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VOICING THE WAILS OF THE CAMOUFLAGED COMMUNITY WITHIN THE REVEALED
SECTION THROUGH THE PLAYS OF MAHESH DATTANI

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ABSTRACT

Sexuality is always considered a very sensitive topic of discussion as it has so many denotations and connotations within itself. Many people disregard the fact that apart from the mainstream sexual affiliations, there are people who belong to the LGBT community. This self-made ignorance has opened up the concerns of the marginalised community for being 'different' from the mainstream section. However, in most cases the cries of this community are hushed up by the rulers and power centres as they fear that their cries might possess the power to trample the power status that they possess. As literary pieces mirror the life and plight of the people, the same is often used as a tool to fight against the injustice committed against the marginalised sections of the society. Mahesh Dattani, the renowned dramatist in the Indian English genre, is one such person who raised his voice against the exercise of excessive power over the marginalised sections of the community, especially against the third-gender community or the hijras.

Keywords: Sexuality, sex-roles, third-gender, hegemonic relations, homosexuality, abnormality

Introduction

Sexuality, claimed to be a topic of concern of literature, has been dealt with distinctively by different writers and critics. "Components of Sexual Identity", mentions that sexuality can be identified in four spheres, namely biological sex, gender identity, social sex roles, and sexual orientation.

social sex roles include the individual's femininity and masculinity. Sexual orientation includes the individual's physical and affectional sexual preference for relationships with members of the same and/or opposite biological sex (41).

A clear understanding of these four spheres is needed to understand how the majority of the society vandalizes the minority, the third gender, and homosexuals. Many-a-times we neglect the cries of this camouflaged community who lives among the revealed section within the society. However, their cries are portrayed clearly in the plays of Mahesh Dattani.

Biological sex, the first among the four spheres as presented by Shively and De Cecco, can be defined based on the four components of the sex of a person, including chromosomes, hormones, genitals, and gonads. Gender identity, on the other hand, is a subjective choice, and the individuals have the right to decide in which category they belong. Social sex roles are determined based on the behaviors and attitudinal patterns manifested by the individuals, and sexual orientation is defined based on their attraction towards the people belonging to the same sex or the opposite. Even though all these four phases have different definitions, it is interesting to find that they have many things in common. Hence, taking all these four spheres of sexuality into account, two major branches of studies have emerged in literary theory: masculinist and feministic.

Masculinist and feministic are the two distinct yet major concepts that are associated with sexual orientation and social sex roles. When masculinity is defined as the attributes bestowed upon men, it is often misread as posing physical, sexual, and mental power over women. Likewise, feministic is also often mistaken. When it stands for the attributes of women, many people tend to read it in the light of feminism- a protest against men for attaining equality rather than being always subjugated. It is these misconceptions that often provide seeds for newer literary production. However, in the Indian concept, the terms masculinity and feministic acquire a new meaning and vision. The attributes deemed on men became the power men used to oppress "the other" section of society, and feministic became the qualities that women should possess always to be suppressed by the masculine community. It is disturbing to find that "the other" that men often oppress include women and deviants. The term deviant means a divergence from a set standard or set rule. This term is often applied while discussing about sexual and social attitudes and behaviors. Hence, we have gay, lesbian, third-gender, mentally handicapped, and a wide variety of other sub-categories of people in this group. However, it is often attributed to people who show a divergence concerning their sexuality and sexual preferences.

Discussion

When discussing sexuality and sexual preferences, we often neglect the third section of the community that comprises homosexuals and third-gender communities. Many writers have written about the plight faced by people who belong to this category. One among them who has been very faithful in portraying the life and characteristics of people belonging to this category is Mahesh Dattani, the renowned Indian playwright who was awarded the Sahitya Academy Award for the authentic portrayal of Indian society. His significant plays that deal with the deviant community include *Seven Steps Around the Fire*, *On a Muggy Night in Mumbai*, *Do the Needful*, and *Bravely Fought the Queen*. A close analysis of these plays indicates that the issues faced by the deviant section of society forms the crux of these plays.

Seven Steps Around the Fire: A Cross-Sectional Analysis of the Society

Seven Steps Around the Fire is a play that confirms the traditional belief that normal marriage between a member of the hijra community and a male partner is not acceptable in society. A. Mahara Devi, in her article titled "Societal Bigotry in Mahesh Dattani's 'Seven Steps Around the Fire'", has commented

In India, hijras do not have any respectable place. They always face discrimination, and that discrimination always translates into violence. They are affected mentally, psychologically, and physically. Generally, hijras are accepted for two occasions. One is for childbirth, and another one is for a wedding. They used to dance and sing to bless the newborn baby and the new couples (325-26).

Dattani has depicted the ironic situation experienced by the hijra community in India. They are denied the chance to engage in family life and are also denied being a mother. However, even amidst the societal ban on these two aspects of life, their presence is well needed during weddings and childbirth. Dattani, who has studied the lives of people who belong to the third-gender community, has rendered the unfairness thrust upon them. A closer analysis shows us that the power factor of the community, men and women, denies the rights of the hijra community. Sibsankar Mal, through his article "The Hijras of India: A Marginal Community with Paradox Sexual Identity", says,

Indian Hijra or a transgender person, which is known as the Third Gender globally, is considered physically and psychologically ambivalent, and because of ambivalence, people consider them freaks (hiding their sexual identity). They are physically, verbally, and sexually abused. Hijras have been stigmatized and marginalized to a large extent. Thus, from ancient India to the present day, Indian society made a distinction between Hijra and predefined gender category (79).

This tragic condition of hijras becomes more pathetic once they enter the Indian sub-continent. India has always treated them with scornful looks and tones. In Dattani's play, he has given a history of hijras, which is provided through the character Uma.

UMA: (Voice-over). Case 7. A brief note on the popular myths on the origins of the hijras will be in order before looking at the class-gender-based power implications. The term hijra, of course, is of Urdu origin, a combination of Hindi, Persian, and Arabic, literally meaning 'neither male nor female'. Another legend traces their ancestry to the Ramayana. The legend has it that god Rama was going to cross the river and go into exile in the forest. All the people of the city wanted to follow him. He said, 'Men and women, turn back'. Some of his male followers did not know what to do. They could not disobey him. So they sacrificed their masculinity to become neither men nor women and followed him to the forest (CP., p.10).

The Indian epic has given a wonderful description of the history of hijras; however, the same community is being tortured by the people belonging to the 'predefined gender category'.

In *Seven Steps Around the Fire*, we find Anarkali, a hijra, who has been put in jail for the mysterious death of Kamla, another hijra. Anarkali knows the truth behind the death of Kamla; however, as she belongs to the minor section of the society or the downtrodden community, she keeps quiet to save herself from being killed. When asked by Uma about the death of Kamla, Anarkali comments, "they will kill me also if I tell the truth. If I don't tell the truth, I will die in jail" (CP II 244). She was sure that the truth she knew would be a source for her death. Even Uma's continuous questioning did not help, as Anarkali was also doubtful about Uma's intention.

Amara Das Wilhelm, in his book *Tritiya Prakriti: People of the Third Sex: Understanding Homosexuality, Transgender Identity, and Intersex Conditions through Hinduism*, states,

throughout Vedic literature, the sex or gender of the human being is clearly divided into three separate categories according to prakriti or nature. These are: pums-prakriti or male, stri-prakriti or female, and tritiya-prakriti or the third sex. These three genders are not determined by physical characteristics alone but rather by an assessment of the entire being that includes the gross (physical) body, the subtle (psychological) body, and a unique consideration based upon social interaction (procreative status) (3).

The title of the play is also very ironic. The seven steps around the fire, which is often identified as 'Saptapadi' or 'Saat-phere', is a ritual that is associated with Hindu marriages. This ritual is a major rite often undertaken after trying the 'mangal sutra around the woman. The play focuses on the murder of Kamla, a transgender person who got married to Subbu, the son of a minister. Through the title, Dattani has been talking about how the powerful section of the society had been looting the third gender for their needs, even by denying them the right to get married. Kamla might have taken the seven steps around the fire along with Subbu before the former got burnt to death. Human society does not appreciate the idea of a hijra entering into a wedding lock. Hence, Dattani has used this title to laugh at the so-called 'normal' section of society. Miruna George, in her essay, "Marginality in Mahesh Dattani's Seven Steps Around the Fire and On a Muggy Night in Mumbai", has written,

by using the hegemonic power wielded by religion and socio-cultural discourses, phobia towards the transgenders and the sexual minorities have led to the criminalization of the subaltern who dares to challenge the ostracization. Dattani's plays raise questions with regard to the "normalization" of identity categories which are otherwise regarded as deviant (95).

Society always looks for 'normalization' and 'normal' people as they are not ready to accept the deviants. Hence, automatically the power is passed on to the normal community of the section. In her essay "Foucault on

Power: A Theory for women?" Nancy Hartsock has stated that the concept of power has always been vested with men and masculinity. She has remarked,

If we begin with a general question about the association of power and gender, the answer would seem to be self-evident: Power is associated firmly with the male and masculinity. Commentators on power have frequently remarked on its connection with virility and masculinity (157).

Nancy Hartsock clearly stated that manliness is a quality that is expected from a person holding power. Hence, the idea of the hijra community lacking this power is quite evident from the above statement. Even though men and people belonging to the third gender have similar anatomical features, the lack of manliness differs them. Hence, it is often termed a socially constructed class, where the sexual orientation of the individual and the social sex role they undertake are given importance compared to the bodily features or, to be precise, the gender.

A Study on the Plight of the Homosexual Community

Do the Needful, *On a Muggy Night in Mumbai*, and *Bravely Fought the Queen* can be read in a single line as it encompasses the issues faced by homosexuals and the issues faced by other people due to homosexuals. *Do the Needful* talks about the negotiations that are happening for conducting the arranged marriage between Alpesh Patel and Lata Gowda amidst their cultural differences. An in-depth reading of the play unveils the reason for this match and why the parents of both parties were desperate to conduct this match. It is evident from the play that both Alpesh and Lata are deviants as far as their communities are concerned. Alpesh is a homosexual who has sexual attraction towards the male. The introductory dialogue provided by Alpesh clearly shows how infatuated he is towards Trilok.

ALPESH: (On the mobile phone). Slim Gym?... Alpesh here. Alpesh Patel... Fine, thank you. And yourself?... I was away... Bangalore. Look, I am wondering whether I could come in for a massage now... Oh, good. Is Trilok free?... Oh. Then I guess I will take whoever is free. It shouldn't really make a difference... Er, when will Trilok be free? He knows exactly where my tight spots are... That's not too bad. I am caught up in a traffic jam anyway. And I might work out a bit till he is free...

Even though at first Alpesh mentions that anyone is fine with him, he changes his statement and asks again when Trilok will be free. His love towards Trilok is indirectly represented through this dialogue as the writer wishes to hint his audience about the sexual orientation of his hero. Soon after introducing Alpesh, the writer introduces his heroine Lata and gives an idea about her love interest.

LATA: (on the phone). Is Salim there?... I want to speak to Salim, the one in the flat next to yours... Oh... No, its okay, I will call again... I am a friend of his from Bangalore... Okay, could you please tell him that Lata is in town... No, I can't give you my number, but I will call again in five. Could you please let him know?... Thank you. (Hang up). (Thought) It is happening, Salim. I do hope you will accept the situation. Will you? I couldn't care less whether you do or don't, but I will still ask you that when we meet. You would want to make love first, of course. Which is just... fine... (Pause) What a journey!

The initial inquiry about Salim might not create any doubt; however, Lata's comment that Salim wanted to make love and all hints that Lata has a sexual relation and love interest with Salim. Towards the end of the play, we find Lata understanding the sexual orientation of Alpesh, and they are entering into a contract to have a married life together while enjoying an extramarital relationship with Trilok (Alpesh) and Salim (Lata).

LATA: My Salim lives in Bombay.

ALPESH: Oh, great! So you are going to run away! Thank you. Mali and I will help you get on a bus...

LATA: Why should I run away? Mali has made me see sense.

ALPESH: You believe what he said? What did he say anyway?

LATA: What was that Hindi expression you'd used? Something about your silence and mine as well...

(Pause)

ALPESH: (weekly). No.

LATA: Think about it... If we do the needful...

(Pause)

ALPESH: No. I mean, no, I can't marry you.

LATA: Are you going to say no to your parents then?

ALPESH: No. (Pause) Will you bring Mali as your dowry?

Lata and Alpesh have decided to enter into the marital relationship for their convenience. Hence, the cries of the victim are absent in this play. Even though Alpesh is part of a heard community, his unheard plights are not sounded. Hence, both Lata and Alpesh have decided to enter into a marriage of convenience.

On a Muggy Night in Mumbai openly portrays themes of gay relations, including trust and betrayal that are often associated with such relations. As Miruna George has mentioned,

feelings of hurt, anger, helplessness, and fear of victimization drive them [the characters of the play] to either hide their sexuality or be hypocrites practicing closet homosexuality. Their interactions reveal their anxieties about their predicament once their sexuality is exposed to the public. The invisible pressure felt by them coming from all spheres of life such as their own family, friends, their workplace, religious affiliations, social arena, the media, and their neighbors to hide their identity in order to lead a peaceful life that they are entitled to, makes the play a social document about their anguish-ridden lives full of doubts and anxiety (98-99).

A closer look at the play reveals that the life partner of Bunny and Kiran are equally in a tragic phase, being the life partners of homosexuals. In fact, as John McRae has discussed in the introduction to the play, "it is a play about how society creates patterns of behavior and how easy it is for individuals to fall victim to the expectations society creates" (CP., p. 45). The societal expectations thrust on the members of the society acts as the trigger for the victimization process. Bunny was afraid of revealing his sexual orientation as he considered the revelation an agent that might shatter the image he created in the film industry. He never wanted to be sidetracked and wanted to portray himself as the epitome of manliness. This led him to get married to a woman so that the staring eyes of society would never be upon him. Likewise, Ed wanted to be treated as a normal human, and hence he is trying to get married to Kiran, who was the sister of his ex-lover Kamlesh. The cries visible in this play are triggered mainly by societal expectations, and the individuals become prey to those expectations set by their respective societies. Sangeetha Das says,

On a Muggy Night in Mumbai is a tragicomedy which deals with homosexuals. In the play, Sharad and Deepali, though comfortable with each other, have different ways of being gay. More stress is laid on the character of Kamlesh and Prakash, who is also Ed, and romances with Kamlesh's sister Kiran. Initially, Kamlesh and Prakash were ardent lovers when Prakash suddenly turncoats and changes into Ed, wearing the garb of a handsome guy, head over heels in love with Kiran, who happens to be Kamlesh's sister... The irony of the whole story is that the poor girl did not know that the man to whom she was going to get married was a homosexual and an ex-lover of her brother. The revelation, in the end, comes as a shock to her. The whole story throws light on the growing homosexuality and its non-acceptance by the Indian society (112-113)

Kamlesh, who is aware of Ed's sexual orientation, hides the reality from Kiran. We find Sharad and Kamlesh entering into a heated argument over revealing the true identity of Ed.

DEEPALI: She ought to know!

SHARAD: You are doing this more for yourself, aren't you?

KAMLESH: You don't know what this marriage means to Kiran. Come back in, please.

SHARAD: You are selfish. You want to rid yourself of his memories, but you are ruining her life! Damn you, you selfish pig (CP., p. 83)

Through the dialogues between the friends, we realize that Kiran had a tragic married life and is planning to remarry Ed. However, in the end, when she realizes everything, she bursts at Ed.

KIRAN: (looks at Ed). What did you want from me? What did you want from me? What did you want from me so badly that you couldn't care how much you hurt me for it? (Goes to Ed.) What do you love about me?

ED: Sweetheart, that is such a... Pardon me, but you are behaving like a typical woman again.

KIRAN: Isn't that what you want?

ED: No! Now let's get out of here!

KIRAN: That's why you want to marry me. And that's what I tried to be all the time. Look what it gave me... Do you know? When my husband beat me up, I truly believed and felt that he loved me. I felt he loved me enough to want to hurt me. Kamlesh helped me get out of that. But I continue being the same... woman. I wanted to be feel loved by a man. In whichever way, he wanted to love me. And I meet you. And you did show love. And you continue being the same... man... Typical, you said. You are right. If there are any stereotypes around here, they are you and me. Because don't know any better, do we? We just don't know what else to be! (CP., p. 107)

Kiran realizes that Ed was trying to marry her for the sake of his convenience. Hence she adds,

KIRAN: Before you leave, Ed. I think you ought to know... The photograph—it was found by the watchman. The photograph fell into the compound of the bridegroom's house. The children found it first... One of them showed it to their father. Their father showed it to other men... and women. They were talking about it. Tomorrow they will complain to the secretary.

ED: It-its not my flat. I don't know anyone in this building.

KIRAN: Ah. But they know you. Just think. Somewhere, sometime, you will meet someone at a party who might say- 'You look familiar'. And every time you hear that, your heart will beat a little faster, your feet will grow cold. Has this person seen that picture? Does this person know who I really am? Does he see a side of me I don't want him to see?

Kiran's threatening words might have created a terrorizing effect in Ed. Kiran reveals the aftereffects of being recognized as a homosexual in the heterosexual community. This terror is always present in the minds of homosexuals, who always prefer to be marginalized and lead a life of secrecy, rather than opening up their identities to the public and becoming a laughing stock in front of them.

Marmor J. in his article, "Epilogue: Homosexuality and the issues of mental illness" comments,

The basic issue... is not whether some or many homosexuals can be found to be neurotically disturbed. In a society like ours where homosexuals are uniformly treated with disparagement or contempt—to say nothing about outright hostility—it would be surprising indeed if substantial number of them did not suffer from an impaired self-image and some degree of unhappiness with their stigmatized status. ... It is manifestly unwarranted and inaccurate, however, to attribute such neuroticism, when it exists, to intrinsic aspects of homosexuality itself (p. 400).

This "unhappiness" and "stigmatized status" is seen in the character of Nitin, who is one of the two brothers mentioned in the play *Bravely Fought the Queen*. Being the elder son of BAA and being aware of Nitin's sexual orientation, Jiten, always bosses him. On the other hand, Jiten, being *proud* of his sexual capability is presented as a womaniser in the play. Hence, in the description of the setting of their office, Dattani has added, "two large desks with executive chairs. A comfortable couch next to Jiten's desk" (CP., 264). This bossy attitude

of Jiten can be interpreted as the inefficiency he finds in Nitin, when compared to him. To an extent, we can say that Jiten finds Nitin as abnormal, when compared to the normal section of the society.

Foucault in his famous collection of lecture series, titled *Abnormal*, has given a detailed analysis of the categories of people, who could be kept under the broad spectrum of abnormal. He uses the term monster to refer to the fact that these sections of people are always seen as being monstrous. Foucault claims that a person who is both man and woman are monsters. However, he has accidentally avoided homosexuals in this group, as many homosexuals live a secret life beneath the veil of marital relation. In this play, we find that, even amidst being a homosexual, Nitin has married Alka, who is the sister of his lover, Praful. We come to know about this relation towards the end of the play when Nitin confesses to his sleeping wife. He says,

NITIN: He tricked you too, didn't he? How can you still love your brother after what he did to you...? That's right. Don't answer. Just sleep. (*Laughs.*) You always were a heavy sleeper. Thank God. Those times when I used to spend the night at your place, I used to sleep on his cot. Ans he would sleep on a mattress on the floor, beside me... When all the lights were out, I would lie on the cot. Waiting. For at least an hour... I would get up and quietly walk to your room... Yours, your sister's and your mother's. To make sure... That's right. Don't wake up. Just sleep. And I would go back to Praful's room... and kneel... At times he would wake up immediately. At other times I would lean forward to look at him. Closely enough for my breath to fall gently on his face. And he responded. Oh! But how ashamed he made me feel after! He made me cry each time! That was a game he played. And I—I was caught in it... He told me to get married... How could I? And to whom?... He told me that you knew. That he had told you... about me. And that it didn't matter to you. You only wanted the security of a marriage. He... he told me everything would work out fine... But you didn't know! He tricked you! I—I am sorry. It wasn't my fault. (*Moves to her and slowly covers her face with the blanket.*) But now, you will have to sleep. You mustn't wake up, while I... while I... I mustn't keep him waiting... (*He moves towards the kitchen.*) The office is not a good idea... too many people passing by... but here—the outhouse. Perfect. Yes. Don't wake up. Stay drunk. You mustn't watch... those powerful arms... (*Exits to the kitchen.*) (CP., pp. 314-15)

Nitin is not sad about his sexual orientation, instead he is sad for putting Alka in such a situation. He was unaware of the fact that Alka was ignorant about his sexual orientation. He believed Praful and acted according to the rules set aside by Praful.

Conclusion

Now the question that remains is who belongs to the unheard community. In the case of Kamla and Anarkali, they are deemed to be the unheard community. However, amidst them, we have one more person, whose cries were hushed by the Minister. It is none other than the minister's son Subbu, who loved Kamla and married her against his father's wishes. Coming to *On a Muggy Night in Mumbai*, the real victim is not Ed/Praful or Kamlesh. It is Kiran and Bunny's wife, who is leading an unhappy sexual relationship with her husband. Again, their cries are hushed by the "normal" section of the community that believe marriage is the ultimate goal of every woman. In *Do the Needful*, the community is being mocked by the writer, who claims that the set rules regarding marriage needs to be re-looked based on the sexual orientation. At last, coming to *Bravely Fought the Queen*, the cry of Alka is hushed by Praful and Nitin. Even though Dolly and Baa is also presented as victims in the play, it is Alka who suffers the worst. She is denied a normal family life as she was forced to marry a homosexual. More than finding the victim, the concern should be how to lift the victim to a higher position. However, our society has learned to enjoy torturing the victims rather than giving a helping hand to them.

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Short Biography

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