties are getting involved now. This afternoon, people paraded her effigy on a donkey. Actually, all of your effigies. Even yours. (To SHARAN.) I saw it all on TV. My manni [sister-in-law] called from Delhi last night and asked why I have allowed disreputable people inside the colony... We can't show our faces outside the colony anymore (Chandrasekhar, P.54).

As the author doesn't present the character Deepa directly to the play, there is a space for assumption why the incident happened and what is responsible for this kind of behaviour. Is it the matter of misuse of values ? Or the effect of social media and technology in the globalised world ? Media has done the aftermath and has tried to give

the issue a new direction by taking an interview of Malini. Modern media has forced a mother to make a caricature of herself and her daughter in front of the country. They have made a plan to make the thing a piece of their enjoyment while watching the TV. Malini apologises to everyone through her speech,

MALINI: I was shocked and agonised by what what my daughter had done out of foolishness and love. What she did was unacceptable and shameful, and regrets her impulsive act. I, on her behalf as well as my own, humbly beg the forgiveness of her school, the residents of Shakti Complex, the people of Chennai, and my fellow-fellow countrymen for causing pain, suffering and disgrace...I have tried to teach my children the importance of Tamil values and of staying within the bounds of the society we live in. I, as her mother take the full responsibility of my failure to ensure that my daughter understood the consequences of transgression. (Chandrasekhar, P. 68).

Even the anchor Usha throws a question to audience that “Who do you think should be held responsible for the MMS incident? A) Parents B) the School C) the society (Chandrasekhar, P.70) and it is even ridiculous that the anchor says “one of you will win a trip for two to Tokyo” for answering the question. But at the end Deepa is introduced as “India’s most watched teenager” and there is a clue to present Deepa in front of the audience. People have watched the film and are entertained by it but the same audience is accusing a girl for her mistake and try to take her life away. So there is a duality in the imagination and action of the people. They can accept her and give her the power of building her own identity or rather they can negate her existence and destroy her identity. So Usha asks “Is she a femme fatale or is she the next icon of feminism” (Chandrasekhar, P.70).

Annie Zaidi is an Indian writer in English born in Allahabad though she is raised in Rajasthan. She writes across a varied body of work and different genres including essays, fiction, reportage, film, drama and graphic storytelling. At first she worked as a journalist but later she quits her job for writing poetry but ended up working for *Fontline*. She has authored *Love Stories # 1 to 14*, *Gulab*, *Known Turf: Bantering with Bandits and Other True Tales*. She is the co author of *The Good Indian Girl* and has edited *Equal Halves* and *Unbound : 2000 Years of Indian Women's Writing*. For *Untitled 1* she has won The Hindu Playwright Award. The script written by Zaidi for the radio play *Jam* has made her the winner of BBC's International playwriting Competition of 2011. Her play *So Many Socks* was staged on Prithvi Theatre in September 2012. The Play *Name, Place, Animal, Thing* written by her has been short listed for the 2009, Hindu Metroplus Playwright Award. Zaidi is also famous for her documentary film ‘In her Worlds: The Journey of Indian Women’, depicts the struggles and lives of women traced in their literature. She has the credit of writing and directing five fictional short films.

Annie Zaidi's *Name, Place, Animal, Thing* portrays how a girl's identity is compromised and it affects her sense of belonging. The story is situated in a typical middle class family and Zaidi lifts the veil sensitively on the sacrifices of the domestic help Nancy and the negligence she gets in return from the Malik family. She has spent all her life working for the family but she got nothing to belong there. Nancy's character is derived from three different women she knows and the family's treatment of the girl depicts her situation in the society. The title of the play *Name, Place, Animal, Thing* is actually a game that Nancy would play in her childhood with Monali and Mrs Malik. It depicts the predicament of women in different stages and classes of patriarchal society. The play starts with a situation where Nancy comes back to Mr. Malik's home after she went away with a boy Kunal who collects garbage for the colony to marry him. So clearly we get a hint of existing a dichotomy between two classes, the rich and the poor. We are exposed to the idea of treating a woman to a thing and violation on women when they tried to dominate Nancy according to their will and treat her as a slave. Mr. Malik's wife Shalu and her neighbour Rehana converse between them,

Shalu : I told her one hundred times, don't, don't, don't do it. I will find you somebody better than him. But she knows better, of course We are her enemies. We are her enemies. We do not wish to see her happy and settled. We just want her to live here, eat leftovers and be our slave!...she actually said all this to me

Rehana : My god! And this high she was when you brought her. Nancy, do you even realize how good this family is? Mr Malik gave you an education! He paid for your books and pencils and copies and uniform...who does that for their servants ? (Zaidi, P.93).

Mrs Malik has problem as Nancy went with a garbage collector and she wished to break her legs for that. After passing the school exam she wishes to do a job in a shop and wear jeans rather than doing a servant's job but as she belongs to a lower class family others think it's her aggression and she shouldn't have such wishes. Rehana, the neighbour of Malik's says, “ That's why this whole problem started. She went around the market spending money. Then she also wanted a different lifestyle...Everybody says

Nancy does not look like a maid (Zaidi, P.96). She wants to do a job in a shop and she thinks she wouldn't get a job if she can't be like the girls of shop in appearance. But her owners would not like her personality to be flourished or her dressing sense to be modern. They want to dominate her in all aspects. "Aunty will not let me wear jeans. And if I go like this, who will give me a job? All the shop girls on Andrews Road wear jeans. They have smart hair, up to here" (Zaidi, P.99). Nancy in her childhood wanted to attend Monali's school but when Mrs. Malik refused the idea Nancy stuffed her mouth with red chillies. She couldn't understand why she was not allowed to go the same school. She used to do all the household works wearing uniform. It is so pathetic for a girl to tolerate all these things and even doesn't have the right to stay at home as her father have sold her to Malik's. Jennifer Griffiths in her book *Trauma and Literature* states "In one of the most important contribution to feminist trauma studies, *Trauma and Recovery : The Aftermath of Violence from Domestic Violence to Political Terror* (1992), Judith Herman traces the history of modern trauma research and its relationship to social justice movements, particularly feminism. The second wave of the 1960s and 1970s brought women's private experience into public space through consciousness raising groups and organizing. (Griffiths, P. 181). The play is actually a story of the struggles and traumatic experience of women. We come to know that Mr. Malik's daughter Monali is already dead. She moved out of the house after marrying a person of her liking. She demanded the forgiveness of her father but he couldn't forgive her. Monali didn't get peace even before dying.

The animal imagery is very prominent in the play and time and again women are compared to animals especially Nancy. Rehana compares Nancy to a buffalo and accuses her to be tougher and different from the women of their society. "Look at Nancy. She has a buffalo's hide". (Zaidi, P.99). Nancy talks to Monali in her mind while she is alone. She discloses the pain she feels while someone associates her with an animal. She knows the class she belongs to and has the idea that her identity doesn't exist as a human being. She remembers the moments while she played the game with Monali and how she addressed her as an animal " Always that question: why not me? I was such a donkey...Do you remember? Name, Place, Animal Thing? But we had to play it your way...And you said I would be a donkey. Then one time you said I was a Nancy, A Nancy Animal" (Zaidi, P. 99). Even she understands what living with an animal means or what it feels like to be an animal when she sleeps with Kunal on the street after their marriage, "Rehana aunty was right. There are dogs out there. Where we slept, there were dogs, Once a dog slept near me. There were such a wind that night. Like storm was coming. That dog curled up, here, near my stomach. I was afraid. But the dog was afraid. So I called him close". (Zaidi, P. 108). The animality of the animal is expressed though men like Kunal who is in search of flesh. Even Nancy is not free from the reach of such animal. Nancy somehow feels the condition of the street dog and that of her is kinda same. "Kunal saw and he kicked the dog. I felt it. I felt the echo of that kick here, against my stomach. The dog began to whine but instead of running away, he pressed even closer to me...Later Kunal told me I would turn into a real bitch soon" (Zaidi, P.108).

While talking about the names, for Nancy it is similar to the person's identity. That's why we have seen Nancy associating and behaving according to her different names. At first her name was Kalua that was given by her family because she was black. For her colour and as per her name she felt inferior to others and as if it is a crime to demand something according to her wish. After coming to Malik family they have changed her name several times. From Kalua she has turned to Puja and from Puja to Nancy. And after marriage her husband has given a new name Samskara. She says, " It sounds like the name of a girl with long straight hair, who visits a lot of temples. Like the girls in TV serials. Kunal said he couldn't marry a girl called Nancy" (Zaidi, P.99). According to her Kunal's name also doesn't fit with his personality and identity. A sweeper's name should not be Kunal. His name sounds like an engineer or a son of film star. Though he has read up to fifth he wants to change her name Nancy. We can see a society only wants the girls to do all the adjustments and mould her according to other's need. As if a girl should not have an identity of her own. That's why her name was changed several times and Kunal "wanted to change my name before wedding" (Zaidi, P.99). As she is a girl of independent thinking she thinks she would get a job and Kunal should change his name to be with her. When Malik family doesn't accept her with a new name she reminds them all that " Rehana aunty also changed her name. She was Guchna before. But her husband named her Rehana" (Zaidi, P.100). She wants to hold her name given by her husband as she gives some importance to her marriage though others neglect that. She wants to identify herself with the new name. Even the cloth seller Kapdu exposes his idea regarding the name Nancy and identifies her with a tribal girl whose parent have sold her to be a slave for not having enough money and she might have a name like "Rampyari or Rajjo or Mahua". And he mocks with his real name too. As his

Name was Rajkumar and for selling cloths he has become Kapdawala to Kapdu Now. He says, “you too could get a name like Sanskara, If I can be Rajkumar” (Zaidi, P.104).

Nancy wants something of her own that’s why she is very particular about names. It means something to her. The name that her husband given her made her felt important and that’s enough for her. “ My husband wanted to give me many things. But He had nothing. No house, no kitchen, no bed. So he gave me a new name” “ Zaidi, P.111). But when Mrs Malik asks if she is ashamed of the name her parents have given her and doesn’t not like what they wanted her to be Nancy replies it is impossible for her to forget her real identity and her name Kalua. She wants to live only with her original name that makes her feel returning to her roots. She tells Mrs. Malik, “you have given me everything I have. But I also should be allowed to keep something that is my own. When I came to this house, I was wearing a frock which you gave. You gave me my first pair of shoes. You cut my hair. My family gave me nothing. But they sent me here with a name. I should keep that at least. (Zaidi, P.112).

Feminism believes in the process of understanding and changing the world to women’s advantage. Simon de Beauvoir in her book *The Second Sex* opines that in the root of feeling inferior to men and the realization of being dominated by men is women’s idea that “the world is masculine on the whole, those who fashioned it, ruled it and still dominate it are men” (Beauviour, *The Second Sex*, P.298). The discrimination between men and women is no longer acceptable to feminists and women in general as Beauviour suggests “ One is not born women but becomes a women” (Beauviour, *The Second Sex*, P.273). In this play Place signifies belongingness. The girl Nancy has worked all her life in the house of Malik’s but she feels she doesn’t belong there. They haven’t really respected her wishes. The difference between rich and poor and of not being of the same status is always there. She is made to feel time and again she doesn’t have the right to have equal rights. Not only feeling as women she doesn’t even feel as a human being in that house. Mr. Malik didn’t allow her to live with Kunal in that house. Even Monali wasn’t allowed after her marriage in that house for marrying in his own will. Kunal says, “I think she married me only because she wanted to leave. She thought she could sleep on the footpath, if only she could leave. A man who can watch his daughter kill herself and his heart does not melt, what can one expect? She said, after Mona di died, she felt like she could not breathe in this house” (Zaidi, P.133). Nancy understands after marrying Kunal that she doesn’t even belong to a slum. She can’t sleep under the stars in open air. For seventeen nights she couldn’t sleep properly. She only slept on a moonless night. While talking to Monali she tells in her mind “ remember that time we were playing Name, Place...You said, Nancy would be a slum. I had never seen a slum?” (Zaidi, P.107). She even fights with Kunal while Nancy refuses to sleep under sky and demanded a roof “ I said at least make me a plastic roof” (Zaidi, P.107).

When Nancy’s father Batua comes to Malik’s house to search for her daughter as she has written a letter to him, Mr.Malik answers he has thrown her daughter out of this house as he has seen her with a man Kapdu in the house. But she doesn’t even stay with Kapdu. She goes to a different path. Mr. Malik tells Batua, “I cannot even bring myself to take her name. We don’t take her name in this house” (Zaidi, P.128). It is clear from Mr. Malik’s attitude that she doesn’t have a space of her own in this house. Wandering all the places has come to know that she doesn’t belong anywhere except her home, her village. Even her father wants to take her back to her own house, to her roots. Her wish of calling Mrs. Malik mummy goes in vain. When mona called her mummy, Nancy also wanted the same but the society simply doesn’t allow it. Gayatri Charkravorty Spivak in her book *Can the Subaltern speak?* Says “What must the elite do to watch out for the continuing construction of the subaltern? The question of ‘woman’ seems most problematic in this context. Clearly if you are poor, black and female you get it in three ways, if however, this formulation is moved from the first-world context into the postcolonial (which is not identical with the third world) context, the description ‘black’ or ‘of color’ loses persuasive significance... The cautions I have just expressed are valid only if we are speaking of the subaltern woman’s consciousness– or more acceptably subject” (Spivak, P.91).

So while society wants to smash her identity as a woman and as a human being she justifies the roots of her name Kalua and her lower status. “ We were poor. But not so poor that they could not afford to give me a name better than Kalua. Something like Puja. Or even Mahua. When other people’s babies are born dark, they get names like Nisha. Madhu. Or Krishna. Maybe my father thought, why burden the girl with hope? Let her be free of all hope, all illusion” (Zaidi, P.126). Thus Annie Zaidi’s play *Name Place , Animal, Thing* provides a theatrical space to think about women’s struggle of life and bringing up her own identity to the surface though they are identified by the patriarchal society with different names, places, animals and things.

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