

**Generation and Gender Discrimination in Easterine Kire's *A Terrible Matriarchy* and Mahesh
Dattani's *Dance Like a Man***

By

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(21PEN022)

A Thesis Submitted to

Avinashilingam Institute for Home Science and Higher Education for Women

Coimbatore-641043

in Partial fulfillment of the Requirements for the

Master's Degree in English

May 2023

DECLARATION

DECLARATION

I do hereby declare that the dissertation entitled **Generation and Gender Discrimination in Easterine Kire's *A Terrible Matriarchy* and Mahesh Dattani's *Dance Like a Man*** submitted to Avinashilingam Institute for Home Science and Higher Education for Women (SF), Coimbatore, in partial fulfillment of the requirements for the award of the degree of **Master of Arts (M.A.)**, is carried out by me **KEERTHANA B** during the period from **January 2023 – May 2023** under the guidance of **C. KAVITHA M.A., M.Phil.**, Assistant Professor, Department of English, Avinashilingam Institute for Home Science and Higher Education for Women (SF), Coimbatore, and has not formed the basis for the award of any Degree, Diploma, Associateship, Fellowship or similar Titles in this University or any other University or other similar Institutions of Higher Learning.

Signature of the Candidate

CERTIFICATE

CERTIFICATE

This is to certify that the dissertation entitled **Generation and Gender Discrimination in Easterine Kire's *A Terrible Matriarchy* and Mahesh Dattani's *Dance Like a Man*** submitted to in partial fulfillment of the requirements for the award of the degree of **Master of Arts (M.A.)** is carried out by **KEERTHANA B** during the period from **JANUARY 2023 – MAY 2023** in Avinashilingam Institute for Home Science and Higher Education for Women (SF), Coimbatore under my guidance of **C.KAVITHA M.A., M.Phil.**, Assistant Professor, Department of English, Avinashilingam Institute for Home Science and Higher Education for Women (SF), Coimbatore and has not formed the basis for the award of any Degree, Diploma, Associateship, and Fellowship, or similar Titles in this University or any other University or other similar Institutions of Higher Learning.

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ACKNOWLEDGEMENT

ACKNOWLEDGEMENT

The researcher thanks the Lord Almighty for the abundant blessings showered on her during the study period.

The researcher expresses her gratitude to Prof. S.P. Thyagarajan, revered Chancellor, of Avinashilingam Institute for Home Science and Higher Education for Women, for all the good wishes towards the successful completion of the study.

The researcher expresses her gratitude to Dr. V. Bharathi Harishankar, revered Vice-Chancellor, of Avinashilingam Institute for Home and Higher Education for women, for all her good wishes towards the successful completion of the study.

The researcher would like to thank Dr. S. Kowsalya, Registrar, Avinashilingam Institute for Home Science and Higher Education for Women, for extending full support for the successful completion of the study.

The researcher would like to express her gratitude to Dr. K.T. Geetha, Dean, Faculty of Humanities, Avinashilingam Institute for Home Science and Higher Education for Women, for her encouragement throughout the study.

The researcher would like to express her gratitude to Dr. S. Raja, Director, Avinashilingam Institute for Home Science and Higher Education for Women (SF), Coimbatore, for his constant support for the completion of the study.

The researcher would like to express her gratitude to Dr. S. Devashanthi, Assistant Professor and Head in-charge, Department of English, Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore, for her help in the conduct of the study.

The researcher feels highly elated in expressing her glowing sense of gratitude to her guide C. Kavitha M.A., M.Phil., Assistant Professor, Department of English, Avinashilingam Institute for Home Science and Higher Education for Women, for her meticulous guidance, deep concern, constructive suggestions, continued motivation, and sincere help and for her constant support to complete the study.

The researcher takes this opportunity to extend her thanks to all the staff members of the Department of English for their support.

TABLE OF CONTENTS

TABLE OF CONTENTS

S.NO	TITLE	PAGE NO
I	ABSTRACT	I
II	INTRODUCTION	1
III	JUXTAPOSING MATRILINEAL AND PATRILINEAL SOVEREIGNTY IN THE NOVEL A <i>TERRIBLE MATRIARCHY</i>	28
IV	GENDER INEQUITY PROMOTED BY ETHIC IN <i>DANCE LIKE A MAN</i>	59
V	CONCLUSION	86
VI	WORK CITED	94

ABSTRACT

Gender discrimination against women within the matriarchy and patriarchy and men within the same circumstances plays a pivotal role in the protagonist's life in the selected works Easterine Kire's novel *A Terrible Matriarchy* and Mahesh Dattani's *Dance Like a Man*. The paper presents the study of gender roles in patriarchal and matriarchal institutions like dance, family, kinship. This status of gender inequality still continues to be neglected in various aspects. People are overloaded by such kinship system, discriminatory laws and social norms. Men and women suffer alike the alienations and contradictions of patriarchal and matriarchal conventions that impose fixed normative patterns. Gender inequality as a whole i.e. very complex and decentralized, prevails in every field of education, mistreatment in the form of employment opportunities, health, cultural issues etc. despite the differences attempts should be made to bring awareness of the overall status of both genders.

NOTES

In the text, abbreviation is used for the name of the primary texts in the parenthetical references which are follows:

- *A Terrible Matriarchy* ATM
- *Dance Like a Man* DLAM

Chapter I

Introduction

CHAPTER I

INTRODUCTION

“Literature adds to reality, it does not simply describe it. It enriches the necessary competencies that daily requires and provides; and in this respect, it irrigates the deserts that our lives have already become.”

— C.S. Lewis

The corpus of literature encompasses a vast array of written works, intended primarily for artistic expression, namely those belonging to the categories of prose fiction, drama, and poetry. This phenomenon has the capacity to be categorized based on multiple classification systems, such as linguistic characterization, nationalistic lineage, chronological epoch, form, and content. Scholarly scholarship suggests that literature is a fundamental mechanism for the documentation, conservation, and dissemination of knowledge. Academic language version: The phenomenon of literature derives its essence from the intricacies and challenges of human existence, invariably engaging with reality and mutually influencing its various facets. Literature, therefore, thrives on continuous correspondence with the dynamic dynamism of life, drawing nourishment from its innumerable aspects. The expression of written words is a distinctive form of art that sets it apart from all other artistic forms. It can be argued that literature transcends mere observation and perception.

The evolution of Indian literature in the English language can be attributed to the historical interaction between two distinct cultural entities, namely the Indian and the Western, spanning a period of approximately one hundred and ninety years. The primary genesis of these writings emanated from individuals who had first-hand experience with the effects of foreign culture, particularly in eras characterized by the rule of diverse foreign leaders. Prior to the establishment of British imperialism, the nation employed a feudalistic economic system, in which individuals adhered to a hierarchical caste system based on their respective religious beliefs. Additionally, the society was characterized by a pronounced cultural and racial intolerance, thereby emphasizing its insular nature.

The advent of the printing press in India in the late 17th century, there was an initial focus on disseminating governmental decrees, followed by the publication of newspapers. The individual commonly referred to as Sake Dean Mahomet, being the first of his kind, authored a written work of literature under the title "Travels of Dean Mahomet," which takes on characteristics of both factual non-fiction and a traditional travelogue. The publication was circulated throughout the city of London. The genesis of Indian Literature can be attributed to the literary contributions of distinguished personalities such as Henry Louis Vivian Derozio and Michael Madhusudan Dutt, who were later succeeded by heralded writers like Rabindranath Tagore, Sri Aurobindo. The aforementioned writers have played a pivotal role in shaping the literary landscape of India. In the 1930s, Narayan and Raja Rao played a pivotal role in fostering the growth and dissemination of Indian English fiction. In certain instances, it is linked to the literature produced by individuals of Indian descent living outside of their country of origin, who subsequently create literary works in the English language. These new

generation of Indian authors, who wrote almost exclusively in English, beginning in 1935 with R.K. Narayan's Novel "Swami and Friends" and Mulk Raj Anand's "Untouchable" and Raja Rao's "Kanthapura" followed in 1938. Narayan's, Anand's, and Rao's writings were different from the Indian authors before them were that their stories were about the contemporary man and life. It made them more popular and unique in their writing style.

Prior to the arrival of American Missionaries, the Naga people lacked literacy, engaged in headhunting practices, and resided in discrete village-states, generally in seclusion from one another. The transmission of history and culture occurred through oral tradition, whereby knowledge and customs were orally transferred from one generation to the next. During the aforementioned era, a notable and prosperous culture of spoken word existed, however, the conception of written literature or printed texts had not yet come to fruition. Unfortunately, there is no text provided to be rewritten in an academic way of writing. Please provide more information for me to assist you effectively. Clarke, an American individual of Dutch descent who was a missionary. Possessing a journalistic background, the individual in question arrived in the region of Assam in the year 1869 and was subsequently stationed at the Sibsagar Mission. Initially, the individual undertook the task of translating a hymnal and publishing the Lord's Prayer. In 1884, Molunyimsen village witnessed the establishment of the inaugural printing press, known as the Molung Printing Press. In the year under consideration, translations of The Gospels of Matthew and John were rendered. In 1888, W.E. Witter published a work on the grammar and vocabulary of the Lotha language. The Angami language edition of the

book of St. Matthew was published in 1889, while the Sema Primer authored by Reverend H.B. Dickson was released in 1908.

During World War I, a considerable number of Nagas were deployed to Europe and Mesopotamia as members of the Labour Corps, marking their initial significant interaction with the external world. Their primary task entailed providing support to the Allied Forces. Overall, a scarcity of educational opportunities in the region significantly hindered the ability of the select group of educated Nagas to allocate sufficient time towards the advancement of written language or disseminating knowledge amongst their Naga counterparts. The Naga people were widely sought-after due to their decision to engage in disputes with India, which was on the brink of gaining independence. The Nagas asserted their desire for political sovereignty and self-determination. The noteworthy aspect of the aforementioned scenario was the observation that a limited number of literate individuals belonging to the Naga community possessed education of remarkable caliber, notably including the prolific political manuscripts authored . Numerous academics have written extensively on the issue of Naga Policy, providing diverse perspectives on the matter. It is customary for individuals to articulate their primary concerns. Historically, governmental matters, the study of the past, and religious topics have been prevalently favored among early Naga writers.

“We are considered to be an inferior race because of the defeat. What has followed was most severe because our psychology has been affected and somehow we have accepted that we are the victims and has to be ruled.”

-Dr.Easterine Kire (The Morung Express,May 29)

Giving an ‘overview of Naga Literature’, Dr. Kire observed that many people have a misconception in their understanding of Naga literature in thinking “it is still very young”. In order to disabuse these erroneous notions, she asserted that Naga literary works have existed since the temporal habitation of precursors within diverse localities. Insisting on the uniqueness of Naga literature, Dr. Kire asserted that oral literature was a prevalent practice within the cultural traditions of our ancestors, evidenced through their modes of storytelling. In her speech, the speaker advocated for the importance of visiting rural communities, engaging with the elderly, and actively listening to them. The speaker posited that such interactions offer a unique opportunity to access the oral tradition and cultural heritage that these individuals possess, effectively turning them into repositories of knowledge akin to living books. The preservation and documentation of storytelling via folktales and songs is deemed imperative and should persist, as per her assertion.

Suzanna Arundathi Roy is a noteworthy Indian author renowned for her literary masterpiece, "The God of Small Things," which was published in 1997 and proceeded to attain unprecedented popularity, thereby cementing its status as the highest selling book authored by a non-expatriate Indian writer. Moreover, she is actively engaged as a political activist concerned with various matters pertaining to human rights and environmental issues. The literature under examination can be classified as semi-autobiographical, with a significant portion devoted to the elucidation of the author's formative years in Aymanam. The literary piece that generated contention. The literary work in question encountered significant criticism in India primarily due to its unabashed portrayal of human sexuality. Furthermore, the individual in question made a significant contribution to the literary work entitled "We Are One: A Celebration of Tribal Peoples",

which was published in 2009. The aforementioned publication delved into the customs and traditions of diverse ethnic groups across the globe.

Aravind Adiga is a distinguished author and journalist. The literary work, “The White Tiger”, authored by the first-time writer, was the recipient of the prestigious Man Booker Prize in the year 2008. The aforementioned individual represents the fourth author of Indian descent to receive the awarded prize, following in the footsteps of notable literary figures such as Salman Rushdie, Arundhati Roy, and Kiran Desai. The literary work presents a satirical interpretation of the societal conflict in India in the context of a globalized setting, as recounted through the narrative of a rural youth. This literary work critically assesses complex aspects of the Hindu faith, including themes of caste hierarchy, fidelity, unethical practices and destitution that are prevalent in the socio-cultural and economic landscape of India.

Vikram Seth is an acclaimed Indian literary figure, proficient in both the genres of novel writing and poetry. The aforementioned individual, widely recognized for their contributions in the field, has been the recipient of various accolades, including but not limited to the Padma Shri, Sahitya Academy Award, and Pravasi Bharatiya Samman. In addition, their literary journey took off with the publication of their debut novel, *The Golden Gate*, which was recognized by WH Smith in 1986. The author's work, *A Suitable Boy*, published in 1993, delves into the complexities of national and political concerns within the post-independence era. This literary work was not founded upon a solitary narrative. In his exposition, Seth exemplifies the societal apprehensions in partitioned India, spanning from the discord between the Hindus and Muslims to matters pertaining to academia, familial relationships, and the implementation of land reforms. Seth

demonstrates proficiency in several languages, namely Urdu, English, and French, thereby classifying him as a polyglot. Vikram Seth's literary works provide a satirical and introspective examination of pertinent matters pertaining to national politics, social class hierarchies, and educational challenges.

The conflict in Naga has resulted in an unprecedented level of anguish and agony within the community. The literary work's conspicuous quietude regarding the tumultuous past of the Nagas could signify a pervasive state of combat exhaustion and a subliminal desire to suppress and move beyond traumatic experiences as a means of achieving personal emancipation. The obscurity surrounding the ancestral roots of the Naga community is a notable characteristic, rendering the origins as obscure. Furthermore, the etymology behind the term "Naga" remains indeterminate. Significant conjecture has surrounded the subject matter, however, it can be unequivocally stated that the appellation was generated by individuals not affiliated with the group and has consistently been associated with biased attitudes over an extended period of time.

During the British colonial epoch, Naga villages possessed the ability to independently resolve inter-village disputes, resorting to warfare as a measure of last resort, and this continued for a significant duration of the period. In instances where conflict resolution measures via the village and regional councils failed to produce a peaceful outcome, armed hostilities ensued. One modality of historical warfare, known as the "guerilla war", involved the act of decapitation. This phenomenon has garnered significant interest and prompted the creative thinking of numerous external parties. In the context of "general warfare", referring to the customary battles between Traditional warfare Clans, chiefs, and village councils, the taking of heads was unequivocally

prohibited. In various iterations, the act of warfare has been governed by established agreements that serve to deter excessive loss of life and mistreatment.

The customary practice of a state endeavoring to enforce its domination over indigenous populations, the British authorities' initial imperative upon assuming jurisdiction over the Naga region was to curtail traditional warfare and establish its unilateral control over the application of physical force. The advent of Christianity, coupled with its widespread introduction, ultimately resulted in the cessation of conventional warfare. There is a surge of fresh emerging voices in the state as far as literature is concerned. As remarked by Viketuno Rio, “we have moved into a new stage of Naga literature; we are not just writing about our conflict, we are writing about our own history and our own culture and from the perspective of fiction as well. Naga literature has helped us in our own collective and personal self-understanding and we have to start appreciating these voices”.

"I felt we needed to create written Naga Literature. We have so much oral narratives but with oral dying out, it's all going to be lost."

-Kire

Dr. Easterine Kire, a renowned literary figure known for her poetry, short stories, and novels, was born in Kohima, located in the northeastern state of Nagaland in India. The narratives derived from the author's Naga heritage have shifted their locus to her place of abode located in the Arctic region of Norway. In 1982, she became the pioneering Naga poet to have her poetic works published in English. In the year 2003, the author penned the literary work entitled *A Naga Village Remembered*, which is

recognized as the pioneering novel in the English language that revolves around the culture and community of the Naga people. In the year 2011, she was bestowed with the Governor's medal for exhibiting exceptional aptitude in the domain of Naga literature.

Easterine presently holds membership in the Jazzpoesi ensemble, stationed in Norway, in addition to being a co-founding member of Barkweaver publications, which is dedicated to gathering and preserving folklore and personal narratives. In 2013, Jazzpoesi unveiled a digital CD that garnered significant success by claiming the top spot on the Norwegian jazz charts during the summer of the same year. In the year 2016, the literary work authored by her, titled as "When the River Sleeps," was conferred with the prestigious award of The Hindu Lit for Life prize. Easterine emerged as a pioneering Naga author who authored books catering to the literary needs of children, marking a significant milestone in the regional literary landscape.

The author has recently published her fifth literary work targeted towards younger audiences, titled *The Dancing Village*. Easterne Kire has obtained a Doctor of Philosophy degree in the field of English Literature from the esteemed Poona University. The individual engages in the artistic practice of poetry performance, delivers scholarly lectures regarding cultural and literary matters, and conducts writing workshops for students in educational institutions. Through her extensive repertoire of poems, short stories, histories, novels, and her unique blend of music and words known as jazzpoetry, this tenacious individual has spearheaded and cultivated a cultural revival in Nagaland. Her trailblazing efforts have steered and embodied the contemporary literary landscape of the region.

The literary work entitled "Bitter Women" set in the backdrop of Kohima in 2007. A male individual was fatally shot in a callous and premeditated manner, representing the most recent addition to an extensive catalogue of casualties resulting from the hostilities that have left an indelible mark on Nagaland's terrain, as well as inflicted acts of cruelty and savagery on its inhabitants. The literary work authored by Easterine Kire adeptly delineates the chronicles of an infamous armed clash by utilizing the life story of Mose, whose upbringing, ethnic heritage, customs, and religious practices depict a serene and harmonious manner of existence that has long passed into oblivion. The emergence of the radio represents a pivotal juncture, serving as a conduit that bridges the gap between Mose's familial and communal spheres and the broader global network.

During his formative years, Mose and his social peers became embroiled in the Naga movement for self-rule, which resulted in a complex web of aggression that encompassed protests, suppression, assault, and vengeance, ultimately leading to the fragmentation of communal bonds. Kire's atypical narrative derives its title from the herbaceous plant, bitter wormwood, which has historically been regarded as a deterrent of malevolent and maleficent entities. In consideration of the prevalent violence within the Nagas community, the herb becomes a symbol of great potency, as the community members lament, "we sure could do with some of that old magic now." Bitter Wormwood offers a poignant exploration of the underlying human tolls witnessed amidst political headlines across one of India's most beautiful and enigmatic regions, as observed by scholars. In 2013, the literary work titled "Bitter Wormwood" was included in the list of shortlisted entries for The Hindu Prize.

The term "fiction" can be traced back to its Latin root "fictus," denoting the act of molding or shaping. The category of literature commonly referred to as fiction is characterized by its narrative prose form, which portrays events and individuals of fictional origin. This genre encompasses a diverse range of literary formats, comprising of narratives in the form of short stories, novels, novellas, scripts for stage and screenplays, all sharing a common characteristic of encapsulating fabricated personas and plotlines. Fiction embodies distinctive symbolic and thematic elements commonly referred to as "literary merits." In essence, fiction presents a narrative that endeavors to communicate greater meaning beyond a mere recounting of events. An extended and intricate fictional tale presented through a chronological series of occurrences, typically conveyed in written prose and distributed in the form of a published volume.

Literary works of fiction commonly exhibit a non-conventional structure in their narrative, whilst concurrently presenting symbolism or allegory in a latent manner. The literary genre of fiction often prioritizes the portrayal and development of characters over the construction and advancement of plot. This affords additional room for the introspective musings of characters, the unveiling of their past experiences, and the perspective of the focal protagonist. Furthermore, literary fiction adopts a deliberate approach to storytelling by intentionally decelerating the narrative pace in order to emphasize the exploration of nuanced themes and subtext. The art of storytelling has been a ubiquitous facet of all human civilizations, with varied cultures integrating a diverse mix of authentic and fictional elements within their narrative traditions. The emergence of fiction in its initial stage was intimately linked with history and mythology.

Literary fiction frequently entails an analytical evaluation of societal norms, political disapprobation, or introspection of the human state. This statement pertains to a focal point on in-depth character analyses that aim to provide profound insights into the psychological dispositions of individuals who exhibit distinct traits that are richly nuanced and multifaceted. This stands in contrast to genre fiction, which places primary emphasis on plot. In the genre of literary fiction, the narrative typically centers on the "inner story" of the primary characters who propel the storyline, characterized by intricate motivations intended to stimulate an "emotional investment" in the reader. The stylistic elements of literary fiction are frequently characterized as being elegant, or refined, in composition, marked by an ability to convey profound ideas through carefully crafted and indelible prose. The use of a lyrical tone and poetic language further contributes to the genre's distinctive literary properties. "Layered" - This term denotes a structural arrangement consisting of multiple layers or strata. The register of literary fiction may display a more somber tone compared to that of genre fiction, whereas the tempo of literary fiction could exhibit a more leisurely pace than popular fiction. According to Terrence Rafferty, "works of literary fiction possess an inherent capacity to dwell in the exploration of incidental beauties, even at the potential expense of straying from a prescribed course."

Easterine Kire, an acclaimed figure from the North East region of India, commands a unique and distinguished position within the literary landscape. The literary works of the author provide an intimate perspective on the various stages of development of Nagaland, her place of origin, emphasizing the challenges and difficulties faced by the indigenous communities, as well as their traditions, norms, and principles. During this

procedure, the previously unheard voice of the Naga community, who have been subjected to various forms of oppression, is now perceivable more than ever before. Kire adamantly refutes the notion of gender prejudice in her depiction and declares, "I harbor dissent towards the categorization of certain publications of mine as feminist literature." It can be inferred that they lack the attribute in question. The author expresses her apprehension regarding the human rights of all individuals, irrespective of gender, who have been subjected to discrimination and ill treatment. Concurrently, her written works are infused with her innate, intuitive comprehension and conscientious evaluation of challenges confronting women.

The literary piece entitled "A Terrible Matriarchy" introduces a domestic setting overseen by Vibano, an elderly widow who is addressed as Grandmother by the narrative voice in first-person, Dielieno. Such a work presents itself as an insightful portrait of domestic governance. Notably, Vibano abstains from directly referencing Dielieno by her given name and instead utilizes a non-specific reference of "the girl". The manifestation of a dichotomous relationship between the grandmother and the girl serves to underscore an intrinsic disparity between generations and subsequently gives rise to a marked divergence in their respective ideologies. As the most senior member of the family, the grandmother assumes an influential position with regard to decision-making concerning diverse domestic affairs, such as household acquisitions, culinary arrangements, as well as the upbringing, social demeanour, and matrimonial prospects of her descendants.

The biased viewpoints upheld by the female figure in a position of power within the household resulted in an emerging feeling of insufficiency and disregard in the youngest and only female child at an early age of her life. As per Dielieno, he acquired

this knowledge at the age of approximately four and a half years. The present study investigated the phenomenon of paternal grandmother favoritism towards male siblings, primarily characterized by the preferential treatment of reserving chicken leg pieces for them and granting them the privilege of sitting on her lap even during their adolescent years. On the other hand, the individual in question was subjected to physical maltreatment perpetrated by her grandmother, manifesting in the form of corporal punishment inflicted with a rod as a result of her ascending onto the shoulders of her uncle, Atu.

It is crucial for the young female to initiate domestic labor. It is highly recommended to cease permitting her to participate in physical pursuits with her male siblings. The individual in question reprimands the mother of Dielieno for employing a child-rearing approach that is deemed inappropriate for female offspring. This stance reflects a traditional outlook on gender-based upbringing, characterized by an unwavering and inflexible viewpoint. In accordance with the directives provided, Dielieno has arrived at the residence for the purpose of undergoing rigorous training in regards to domestic responsibilities and appropriate behavior, aligned with the customary benchmarks of feminine ideals.

Thus, it is necessary for the individual to participate in a diverse array of tasks, including but not limited to acquiring water, washing clothes, maintaining the household's cleanliness, acquiring food supplies, and caring for domesticated poultry, as well as fulfilling other obligations. Notwithstanding adverse meteorological conditions, Dielieno is compelled to engage in early morning ablutions using cold water, move at a leisurely pace, speak in an unobtrusive tone, and adhere to continual observation under

the watchful eye of the elderly matriarch. The aforementioned stringent measures are implemented with the intention of forestalling the young lady's descent into the ostracized classification of unmarried parenthood - a praxis deemed socially unacceptable during the period under examination. It was necessary for Dielieno's maternal aunt, Pfunuo, to engage in a rapid union devoid of ecclesiastical involvement as a means to quell the negative attention surrounding her scandalous romantic involvement.

Simultaneously, the younger sibling of Grandmother, namely Sizo, was compelled to sever all personal connections with the partner he had engaged with in a premarital relationship. Consequently, he had to renounce all his rights of paternity over their illegitimate child, Bano, who presently serves as the primary caregiver of Grandmother. The female leader repeatedly reflects on her developmental years spent under the guidance of her male parent, which has greatly impacted and reinforced her cognitive constructs. The protagonist personifies the conventional Naga community that adheres to archetypal customs and values. Within this particular cultural context, women hold a highly esteemed role as the protectors and preservers of established customs and practices. They are entrusted with the crucial duty of internalizing, safeguarding, and imparting said traditions onto future generations.

Kire's work implements a subtle critique of gender stereotypes through the foregrounding of Dielieno's innate inclinations, positioning her as a singular entity who exceeds the confines of being exclusively categorized as a female. In her publication, namely "A Vindication of the Rights of Woman," Mary Wollstonecraft presented a highly influential treatise that has served as a source of inspiration for various feminist movements that followed. In this paper, the author critiques the flawed belief that

qualities pertaining to human character and morality are inherently linked to gender-specific constructs. Wollstonecraft conducts an analysis of the reasoning employed to validate the repressive conduct of males, by exposing the erroneous justifications that imply that the dual genders ought to pursue distinct benchmarks of ethical excellence. The author expounds upon the notion that women are inequitably perceived as deficient in the necessary courage compared to their male counterparts in achieving a virtuous level of status that meritoriously warrants recognition. Despite being granted souls, it appears that Providence has designated only one route for guiding humanity towards virtuous conduct or contentment.

During the 20th century, the idea of educating female children was not widely accepted in Nagaland, a fact which Kire illuminates in her literary works. The expression of disapproval by the grandmother regarding the education of females is suggestive of the possibility for education to function as a catalyst in the promotion of heightened consciousness and opposition to diverse types of societal prejudices. The argument underlying the disapproval suggests that the acquisition of education could foster an exaggerated sense of self-importance among girls, thereby impeding their capacity to fulfill their domestic duties. Bano has terminated her formal education, while Dielieno's academic endeavors are dependent on the equilibrium between her household responsibilities and scholarly pursuits. In hindsight, the conventional gender roles that were historically assumed by individuals of specific sexes can be traced back to ancient times. During this era, men, who were often regarded as possessing superior physical strength, were primarily responsible for fulfilling societal roles that fell outside the purview of the domestic realm.

Females were tasked with undertaking household responsibilities. The aforementioned gender role pattern has endured over time, signified by the prevalence of families in which the male serves as the primary breadwinner, engaged in work outside of the domicile to sustain his kin, while the female fulfills domestic responsibilities and attends to the welfare of her family within the confines of the household. In the literary work titled "A Terrible Matriarchy", Kire depicts the encounters of a juvenile female in a Naga community where patriarchal frameworks are upheld, notwithstanding the fact that a woman is responsible for their maintenance. This situation is portrayed in an ironic light. Despite one's age, it is often presumed that female individuals are obligated to undertake the duty of overseeing household chores. The aforementioned observation pertains to the grandmother's consistent propensity to favor her male grandchildren by offering them comparatively larger and superior portions of meat and confections, including jiggery. Regrettably, Lieno, the granddaughter, is systematically deprived of these offerings in a discriminatory manner solely based on her gender. However, it appears evident that Lieno's mother showcases a progressive perspective, given her prioritization of her offspring's education in direct opposition to the traditionalist views of her mother-in-law. The literary piece conveys a vivid depiction of women from three distinct generational cohorts, specifically the grandmother, the mother, and Lieno. The perspectives and attitudes of each woman exhibit clear divergences from one another. Each person exhibits a distinct arrangement of convictions, nonetheless, at a particular point within their lifespan, they were obliged to suppress their impulses, which encompassed refraining from procuring novel garments and satisfying nourishment.

A play is an artistic endeavor that is characterized by a literary composition created with the intention of being performed within a theatrical context. The production typically incorporates dialogue and stage directions to depict events in an engaging and dramatic manner. Playwrights, as the authors of theatrical works, systematically structure their plays into discrete components of presentation, designated as acts and scenes. The aforementioned structural strategy functions to bolster the theatrical suspense of the performance and proficiently demonstrate the storyline to engross and involve the spectator. Numerous genres of dramatic literature are in existence, encompassing works specifically crafted for live theatrical presentations, broadcasts for radio (referred to as radio plays), and artistic expressions intended for both cinematic and televisual mediums (commonly termed as screenplays). Theatrical performances are traditionally classified into two primary classifications, specifically, dramas, which are distinguished by a solemn tone and frequently envelop tragic subject matter, and comedies, which showcase jovial and amusing content. The fundamental purpose of theatrical productions lies in their capacity to offer entertainment to the spectator, while simultaneously elucidating the intricacies of the human condition. Even when theatrical narratives exhibit experimental or absurdist features, they convey emotional truths that stimulate insightful contemplation.

Within the sphere of playwriting, it is a widespread practice for authors to partition the progressions of events within their works into more practicable and simplified units, designated as acts. The mentioned actions are subsequently broken down into specific and clearly defined units, known as scenes, with the purpose of facilitating the communication and understanding of the storyline. Fundamentally, each scene can be

perceived as a vignette that functions to illustrate a pivotal juncture in the overarching plot or the development of the characters. A number of dramatic productions, notably Samuel Beckett's *Endgame* and Arthur Miller's *A Memory of Two Mondays*, pertain to a classification of theatrical compositions known as one-act plays. The conventional structure of such plays encompasses a self-contained dramatic episode that unfolds in a continuous, uninterrupted performance, which can potentially be divided into smaller, orchestrated scenes at the playwright's discretion.

The emergence of Indian English Drama can be attributed to the 18th century, which witnessed a surge in the political authority of the British Empire in India. The origin of the literary lineage can be traced back to the publication of Krishna Mohan Banerjee's seminal work, *The Persecuted*, in the year 1813. The literary creation under consideration is a dramatic composition of a socio-cultural nature, in which the writer endeavors to explicate the disparities between the Eastern and Western civilizations. Harindranath Chattopadhyaya introduced pioneering elements in the arena of English-language drama in India. The individual in question exhibits a sympathetic demeanor towards those who are disadvantaged, comparable to that which was demonstrated by the distinguished author Mulk Raj Anand. The compendium of dramatic literature authored by the esteemed dramatist encompasses a variety of socio-cultural plays, including but not limited to *The Windows*, *The Parrots*, *The Santry Lantern*, *The Coffin*, and *The Evening Lamps*. Girish Karnad played a pivotal role in expanding the repertoire of Indian English theatre through his notable contributions as a writer, director, and actor, thereby elevating the overall cultural heritage of the theatre community. The aforementioned theatrical productions that have achieved significant acclaim include *Yayati* (1961),

Tughlaq (1962), Hayvadana (1970), and Nagmandala (1972). The author formulated the plotlines of his literary works by drawing upon a wealth of historical events, mythological tales and ancient legends.

The post-independence era witnessed the emergence of a multitude of one-act plays. I apologize as I am unable to revise the given material provided due to the unavailability of the text. Kindly furnish me with the source material in order for me to offer my aid. The literary oeuvre of Raja Rao, as encapsulated in his work entitled "The Wisest Fool on Earth and Other Plays" (1996), centers on the theme of homosexuality. The emergence of the Post-Modern era has engendered significant transformations within the realm of Indian English drama. Mahesh Dattani, a globally renowned playwright born in the year 1958, has made a significant contribution to Indian English drama through the introduction of a novel paradigm. The dramatic works authored by the individual in question are renowned for their engagement with crucial and sensitive subject matter, encompassing themes such as intercommunity strife, homosexual unions, infanticide of female infants, spousal abuse, the sexual exploitation of children, and the precarious position of eunuchs within Indian social hierarchies.

Mahesh Dattani possesses notable achievements as a playwright, screenwriter, filmmaker, and stage director, having accomplished a plethora of impactful scripts and productions throughout his career. The individual in question received his education at Baldwin's Boys High School, subsequently going on to attain a degree from St. n The educational institution in question is Joseph's College located in the city of Bangalore. Upon completion of his academic studies, he secured a short-term position as a copywriter within an advertising agency. In the year of 1986, the author composed his

inaugural theatrical production entitled 'Where There is a Will'. Dattani serves as a workshop facilitator for numerous writing and acting courses, with extensive experience in leading workshops in various regions across the globe. The individual in question has forged cooperative relationships with various international theatre companies, including but not limited to Border Crossings. Most recently, he participated in a collaborative project in Shanghai, where he collaborated with actors hailing from China, Sweden, and England. He is additionally engaged in composing scripts for BBC Radio 4. Following his initial theatrical production, Mahesh Dattani redirected his focus towards literary pursuits and subsequently authored various dramatic works such as "Final Solutions," "Night Queen," "Dance Like A Man," "Tara," and "Thirty Days." Beginning in 1995, the subject of discussion engaged in theatrical work exclusively.

All of the playwright's theatrical productions incorporate social concerns, albeit not necessarily those that are overtly apparent to the public. Rather, they delve into the entrenched biases and issues that typically undergo social disavowal. The dramas authored by the individual in question delve into pertinent themes such as the complexities of gender identity, issues of gender-based discrimination, and societal frictions. The theatrical production entitled 'Tara' pertains to the theme of gender bias, whereas '30 Days in September' confronts the pervasive dilemma of maltreatment of minors, and 'Final Solutions' specifically delves into the enduring consequences of partition. Alyque Padamsee was the earliest individual to identify and encourage the artistic capacity of Mahesh Dattani, bestowing upon him the self-assurance to embark upon a vocation in theatre. In 1984, Dattani established his own theatre ensemble, entitled Playpen. The distinguished accolade of the Sahitya Academy Award has been solely

conferred upon the esteemed English playwright in reference. The award in question was bestowed upon him in the year 1998. Furthermore, the individual in question has composed theatrical works for BBC Radio and holds the distinction of being identified as one of 21 playwrights handpicked by the BBC to pen plays in honor of Chaucer's 600th anniversary in the year 2000.

Dattani has authored a corpus of 11 theatrical productions, 7 audio plays, and 3 feature film scripts. Dattani accords significant importance to the concept of family. The individual maintains the belief that the family represents the fundamental unit of the global society, serving as his essential domain of activity as a theatrical performer, and incorporating every enlightened member of the world community as a constituent part thereof. The author posits that underlying sources of individual difficulties can be traced back to the manifestation of conspiracy, intrigue, and domination within familial constructs. As exemplified in the literary works reviewed herein, various forms of familial pressures and societal expectations can result in crippling effects on individuals within the family unit. For instance, the male child's performance in Tara's family disrupts the familial peace and adversely affects Tara's intellectual development, leading to profound feelings of guilt and sickness in her mother.

Similarly, familial instances of forced incest in 'Thirty Days in September' engender a sense of trauma and helplessness in the affected parties. In other cases, such as the stifled and oppressed Jairaj's family in '*Dance Like A Man*,' the imposition of choosing a profession based on traditional gender roles can have debilitating effects. In 'Where there's a will,' Hasmukh Mehta's hypocritical and domineering personality can hold his family hostage and impede their wellness. It has been observed that a sense of

unjustness within the family unit can lead to feelings of unhappiness and a lack of personal fulfillment in its members. In turn, this can cause these individuals to become disgruntled and disenchanted members of society, who may occasionally resort to troubling behaviors driven by frustration and hypocrisy. Such negative outcomes are exemplified in the characters of Ramnik and Javed in the literary work 'Final Solutions'.

Dattani is regarded as a significant agent of change in the contemporary theatre realm. The author regards the presence of human beings as an essential component of society, and ineluctably, the societal forces exerts a significant impact upon his theatrical productions. However, it is imperative to approach these situations from a novel standpoint, which inherently embodies the potential for an implicit resolution. The theatrical production entitled "*Dance Like A Man*," by Mahesh Dattani, was adapted into a cinema in 2003 under the direction of Pamela Rooks. The cast featured renowned actors Shobana, Arif Zakaria, and Anoushka Shankar. The aforementioned film was bestowed with the accolade for the category of Best Picture in the English language at the National Panorama.

The literary work *Dance Like A Man* addresses the prevalent issue of gender, which is one of Dattani's central preoccupations, through his ardent pursuit of dance. The play exhibits a distinct feature that resonates with the Indian cultural identity. The individual harbors a profound affection for the age-old art form, specifically Bharatnatyam, which serves as an indispensable component of this theatrical production. The individual in question crafted the aforementioned theatrical production during their early to mid-twenties while engaging in the tutelage of the Indian classical dance style known as Bharatnatyam. This theatrical production centers on the experience of a male

protagonist with aspirations of becoming a dancer, navigating within a societal framework that commonly associates dance with feminine interests. The theatrical production was initially showcased at Chowdiah Memorial Hall, located in Bangalore, India, on the 22nd of September in the year 1989. Said performance constituted a fundamental component of the renowned Deccan Herald Theatre Festival. On the 14th of February 1990, the theatrical production was staged at the NCPA Experimental Theatre in Mumbai with Dattani assuming dual roles as both the director and actor. In 1995, the theatrical production was also executed by Prime Time, under the direction and performance of Lillette Dubey. This theatrical presentation persistently embarks on sporadic tours. This theatrical production centers on the concept of performance and utilizes the medium of theater to explicate how, in a milieu characterized by duplicity and insincerity, the art of acting assumes an indispensable role in individuals' everyday existence. Specifically, it sheds light on the hopes and aspirations of a duo belonging to the middle socioeconomic stratum of South India who have opted for a career in dance. This decision, in turn, serves to reflect the prevailing cultural norms, identities, gender roles, and societal biases of contemporary India as well as its historical roots.

The play explores the concept of selfhood and the importance of otherness through the lenses of gender and gender roles, specifically in relation to the portrayals of the prostitute as both a dancer and artist, the male character as a dancer, and the long-haired guru whose effeminate gait challenges the traditional categories that the older generation has internalized in regards to their own sense of self. These portrayals reveal a dissonance between the traditional perceptions of gender roles and the complexity of the human experience. The dramatic production appears to delve into broader societal

matters pertaining to conventional gender roles and their associated stereotypes, as well as the challenges posed by the simultaneous pursuit of a successful professional life and a fulfilling marital relationship. During their adolescence, Jairaj and Ratna become the subject of disapproval from Jairaj's paternal figure due to his failure to comprehend their passion for dancing. The individual, Amritlal Parikh, appears to be deeply rooted in a personal tradition and holds the belief that the art form of Bharatnatyam is indicative of a profession associated with prostitution. Hence, his perspective entails that engaging in such a dance, particularly from the male gender, is deemed unacceptable among individuals who uphold a sense of dignity.

After a span of twenty years, the aforementioned pair finds themselves in a position whereby they are compelled to address their tumultuous history as their offspring, Lata, deems it necessary to introduce her betrothed, Viswas, to her progenitors within their dwelling. Upon being immersed into the unfamiliar territory of dancers, Viswas assumes a catalytic role in unearthing profound truths pertaining to the familial interrelationships and the inherited strife that culminated in the tragic demise of Ratna and Jairaj's son. Amritlal is burdened by the cultural and societal expectations of his era and endeavors to influence the ensuing generation, Jairaj and Ratna, to continue bearing the same load. Jairaj and Ratna display a certain degree of irony as they endeavor to impart their individual predilections onto their offspring, Lata. Lata is certain of her belief. Parents are indifferent towards the identity or characteristics of their son-in-law, so long as he is amenable to permitting their daughter to participate in dancing activities. Through the transmission of cultural context, numerous revelations are uncovered and multiple covert narratives are disclosed.

The aforementioned narratives commence to expose themselves as explicit signs of destabilization, which subsequently proliferate and escalate to the extent that they can instigate the total disintegration of the cultural framework. The conditional transmission of the structure from Amritlal to his son results in a consequential and irreparable harm to both the latter and his matrimonial relationship with Ratna. Reluctantly, he arrives at a decision to permit his offspring to engage in the art of dance that is conventionally confined to the female gender. "He grants permission solely on the basis of upholding Jairaj's leisure pursuit." However, he does not desire for his offspring to pursue a lifelong career in dancing. The protagonist is tormented by the notion that his offspring, with an ardent ardor for dance, seeks to unravel the tightly woven conventions espoused by his authoritarian father, Amritlal, who presents himself as a champion of social progress. A seasoned devdasi imparts the time-honored intricacies of her dance to Ratna.

The prostitute, regarded as an artist, imparts her knowledge to her son, a male dancer who learns from a guru with feminine movements and flowing locks. However, the guru subjects him to severe physical affliction. The array of perplexing inconsistencies compelled him to enter into a pact with Ratna. The individual believes that he may potentially effect change upon his son by way of his daughter-in-law. The art of dance incites a fervent passion in her as well. The acquiescence to her career in dance is predicated on her assistance in extricating Jairaj from his obsession and fostering his masculinity. Both individuals can benefit from the financial security afforded by the possession of their wealth.

Dattani demonstrates a keen awareness of the intricate paradoxes that pervade Indian society. By examining the system of differentiation and gender discrimination as

exemplified in the play, Tani skillfully constructs a postcolonial perspective that illuminates the complex historical realities of India. Dattani's knowledge of India's profound cultural heritage represents both an asset and a liability in contemporary society, given the numerous challenges confronting both genders.

This paper examines the notion of social issues like gender inequalities, sufferings and depression faced by both men and women with reference to the Indian playwright Mahesh Dattani's play "Dance Like A Man" and Eastrine Kire's novel "A Terrible Matriarchy". The work focuses on the social issues of contemporary Indian society. Why gender discrimination is still prevalent in today's generation? Is that only a particular gender being discriminated? . it is not that only women suffer nor its only men , but both the genders are being discriminated in various aspects of life. There is a message for all the humans despite their gender they belong and has gone through gender discrimination by society and cultural norms. One should hold their passion and dignity and stay committed to their passions.

Chapter II

Juxtaposing Matrilineal and Patrilineal Sovereignty in the novel *A Terrible Matriarchy*

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Terrible Matriarchy

“Of course, *A Terrible Matriarchy* was set in a town, my hometown. The little girl is not me nor is it my story, but it was the story of a few girls that I knew.”(Dr.Easterine Kire, 8 March,e-mail)

The narrative centers on the theme of female oppression pertaining to both patriarchal subjugation and the dual standard of oppression. The protagonist, Dielieno, experiences not only suppression from the patriarchal constructs of society but also from her grandmother Vibano's prejudiced conduct. The presence of an institutionalized patriarchy results in the victimization of women through their own exploitation. The subjugation of women can manifest as social and economic prejudice. The exclusionary practice of the male-only inheritance system precludes women from receiving familial land or financial assets. The maternal figure assumes a crucial position in advancing the plot of *A Terrible Matriarchy*.

The grandmother, a formidable matriarch, is ensnared by her own controlling behaviors as she tightly regulates the conduct of her family members and the immediate social group. The contextualization of gender compartmentalization that she imposes is indicative of her personal experiences during her upbringing in a male-dominated colonial India, which were characterized by numerous forms of persecution. As Dielieno reaches maturity, she comprehends that her subjugation may not have arisen as a direct consequence of the purportedly dreadful matriarch. Vibano's perspectives regarding the notion of enabling females resulted in her

conviction of depriving them of adequate education and liberty. Her approach to empowering a female child involved teaching them domestic tasks, with the ultimate goal of preparing them to fulfill expected gender roles as obedient wives and nurturing mothers. Dielieno, who holds opposition towards such beliefs, reconciles with her grandmother subsequent to Vibano's terminal illness when she requests that Dielieno abandons any resentment.

Simone de Beauvoir asserts in her seminal work *The Second Sex* (1949) that feminine characteristics are shaped by societal norms and expectations. The author posits that a clear differentiation between the concepts of gender and sex exists, with the latter being determined by biological characteristics. The concept of gender is viewed as a socially and culturally constructed construct, encompassing psychological, emotional, and behavioral traits that distinguish and categorize individuals as either female or male. Judith Butler, in her seminal work *Gender Trouble* (1990), posits that gender is a socially constructed concept that is enacted through performance, rather than being inherent or biological in nature. The argument posits that individuals within society are ascribed prescribed gender roles to perform based on their biological sex. The societal construction of gender delineates a binary classification of individuals as either man or woman, predicated on their adherence to conventional masculine or feminine comportments.

The Angami society's historical and cultural underpinnings have fostered a longstanding belief in male superiority over females, resulting in a poignant narrative of women spanning three generations. These women are ensnared not only in an inescapable cycle of patriarchy but also inadvertently internalize its principles, leading to their own victimization. Together with their oppression, individuals

residing in this exotic jurisdiction experience a sensation of their eroded sense of self. The aforementioned instance pertains to the maternal figure of Dielieno, who assumes a subordinate role in the narrative. She is portrayed as bereft of individuality, lacking even a designated name, and her account is depicted in disjointed fragments. Moreover, not only is she subjugated by her spouse, but also by Vibhano.

The concept of gender is characterized by a hierarchical structure that is inherently linked to the exertion and distribution of power and influence within a given societal context. Throughout the novel, the character of grandmother Vibano assumes a predominant position as an authoritative figure. She assumes the position of the oldest sibling and exercises authority over her younger siblings akin to the manner in which patriarchy operates. The matriarchal figure in the story exerts control over the other female characters, including Dielieno, her mother Nino, and Bano. This control is characterized by fear and the inevitability of abuse and discrimination, which the grandmother inflicts upon her subordinates. Kire has employed a literary technique of thematic twist to highlight the issue of gender discrimination, wherein a female character is demonstrated exploiting her granddaughter and other female members of the family. Dielieno's formative years were characterized by acts of sacrifice in order to mollify his grandmother.

Dielieno undergoes a hard life because of her grandmother's perspective on girl child. She was the only girl child in the family followed by four brothers named Leto, Vini, Bulie and Pete. There is patriarchy prevalent in this novel and a male child was highly favoured in the family. At the end it all comes to the conclusion that it is the culture and beliefs and the customs associated with it that has made people, who they are. Despite the hard times she had encountered, Dielieno came up triumphantly.

Though her grandmother was against her education, she completed her studies. Not only did she excel in her studies but she even got a job which secured her future. Grandmother always had a belief that if a girl is educated, she will not have good marriage proposals; as boys consider marrying girls who were good in cooking and household chores. Dielieno proved it wrong as she got several marriage proposals despite of her good education.

“One is not born, but rather becomes a woman”(Beauvoir,267) Kire has astutely depicted the matriarchal predominance in a highly authentic manner. Dilieno is subjected to oppressive treatment by her maternal grandparent. The presence of prejudiced dispositions aimed towards individuals of the male and female sexes has endured over numerous generations, resulting in repercussions for the well-being of both genders. The coexistence of patriarchal and matriarchal societal structures is marked by instances of gender-based maltreatment that can be perpetrated against individuals of the same gender. The present study examines the intergenerational bonds between the Grandmother and her descendants, specifically focusing on the dynamics of her relationship with Dielieno, Bano, and the male members of the family. As the youngest member of her family, it was at the age of four and a half that she became cognizant of her grandmother's animosity towards her. This realization was triggered by the grandmother's refusal to offer her a highly anticipated chicken leg.

“ That position is always for boys. Girls must eat the other portions”(ATM 1)Gender hierarchy is often conveyed through food within various cultural studies focused on gender. Gender disparities exist in terms of access to food, with women facing greater constraints in obtaining sufficient and nutritious food compared to men.

This practice is underpinned by the women's economic reliance on men and the prevalent notion that females consume relatively smaller quantities of food. The procedure of gender training was initiated through the utilization of sustenance as a mechanism to impose subservience upon women. Within the novel, the recollection of Dielieno is focused on her grandmother's distinct treatment towards her and her brother. Specifically, she reflects that during their stay at their grandmother's home, Dielieno was served a singular piece of chicken, while her brother was allotted multiple pieces and a chicken leg.

The deprivation of an additional chicken piece by her grandmother inadvertently exposed sociocultural gender bias, favoring male offspring over female, unbeknownst to the subject. Dielieno, being young, lacks the ability to comprehend the discriminatory treatment that her grandmother imposes upon her as compared to her brothers. The protagonist ideated that the reason behind her desire to indulge in overeating during familial visits emanated from the notion that her grandmother, who both prepared and served the meals, implied that the food belonged to her exclusive domain and consequently allowed for unrestrained consumption.

Vibano, the grandmother, has achieved the esteemed title of a matriarch. As a female, the grandmother displays prejudice towards Lieno in comparison to her male siblings. Food is the foremost differentiating factor between a female and a male. The phenomenon of gender-based discrimination has been profoundly influenced by food and its distribution in various societies. Lieno demonstrated an observant attitude towards her maternal figure as she extended the gesture of providing meat portions from her own dish to her male siblings. Lieno made an observation of her mother's lifestyle, characterized by a considerable degree of discontent, resulting from the

incessant terror instilled in her by her grandmother's inability to offer any form of recognition or praise for her accomplishments. Lieno's siblings derive pleasure from a plethora of prerogatives, ranging from trivial amenities such as access to jiggery, additional provisions, and meat, to consequential entitlements such as the inheritance of family assets, irrespective of their ability to manage them.

Sanghamitra De briefs ,”The enactment of the gendered framework of food behavior upholds the role of food as a marker of gender difference as rice and meat, symbol of nourishment is frequently ‘denied to the girl child’”. In this context, food serves as a delineating factor between individuals of the female and male gender. The significance of food in a society, particularly in households, has remained pervasive albeit under the guise of implicit importance. Gender discrimination is often perpetrated through the manifestation of inequality. Upon arriving at her grandmother's residence, Dielieno was regarded as impure and was instructed to cleanse herself with a bath prior to gaining entry into the household. She is tasked with multiple responsibilities, including rising early in the morning, procuring water from the well, performing sweeping and cleaning duties, laundering garments, tending to the welfare of the chickens, preserving vegetables by drying and storing them, and diligently fulfilling any and all errands that may be required throughout the day, from the early hours until the evening.

The matriarch of the family administered disciplinary measures upon the individual in question for failure to initiate or complete the designated undertaking within the allotted timeframe. Dielieno was constrained by the expectations and desires of her grandmother, compelling her to conform to a prescribed set of behaviors and attitudes. The societal structure that is characterized by a dominant male authority imposes substantial limitations on females, while simultaneously

exempting males from such strictures. In the literary work, men are depicted as possessing greater privileges in comparison to women. Individuals are granted the liberty to indulge in recreational activities, consume excessive amounts of alcohol, engage in physical altercations in public spaces, and even commit acts of domestic violence against their spouses. The patriarchal system absolves individuals of any obligation to attend to familial or societal responsibilities, including child-rearing and caretaking duties. Individuals of the male gender may engage in various actions without repercussions, often citing their gender identity as justification. The phenomenon of gender discrimination is manifested in the differential treatment of Vini, the younger brother of Dielieno, as evidenced by the grandmother's actions.

The individual in question exhibits symptoms of alcohol use disorder, displays propensity towards aggressive behavior, and is a source of distress for the familial unit. The subject of this discourse exhibited indulgence towards a particular individual, offering incentives such as pecuniary funds in order to solicit his affection and consideration. This behavior was further compounded by an act of benevolence wherein a portion of her property was surrendered to him. Deilieno assumed the role of the head of her parents' household, thereby taking on the responsibility for its management. In contrast to her male siblings, this individual is subject to frequent questioning, bullying, and public shaming at the hands of her own grandmother. The grandmother maintains a critical stance towards the individual, scrutinizing and evaluating various facets of her life including her conduct, social circle, academic pursuits, occupational aspirations, and personal preferences.

Upon Lieno's mother instructing her eldest son to retrieve water, her grandmother advised that the girl be sent instead, as she believed it inappropriate for a man to carry water. The exchange highlights traditional cultural values surrounding

gender roles and responsibilities. “Lieno, that is not respectful to your grandmother. she has had a hard life. She only wants to make sure you turn out to be a good woman”.(ATM,5)

At the age of five, Dilieno was relocated to her grandmother's residence with the intention of instilling qualities deemed necessary for her to become a virtuous woman. Lieno's transition to her grandmother is wholeheartedly endorsed by her parents as well. Lieno expressed dissatisfaction with her grandmother's treatment of her, yet her father provided a defense for the grandmother. Despite having the support of a caring mother, father, and brothers, Dilieno experiences the burden of matriarchal oppression inflicted by her grandmother, who holds a deep-seated disregard for the worth of a female child within the family unit.

“The girl must be made to work at home. Don't let her run about with her brother any more. That is not the way to bring up girl children.” (ATM, 4). The grandmother exhibited an extravagant exhibition of fondness towards her grandchildren, namely her grandsons, while demonstrating a markedly contrasting demeanor towards her singular granddaughter. The subject, being a female, found solace in engaging in activities such as running and climbing akin to those of her male siblings. She preferred donning worn-out, masculine clothing, such as stained t-shirts and ripped jeans, as opposed to feminine frocks, leading her to not feel distinct from her male counterparts. According to Beauvoir (1989, p. 269), the individual in question was instilled with her vocation through an indoctrination process that began during her formative years and was initiated by external parties.

When the individual expressed discontent about the perceived enmity of her grandmother towards her, she was provided with reassurances that such behavior was motivated by the grandmother's desire to benefit her. This endeavor solely facilitated

the formation of an unfavorable inclination towards her gender and imbued an elevated sense of prioritization for the opposite sex within her. Her desire to become male in order to receive affection and attention from her grandmother, including the provision of additional food, likely in the form of the leg, represents a complex and culturally-specific manifestation of gender and family dynamics.

The grandmother engages in discriminatory behavior towards Lieno, exhibiting a lack of compassion towards female children. Consequently, Lieno is burdened with an excessive amount of household responsibilities that surpass her age group's capabilities. The plight of Lieno is that she was coerced into adhering to inconceivable regulations enforced upon her by her grandmother, who espouses the archaic belief that a female offspring is not deserving of nurturing, education, affection, or even a sufficient diet of meat and jaggery. Due to her gender, it is customary for a female individual to be denied access to a portion of beef or jaggery. Easterine's views hold equivalent weight as those of social activist Sahil Mudasir, who highlights the issue of gender discrimination prevalent in their society through his poem titled "Womanhood". The primary objective of the poem is to instigate a shift in the cognitive paradigm of human beings.

The prevailing convention within the Indian society, and to some extent in other regions of the world, is centered on the notion that the primary and foremost responsibility of women is the provision of sustenance for their families, irrespective of their marital status, be it consensual or forced. Such an entrenched social construct is reflective of a long-standing cultural ideology. In Indian society, the kitchen is typically regarded as the sole domain in which a woman is expected to excel and develop her skills. The assignment of gender roles can be traced back to ancient times, where men, reputed to possess greater physical strength than women, assumed

responsibilities of outdoor tasks, while women were restricted to domestic duties within the household.

“In our day, girls did not go to school. We stayed at home and learnt housework...I really do not approve of girls getting educated. It only makes them get fancy notions about themselves and they forget their place in family.”(ATM, 22). In instances where a female individual is unable to demonstrate proficiency in preparing meals for her household, she may be subjected to adverse scrutiny. In her work, Kire presents an analysis of the experience of a female child within the confines of a patriarchal society, which is rendered ironic by the fact that this societal structure is perpetuated by a female actor. The grandmother exhibited a consistent pattern of favoritism toward male children, while withholding the same level of attention and care from Lieno.

According to the perspective of social learning theorists in the field of child psychology, children are frequently impacted by the stimuli and experiences they encounter in their surroundings. The matriarchal disposition exhibited by the grandmother is proposed to be derived from the formative experiences of her early years. The grandmother bore witness to her mother's enduring hardships and consequent marginalization from societal benefits and resources due to a dearth of male offspring, which subsequently led to a state of extreme destitution and powerlessness. The grandmother regards her grandsons as a form of safeguard. The attitudes exhibited by an individual are instrumental in shaping the cultural construction and embedding of patriarchy ideology. She serves as a mechanism to champion the patriarchal society. The individual asserts that the acquisition of a male heir is imperative for her sense of safety, liberation from apprehension, and garnering of esteem within the confines of a patriarchal milieu.

The mother of Lieno is observed to exhibit a significant degree of open-mindedness, as she places insistence on Lieno's pursuit of education. The matriarch exhibits strong resistance towards the prospect of enrolling Lieno in an educational institution. When Lieno's parents requested the approval of the grandmother regarding their child's education, the matriarch's response reflected the traditional beliefs that continue to be endorsed by numerous patriarchal communities. Kate Millet in her *Sexual Politics*(2003) quoted that “ the whole education of women ought to be relative to men. To please them, to be useful to them, to make themselves loved and honored by them, to educate them when young, to care for them when grown, to counsel them, to make life sweet and agreeable to them-these duties of women at all times, and what should be taught them from their infancy”.

The manifestation of unequal treatment based on gender in the educational realm serves as both an instigator and a result of enduring inequalities that exist within societal structures. Gender inequality has been observed and documented in various educational institutions. Gender inequality has led to discriminatory treatment of girls. Females are offered fewer opportunities for participation in comparison to males. The issue in question has been more pronounced in rural settlements in contrast to urban areas. Lieno's grandmother posited the notion of confining her to the domestic sphere and acquainting her with household chores as a means of evading any potential mishaps.

“Men hesitate to court a woman who has too much education. They also do not like to take someone as wife who is not often seen at home”.(ATM,104)

Vibano has established precise strategies for the development of Dielieno. In order to cultivate her into a virtuous woman, she was required to reside with her grandmother. Approximately half a year following her stay with her grandmother,

Dieliemo's parents paid her a visit. The information is conveyed to the grandmother that Dieliemo is of the age of six years and requires formal education. The notion of educating a female child was greatly condemned by the protagonist's grandmother. The protagonist expresses a categorical dissension towards the proposal of sending Dieliemo to an educational institution and, instead, advocates for the idea that Dieliemo should be instructed in domestic duties.

There persists a perspective among certain individuals that women who have obtained a higher education tend to develop arrogant attitudes towards themselves and neglect their familial roles. The grandmother commences recounting the activities of the juvenile female during her formative years. The grandmother exhibited apprehension towards the possibility of her granddaughter remaining single if she obtained a higher level of education, which could result in the rejection of marriage proposals from prospective suitors. The decision of whether to wed an educated or uneducated woman has become a matter of concern for a significant number of individuals, with numerous men pondering the situation as a matter of practicality and rationality. Numerous males exhibit apprehension towards acquiring an educated spouse given their past encounters with married women of education, who have potentially exerted authoritative control over their partners. As a result, such individuals exhibit a reluctance towards being subjected to a partner who dominates or governs them. Throughout history, there has been a persistent desire among men to subjugate women, a goal often attained through the institution of marriage and the concealment of women's capabilities in obscurity. Convincing women that their only role is to attend to familial affairs, provide nourishment, and appease the family at the expense of their own needs.

“...girl-children are never considered real members of the family.

Their mission in life is to marry and have children and be able to cook and weave cloth and look after the household. If they got married, they would always be known as somebody's wife or somebody's mother and never somebody's daughter”. (ATM,26).

Dielieno highlights the concept of "gendered performatives" as discussed by Wendy A. According to Burns (2010, p. 43),... From an early age, she comprehended that her father held the authoritative position in all pivotal conversations between her parents. This is indicative of the representation of patriarchal authority by the concept of 'family'. Although she is unable to challenge the authority, whether it be of her father or grandmother, she perceives herself as being incapable of bearing her father's surname due to her status as a female child.

The matriarch of the household exerts a pervasive influence over all its members, as evidenced by her grandmother's prevailing presence. individuals to maintain a healthy lifestyle due to various factors such as busy schedules, accessibility of unhealthy food options, and lack of motivation. Maintaining a healthy lifestyle is a challenging task for many individuals in contemporary society, owing to diverse influences that hinder their efforts. These factors range from busy schedules and demanding workloads to the ready availability of unhealthy food options, as well as a dearth of motivation among individuals.

Dielieno seeks to oppose the conservative views of her grandmother, particularly in relation to the establishment of protocols for females. The individual in question holds the belief that a female's designated sphere of activity should be confined to the domestic sphere. The primary objective pertains to the act of entering into matrimony, engaging in exemplary spousal behavior, and fulfilling the

responsibility of nurturing offspring. The subjugated individual is compelled to adhere to the normative standards and expectations imposed upon her by the patriarchal and communal structures, often dictated by external agents beyond her control. The matriarch of the family strongly contested the notion of assigning domestic duties or physical labor to the male offspring. Moreover, the matriarch explicated the significance of a male offspring within the familial context. Rather than being assigned domestic tasks, children ought to receive adequate nutrition and proper care. Dielieno was advised by her grandmother to assume responsibility for fetching water and performing household tasks, instead of delegating these duties to her male siblings. The male figure assumes a pivotal role within the family structure, given their traditional duty to engage in battle during times of war and ensure the overall security of the household. They are regarded as pivotal figures in the family unit, responsible for safeguarding against potential threats or adversaries. The rationale for her inclination towards masculinism underscores the impact of the tumultuous historical context during her era.

The transfer of property rights in a patriarchal society predominantly occurs amongst male members of the family. Women are not bestowed with ownership of any property. In the event of a husband's death and in the absence of a male heir, the property shall be transferred, by default, to the husband's brother or the closest male relative within the familial hierarchy. Throughout history, a prevailing inclination has existed within families towards male offspring, purportedly due to the expectation that they will fulfill familial care-taking duties. The grandmother's habitual indulgence of her grandsons without ethical restraint is likely to be counterproductive, as it appears to reflect her assumption that they will reciprocate her favor in the future and that they may potentially inherit her residence. Similar to Vini, Lieno's sibling,

who succumbed to alcohol consumption at a young age, the grandmother opted to provide monetary resources for his indulgence rather than imparting proper guidance or exercising control. Consequently, Vini's ultimate demise evoked a profound sense of tragedy within his family, rendering them devastated. The presence of a male member within the household was regarded as a paramount source of support for women. In the absence of such support, women would find themselves without anyone to attend to their needs.

Contrarily, Bano was the granddaughter of the maternal uncle of the Grandmother and resided with her. She assumed complete responsibility for domestic duties, notably culinary preparation. The grandmother expressed reluctance towards the marriage of Bano, citing concerns over potential difficulties in her own sustainability in the absence of Bano. Upon arrival to her grandmother's residence, Lieno was designated the role of assistant to Bano. The aforementioned experiences engendered a heightened sense of responsibility within Lieno at an early juncture. One notable instance is when Lieno's sibling, Pete, passed away, leaving their mother in a state of shock. During this trying period, Lieno assumed the mantle of household custodian and diligently undertook all of its attendant duties, providing invaluable assistance to her loved ones in navigating and overcoming their collective trauma. At the tender age of eleven, she accomplished all of these feats. This occurrence further underscores the idea that each Indian household necessitates the presence of a woman to manage domestic tasks. Upon Lieno's arrival at the residence, the singular female inhabitant therein was the subject of discussion. Assigned responsibilities, including culinary duties and domestic tasks, the individual in question was summoned from her grandmother's location to fulfill these obligations. Noteworthy is the fact that her mother was incapacitated and ceased all activities as a result of an overwhelming

disturbance. Notwithstanding the presence of her other brothers and father in the residence, she alone carried out all the assigned responsibilities. Furthermore, it can be posited that culinary activities and domestic kitchens have traditionally been associated with the female gender, and it is likely this societal construct will persist into the future. When uncle Atu gives Dielieno money to buy sweets grandmother expresses her displeasure. This shows how girl children are economically discriminated. If the girl child has the money they would get spoiled and this is a main reason that grandmother doesn't want her granddaughter Lieno to get educated and prevents her from earning economic independence.

However, it is ironically she who sponsors the alcoholism of her grandson Vini saying: "In this day and age, one cannot expect a young man to keep from tasting a little wine now and then. People make too much of it." (ATM,207) Spoiled by Grandmother, Vini: a school dropout neglects his job, falls in bad company, and eventually succumbs to cirrhosis of the liver. The grandmother is always seen pampering her grandsons without any limit that does harm them rather than doing any good because apparently she assumed that they will be there for her in times of need and even the house in which she lives would be transferred to any of them. Like Vini, Lieno's brother, who gives into drinking from a very small age and the grandmother instead of controlling or showing him the right path, gave him money to enjoy..

According to Judith Butler, 'gender is a set of expectations that society define for you'; The fact that Dielieno was sent to her grandmother's house to stay as a helper can be considered as an example of 'social learning' (Bussey,12) that explains how gender role operates. It is found that gender hierarchy is often expressed through food in which case women have less access to food than men. This practice is supported by belief that they eat less and mostly because of their economic dependence on men. In

the case of Dielieno, food was used as a powerful medium to subordinate her. She did not understand why she was being deprived of her favourite piece of chicken leg by her own grandmother. She also noticed that it was not only her grandmother but also her mother who gave such special treatment to her brothers. This is, in fact, an evident of how this small practice of serving special food for male progeny is deeply gender-biased.

It is when Lieno related the psychological trauma every girl went through during puberty, she remained silent about her own sexuality. She was realistic in her presentation of menstruation as a taboo and its psychological effects. For instance, how her grandmother reference of menstruation as the "curse" only made it more repugnant and humiliating for her. This disgusting humiliation soon developed into a phobia in her which was evident in her dream : "At night I dreamed that I was in school, sitting in class when there was a lot of screaming and it was the bigger girls doing the screaming. They were all bleeding and the classroom was filling up with their blood and some of them were drowning in their own blood but they were still screaming. Then all of them began to call me. I woke up with a start but I continued to hear them screaming and calling my name". (ATM,136)

During puberty both a boy and a girl's body undergo changes. But while the changes are easily embraced by the boy, such as the growth of hair in his body is a matter of pride to be exhibited: the same is a matter of disgust for a girl. And with the monthly period recurring, she feels alienated from her own body and correlates that phenomenon to losing her control over her 'Self'. She also knows that this contemptible phenomenon is also known to men, adding to her humiliation. It shows the persistent hesitation of Lieno to buy Comfits from the male shopkeeper .

Menstruation exhibits her fear and at the same time excitement of now being a 'big girl'. The hours that she spent thinking about this mysterious malady that is the fate of every woman also directs her thoughts towards pregnancy. She discussed about it with such ardour with Vimenuo. This is but only a universal experience of every young girl who enters puberty. It is unnatural to find no expression of Lieno's complex web of adult desires: Early in the novel the narrator gives her impression of the women in the pond and in drinking houses. Here again the opinion that she has is an acquired one. The elders around her reminded her that girls who laugh too much end up being pregnant before marriage and with the family and society discarding them; they find refuge only in drinking houses. Such talks instilled fear in her. But when her grandmother accused her teacher Miss Sobu of corrupting the young minds of her students by getting pregnant before marriage; Lieno questions the allegation as she feels that that's not true. But one thing she learns from that incident is that the society looks down upon such women. In this way even her behavior and thoughts are conditioned. She is promiscuous enough to follow the sexual language of the adults in her locality.

Her being able to comprehend what 'Rough customer' (ATM,122) meant, also hints towards her knowledge of sexual acts though in a vague way. Her discomfort in the presence of the women from the drinking houses is indicative of the social dichotomy of good and bad girls. Therefore, the silence that she maintains in her narrative about her sexuality is an act of repression, which in turn is the outcome of her fear being 'gazed' by the society. Grandmother always had the kind of belief that man should be the head of the family and the wife should do whatever the husband asks her to do. She must obey her husband and maintain the family well. It was the job of the man to bring food to the family and the only duty a wife has to do is the

household work. Grandmother herself was taught in this way and she expects the same from her daughters and granddaughters. Supposedly, if the society did not have an inferior thinking between man and women, the world would have been a better place or more peaceful place. Dielieno was saddened at the treatment she receives from her grandmother and would question it. Dielieno was allowed to visit her parents only with valid reasons. Her mother feels her absence in the house and is saddened that at the very young age she had to stay away from her family, but she never verbalizes her feelings. Dielieno is the only girl child in the family but is treated very differently by her grandmother. Her father too is compelled to ignore because he thinks that grandmother is right in training Dielieno from the very young age. Dielieno was asked to fetch water, clean the house, and feed the chicken and count them at night. She was asked not to miss even one chicken and if she did so, she was asked to redo it over and over again.

Grandmother's attitude towards Dielieno can be blamed on the cultural belief that the people practise. It was passed on from generation to generation and people respected the decision that the elders made. There was no question as to why they should go against that or break the traditional rules that were made long time back. Grandmother herself was the victim to the societal norms and traditions. So, it made her into a person that she has become now. She had grown into and it is difficult for anybody to remove that traditional mind-set from her. The attitude of grandmother towards Dielieno can be understood because the culture brought her up in that thinking.

Grandmother lived in a society where lots of restrictions were laid on girl child. Grandmother saw how the women in the society without the male child underwent. The society looked down on them and considered them as lowly, they

were mocked. Grandmother herself went through terrible experiences because her mother did not bore any male child and as a result they were looked down by the society. So, with pain that she went through she made up her mind into believing how the male child played a very important role in the family. With the passing of the generation people's thinking began to change, like the same way Dielieno's parents realized how she played a major role in the family when it was falling apart.

Everyone in the society is directly or indirectly affected by the culture and traditions. No man is free of culture or the traditions that the particular society follows. The cultural practices may differ from one region to the other, but most people are affected by the cultural practices and they follow them. Later, Grandmother was announced death and a funeral service was held, where many people attended. Even after the death of her grandmother, her presence could be felt in the house. When Dielieno was 23 years old, she got a marriage proposal; she found out that it was not her first proposal. Whereas there were three other boys who had asked her hand in marriage but as custom applied, they went and talked with her aunt who talked negative things about her to them. The fourth boy was persistent and decided to talk directly with Dielieno's parents rather than listening to what her aunt has to say. Within six months after the marriage proposal they were married. Dielieno can be described as a strong woman; even from the very young age she proved to be a responsible woman despite of how poorly she was treated by her grandmother. The harsh treatment did not stop her from pursuing what she wanted in life. She stood strong throughout the difficult times. Even when her family was facing hardship because of her brothers she proved to be the light and the strength for them all. Though she was just a girl like her grandmother addressed her, she proved that she is capable of much greater things and also she proved herself that she could accomplish

what was thought impossible by the society for the girl child. She is a great inspiration for the entire woman in the society who is being suppressed in many areas. Dielieno did not get to enjoy her childhood days or live with her parents like any child of her age would. Despite of all the hardship she rose up triumphantly and proved the society wrong about their perceptions on the girl child.

Grandmother's behavior towards Dielieno can be looked in a lighter way, despite of the bad treatment that she received from grandmother. After one is born into the world, they are controlled or bound by the culture that is around us. There may be various practices that may seem absurd, but in the form of culture it may be considered as right. Likewise the same was with grandmother attitude towards Dielieno; it was culture that made grandmother become who she is. Since the very young grandmother was taught that a male child was more important in the society and that women play a very little important role the family. She have seen how her mother was often left to tears because of the fate that she was in. It was nothing wrong to not have male child in the family , but the society made them think they were cursed or they were looked down by the society. They were not respected only because there was boy child in the family. Having a boy child in the family was everything that a family could wish for. People rejoiced if a wife gives birth to a boy child, but if she gives birth to a girl child there was sadness in the family. All this happened only because of the society belief in traditions and culture that was passed on since the old age.

Various female characters who were suppressed by the society's belief and tradition. One such character is Dielieno's mother herself, who very much feared grandmother. She was very careful about her actions and behavior in front of grandmother. She tried to be a good wife and a mother, so that grandmother would

not question her. She feared whenever she bought a new shirt and would cover it with a shawl so that grandmother would not see her. Dielieno when being sent to live with grandmother despite of her young age, mother was sad, but she couldn't do anything because it was not right to go against an elder's decision. Bano, on the other hand lived with grandmother since the very young age, she would be mistaken as her daughter if anyone wouldn't know who she is. Bano is the daughter of grandmother's brother. She was asked to live with grandmother because her father remarried. Bano got many marriage proposals, but grandmother rejected saying that they are not suitable suitor for her.

So, with the passing of years the proposals died too. Vimenuo was looked down when she was a friend of Dielieno and also when she was to marry Dielieno's brother. She was looked down because she was not from a good family background. Grandmother did not agree on the marriage of Vimenuo and Leto, but at the end they marry despite of her disapproval. Nisano, who was the wife of Vini suffered greatly during her married life and also after the death of her husband. After her husband died, according to the culture and traditions, she must leave the house of her in laws. People began to gossip about her not going back to her family even after her husband's death. However it did not affect her, and she continued to live in her in laws along with her son.

Grandmother did not care what Dielieno wanted in her life, but only focused on what the society expected her to be. The culture was such that, the women were expected to be good in doing household works and was fit for running the family. Grandmother did not approve when Dielieno wanted to pursue study because she thought that women do not need education. It was a waste of time and energy to invest in studying because women were expected to look after the family.

Grandmother believed that women should not invest time in studying, but instead learn household work which will be very helpful when she is married. Grandmother thought education will do no good to women, as she will have the idea of many things and it will only spoil them. Education was seen as a barrier in moulding the girl child in the way society wants. Grandmother herself was not provided education, but was taught how she should run the family by being the good wife and a mother. The fate of the women is like chose by the society because she is expected to do the same things which have been continuing for years. She is expected to behave in a certain ways which will be accepted by the society. There was a school teacher who got pregnant with her colleague; even there the society talked more about the women than the man, when it was the fault of both. The women were expected to be simple and be submissive to their husband without any complaint.

Grandmother herself lived in a society where she was taught how the male child plays a very important role in the society. She belonged to the family where there were only female child and as a result she saw the pain that the family went through because of how they were treated by the society. So, as the grandmother grew older she made a decision to give birth as many male children as possible. The woman that she has become was not the decision she made, but the society made her into it. Had the society given more importance to the girl child like the male child, the outcome would have been different. Grandmother began to grow harsher with the passing of age according to the narrator. Dielieno was expected to finish her work on time and do it perfectly well. Grandmother was a woman who lived according to what the culture expected her to be. She was compelled to become the person that she is. Dielieno tried her best to make her grandmother love her or scold her less by obeying

every work that she was assigned to do. She proved to be a strong lady by obeying her grandmother and also pursuing her passion.

Dielieno on the other hand, proceeds to college after her matriculation, dreaming of economic self-reliance and buying a nice house someday for her parents. Grandmother wants her of the dire consequences of being an educated, independent woman: "a woman's role is to marry and bear children, remember that. That is her most important role. Men don't like to marry educated wives. And if you find no one to marry you, you will be alone in your old age and have no one to bury you" Though not averse to Dielieno's education, Grandmother's younger sister Neikuo who embraced spinsterhood at the death of her beloved, too admits the importance of marriage: "it is good to marry because marriage gives you children and when you are old, it is your children who will look after you " Critiquing the gendered bias in a marital relation, Simone de Beauvoir in *The Second Sex* declares: "The situation has to be changed in their common interest by prohibiting marriage as a 'career for the woman." Kire on her part puts forward a staid approach as she underlines a woman's need for self-reliance that is not necessarily at loggerheads with marriage as a social institution. The novel thus ends with Dielieno happily settled in her married life.

Grandmother's emphasis on marriage and motherhood as the ultimate destination of women, Dielieno's grandmother makes no efforts to get Bano married. When her biological father brings a reasonably good marriage offer for her, Grandmother adamantly refuses it on a flimsy ground which incites the accusation from Grandfather Sizo that. "I suspect you are being selfish here, Vibau, the truth is, you want to keep Bano for as long as you can because she is such a big help now." This apparent selfishness of Grandmother actually masks her loneliness and insecurity

that Dielieno realizes later as her mother briefs her about Grandmother's past life. Grandmother grew up in an oppressively patriarchal society where a woman was not entitled to property rights. Grandmother's mother in the absence of a brother lost all her lands and fields when her father died. The eldest of three sisters and a witness to her mother's difficult, poverty-stricken life, Grandmother determined to avert a similar fate in her life. She, as Dielieno's mother tells her looks at her sons and grandsons as a kind of insurance and she is inclined to take a very conservative attitude toward your brothers by pampering them as she saw other boys being pampered in her childhood.

However, with advancing years she becomes increasingly dependent on the girls she strives to discipline and teach the domestic chores in her house. A believer in male supremacy she pampers her grandsons but it is the likes of Bano and Dielieno who actually become her support system in old age. Thus, she becomes the prime cause of Bano's spinsterhood and calls back a reluctant Dielieno whenever she goes to stay with her parents. Grandmother eventually succumbs to a stroke but not before shedding tears of remorse as Dielieno holds her hand and tells: "I want to say that I forgive you for being harsh with me." She may have arrived at the same realization as Dielieno's mother. After Grandmother's death Bano is compelled to leave the house by Dielieno's uncles who give the house on rent for extra income. However, the spirit of grandmother drives the tenants away repeatedly until Bano is brought back to the house. Thus, Grandmother, though in spirit, ultimately outgrows her gender bias, disciplines her greedy sons and acknowledges the right to stay in her house of the girl who has not only addressed her as her mother but also cared for her .

Easterine Kire states that "While the visible structure of the novel is patriarchal and seems focused on bringing out the misuse of the patriarchal system,

the less visible under-structure is matriarchy and how it abuses the patriarchal structure resulting in gender abuse within the same gender." The characters who oppress and abuse women in the novel are mostly women rather than men. While Grandmother is strongly averse to education for girls, Grandfather (her husband) as well Grandfather Sizo (her brother) are shown as supporting the education of Bano and Dielieno respectively. Dielieno gets equal share of her parent's love as does her brothers who, especially the eldest Leto makes up for unequal distribution of food by Grandmother by sharing his portion with his little sister. While little Dielieno finds Uncle Atu affectionate and fun to be with, her lively, vibrant nature as a young woman causes her to be judged as "too outspoken a girl to be considered as good wife material" by Aunt Bino, Moreover, all is not bad in a patriarchal set up as Kire speaks of in an interview.

Various female characters that were suppressed by the society's belief and tradition. One such character is Dielieno's mother herself, who very much feared grandmother. She was very careful about her actions and behaviour in front of grandmother. She tried to be a good wife and a mother, so that grandmother would not question her. Though Dielieno remains the central figure in the novel, through whom the novelist highlights the issues faced by women, yet other minor characters like Bano too suffer greatly in the narrative. Bano is illegitimate daughter of grandfather Sizo, grandmother Vibano's younger brother. But Bano calls Vibano as 'mother'. Sizo has already married someone else and has three children with his present wife. Bano's original i.e. her biological mother is not talked of in the novel. Bano is neither educated nor she is married, which implies that economically she is the weakest. She has to depend on others for her survival. If one compares the characters of Bano and Dielieno, one can notice glaring facts. Both are economically

dependent and single, still their life trajectories are different. So, with the culture practices that grandmother was brought in, she imparted the same towards Dielieno. It was the culture that made her who she has become and her outlook on life was also affected by the culture that she was taught in.

When Grandmother brings Vini's widow Nisano and her son Salhou to stay with her people start critiquing this arrangement as it departs from the custom of the society that does not consider it proper for a widow to stay with her in-laws beyond one year of her husband's death. The village gossip reflects a society that in its way absolves a young widow of her commitments to her in-laws, making her free to start her life anew as she returns to her original, paternal home. After Grandmother's death Nisano gets a fresh lease of life as she eventually marries and settles down with Vini's brother Bulje. Besides, the novel traces the growth of the first-person narrator Dielieno from a little girl four and a half years of age to a young woman of twenty-three within whose narrative again is included past memories of her mother and grandmother.

While Grandmother, the aged matriarch of the novel is "too old to change" , to quote Bano, Dielieno's mother has outgrown her childhood indoctrination in male supremacy to realize: "women are not weaker. They simply have strength different from men." Dielieno understands and cares for her mother in a way her brothers with all their love for their mother can't. "I had often seen her scraping the pot and giving it to Leto, my eldest brother, or taking out meat pieces from her own plate to slip into Vini's plate saying she was full. The boys never refused. They never seemed to think that she might be wanting to eat it herself." In these lines Kire exemplifies the inherent difference in male and female nature. Lieno was always referred to as " the girl " by her grandmother, refusing her any individual identity. When she asked her

mother why is she never summoned by name, her mother shrugs of stating that she is someone important to grandmother.

The grandmother literary behaved her like an errand girl as her provided name Dielieno meant a name granny herself had offered, signifying her to be a non- reality in the midst of her brother as Tolan states : They argue that feminism should work to liberate women from a system of male centered values and beliefs, one should empower them to discover their own uniquely female identity (Tolan 323).

When lieno overheard her parent talk to send her to live the grandmother who passed a secluded life. Though mother exposulated with her father, he had his manner stating. When the father told about poor action of his sons, grandmother started practicing them stating that they would be correct as they are to be learnt to be manly: In my father's day, both never did any work because they had to look after the village and engage enemy warriors in warfare. The household that did bit have a male house was considered baron. They were always in constant danger if there was a war. The women would only gave one man to protect them that is why we love our male children so much and we give them to best of food, And we should (ATM,37)

Lieno was please to pass the matriculation examination with the second division, being the best for studies in the family, Leto willed to sponsor her college education, when her father showed the matter to grandmother, she indicated out religiously that: A woman's role is to marry and bear children. That is her most important role. Men don't like to marry literated spouses. Then, if you get no one to marry you, you will be in your old age and have no one to buy you... see what a deadful thing it is not to have children to buy one? (ATM, 206).

Elaine Showalter in her essay 'Towards a Feminist Poetics' coined the term 'gynocritics' to highlight a critical approach to women's writing that as she says: "begins at the point when we free ourselves from the linear absolutes of male literary history, stop trying to fit women between the lines of the male tradition, and focus instead on the nearly visible world of female culture." In social learning theorists understanding of child psychology, children are often influenced by what they observe around their world. Grandmother patriarchal attitude is the result of her childhood experience. Grandmother saw her mother suffer hardship, extreme poverty, helplessness, and exclusion from many social benefits and aspects because she has no male child. Grandmother looks at her grandsons as a kind of security. Her attitudes define how patriarchy ideology is embedded and culturally constructed. She becomes the means to advocate for the male-centric society. She believes that it is the male heir who can give her security, free from fears, and can earn respect for her in the male dominated society.

Kire highlights the female literary tradition as autonomous and intrinsically different from male. A significant step towards distinguishing the female voice, her approach has in turn propagated a male-female binary that Esterline Kire transcends in her novel. She describes her protagonist Dielieno in her introductory note to the novel as "a powerful young woman who has not lost her femininity. She is not a feminist, but is more a womanist." Thus she rejects the blatant gendered discourse of the feminists for a wider term 'womanist' that ever since Alice Walker described as 'a feminist, only more common' (Walker 100) has evolved out of coloured women's culture to address myriad issues of discrimination in different parts of the globe. *A Terrible Matriarchy* thus depicts the journey which discriminated Lieno in every aspects of life.

Gender make performative through language. The language that grandmother used for her household was that of patriarchy. Language gives grandmother her command over her household. She uses it according to her wish and as a threat to blackmail to her family members. Virginia Woolf, in her book “A Room of One's Own”(1929) stressed that it is only through education and financial stability one can break away and become a women equal to male. Gender is not natural and will cease to exist if stop performing it. Kire shows it is through education that one can break away from these ties of gender dominance legalizes under patriarchy and liberate Lieno.

Chapter III

Gender Inequity promoted by Ethic in *Dance Like a Man*

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Gender discrimination has become a widespread issue that appears to exist in all cultures, particularly in Indian society. Men have been disregarded in this regard since the voice of discrimination and opposition to women's rights has grown so loud in recent years. In the phallogocentric society, it is frequently believed that only women repress their impulses and are the targets of gender discrimination, although this is untrue. Because they are viewed through the lenses of masculinity and chivalric qualities, men and women are bound to experience the darkness of discrimination.

Dattani has brought to light the ironic circumstance in which Amritlal exhibits an incongruous attitude towards dance as a form of art. Although the father views it as akin to prostitution and prohibits his son Jairaj from engaging in it, he allows his daughter-in-law Ratna to partake in it. The aforementioned statement is by the organizational tenets of a patriarchal framework, wherein disparities in treatment between male and female individuals are prevalent in terms of gender inequality. In the Indian cultural context, the artistic pursuit of dancing has conventionally been ascribed a subordinate societal position, thus limiting its participation largely to female practitioners. The gender-based conflict has also been brought to the fore through the nascent association between Lata and Viswas. Lata has to seek Viswas's permission whether he will allow her to dance after marriage or not. In Indian culture, there exists a prevalent expectation for women to embody the role of a paragon of a model domestic caretaker, adept at executing her household duties with proficiency.

Mahesh Dattani, in *Dance Like A Man*, has projected the need to recognize that performances are plural and hence, men and women will suffer alike the alienations and contradictions of patriarchal conventions that impose fixed normative patterns. The play delineates Dattani's one concern – gender – through one of their passions, dance. In a confessional statement about this play, Dattani says, "I wrote the play when I was learning Bharatnatyam in my mid-twenties [...] a play about a young man wanting to be a dancer, growing up in a world that believes dance is for women" (Chaudhuri 2005, p. 67). Jairaj's ardent passion for dance serves to deconstruct prevalent stereotypes. The author puts forth a twist in their play that challenges the prevalent stereotypes regarding "gender" issues which commonly portray women as the sole recipients of oppression within patriarchal power structures. The author depicts Jairaj's desire to pursue his passion for dance, despite his father's objections, by illustrating his actions. Amritlal embodies the prototypical manifestations of patriarchal societal norms, whereby he enforces gendered constructs of masculinity onto his offspring. He comments:

AMRITLAL: A woman in a man's world may be considered as being progressive. But a man in a woman's world is pathetic. (Dattani 2006, 50)

Dancing, thus, is considered to be something restricted for women and is the "craft of a prostitute" since its origin lies in the devadasi system, and according to Amritlal, those men who want to dance are not men enough. Amritlal Parekh identified as a self-proclaimed advocate of freedom, having arranged for his son to marry Ratna, an individual hailing from a different community, to be perceived as a person of liberal ideology amongst his peers. However, regardless of his level of liberalism, Amritlal

maintains a rigid adherence to gender prototypes. The individual posited that Jairaj's penchant for dancing was considered frivolous, as the individual had previously allocated a cricket pitch for Jairaj's use, as this sport was viewed as exemplary of masculine traits: "Well, most boys are interested in cricket, my son is interested in dance, I thought. I didn't realize this interest of yours would turn into an obsession" (DLAM,36). He concludes that his son must be sick when he hears that Jairaj is going to learn another dance style Kuchipudi in which "men dress up as women" (DLAM,44). Within the Indian societal context, there exists a pervasive expectation that the male gender serves as the provider of sustenance and that his chosen profession ought to align closely with his sense of dignity and worth.

The central theme of the narrative revolves around the characters of Jairaj and Ratna, alongside their daughter Lata and her betrothed, Viswas. Jairaj and Ratna have been subject to the wrathful scrutiny of Amritlal Parekh, who is the father of Jairaj. Mahesh Dattani highlights the conventional Indian attitudes towards dance via the character of Amritlal, who espouses the notion that dance is exclusively the domain of women. Gender inequalities are characterized by differential treatment of individuals or groups based on social and cultural biases towards gender. Gender is frequently referred to as a "social construct," indicating that the disparity in treatment towards individuals identifying as male or female solely within the context of gender is a consequence of established social norms that have prevailed since ancient times. On the contrary, sex is typically labeled as a "biological construct". Men have been consistently favored in this area, being regarded as members of a privileged social category. It is commonly assumed in India that the suppression of personal desires, domination by external powers, and

victimization by gender discrimination are exclusively experienced by women. However, this assumption does not align with reality, as men are equally subjected to such prejudice and bias. Like women, men are also subjected to discrimination and societal expectations, particularly about their perceived masculinity and display of bravery.

The aspirations and preferences of Indian men are oftentimes disregarded if they are deemed to possess feminine qualities or if they are associated with areas wherein women typically exhibit superior proficiency. The traditional gender roles stipulate that men should exhibit traits that are strong, sturdy, and assertive, whereas women should display qualities of obedience, reticence, and submissiveness. The aforementioned social construct has been conceived by members of society and has subsequently evolved into a foundation for perpetuating gender-based discrimination. Such discrimination has been ingrained in the psyche of the Indian populace, serving as an oppressive force. Individuals who possess a high degree of self-respect are unlikely to pursue careers in dance, particularly those of the male gender. The playwright has delineated the issue of gender-based discrimination experienced by both Indian men and women and elucidated the ramifications thereof. The male gender assumes a predominant position in the cultural dynamics of the family unit and holds primary power. Males display a proclivity for asserting control and dominance over females, offspring, and other kin within the familial context. Gender inequity has persisted in society since the dawn of human civilization, and currently, humanity remains constrained by its harmful effects. The Dramatist says "Gender is constituted by some acts which when repeated come to form and give shape to a "coherent" gender identity" (36).

In his portrayal, Dattani showcases an Indian familial unit where the patriarch, Amritlal Parekh, commands unchallenged influence over Jairaj and Ratna. While he is recognized as a reform-minded individual and an advocate for political liberty, his views are also characterized by a prudish and conservative outlook. He displayed his endorsement of India's liberation from British colonization. Paradoxically, the individual in question established and enforced rigorous rules for the desires of his offspring. He rejects the freedom of his son who wanted to become a Bharatnatyam dancer:

AMRITLAL: Do you know where a man's happiness lies? In Being a

Man... (425, Act II)

The paternal figure imposes his desired profession upon his offspring, urging him to refrain from pursuing dance as a vocational pursuit, citing its purported lack of alignment with masculine societal norms. Within Indian society, it is declared that men are the primary breadwinners and are expected to pursue professional roles that align with their sense of self-worth. The manifestation of Bharatnatyam in individuals' lives was historically limited due to the lack of liberty afforded to people. The father of Jairaj associates the practice of dance with the profession of prostitution.

Innocent Jairaj has become relegated to a state of desolation and isolation, being labeled a "spineless boy" by his unwavering father and society, finally recognizing himself as entirely lacking in value and incapable of pursuing even his passion for dance. The individual in question attributes the loss of his self-possession, self-esteem, respect, and confidence to Ratna, thereby highlighting the issue of gender inequality as it pertains to the husband-wife relationship. Throughout history, men have been regarded as the

superior sex, dominating every aspect of society, from familial relationships to the workplace. Women, on the other hand, have been traditionally viewed as the weaker sex and expected to be subservient to their male counterparts. Despite the advent of human civilization, gender discrimination has persisted and continues to afflict society. Gender identity is shaped by the repeated actions and behaviors of individuals of various sexes and subsequently determines gender roles. Throughout history, there has been a persistent presence of differences in the traits and attributes of individuals based on their biological sex. This phenomenon is ubiquitous across various societies and manifests itself in a multitude of ways. The delineation of sexes can be attributed to the variances in anatomical features and aptitudes, a phenomenon that has been evident from the inception of the human species in the Earthly realm. Men usually used to engage in work that required physical strength to be performed, like hunting and other essential outdoor deeds (Eagly, 1987). While women considered the weaker sex were in charge of activities that were less demanding physically such as preparing food, picking berries, looking after the household, and rearing children because they are physically capable of bearing them (Eagly, 1987), Over centuries and throughout history, gender roles have undergone a significant evolution, solidifying into uniform and concrete constructs. In contemporary society, it is still expected that individuals conform to gender-specific behavioral norms.

In contemporary society, it is generally perceived that the male head of a family assumes the primary role of providing financial support for all household members by engaging in gainful employment. In contrast, the female members of the household are traditionally expected to fulfill emotional and nurturing responsibilities by catering to the

physical and emotional well-being of the other members through the provision of food, care, and maternal affection. These obligations must remain distinct and not be exchanged, as per unspoken societal conventions. Individuals impacted by this particular stereotype, given their residence within Amritlal's household and subservience to his patriarchal influence. Even when individuals relocate to avoid oppressive environments, they are often compelled to re-enter such spaces due to external factors beyond their control. The recipients were perturbed to discover that the newly appointed provider, who happened to be Ratna's paternal uncle, harbored a nefarious intention. The persistent surveillance of Ratna by Amritlal caused the couple to acquiesce to his dominance. Upon her return, Ratna was presented with an invitation from Amritlal to assist in the process of transforming his son into a mature, capable individual. This offer was extended to facilitate Ratna's pursuit of her passions. The individual in question exhibits a propensity towards compromising the artistic integrity of Jairaj utilizing disparaging his self-esteem, all to further her interests. The individual in question has attained a great deal of success in the performing arts, establishing themselves as a highly regarded and widely recognized figure. Meanwhile, Jairaj appears to be experiencing a period of intense emotional distress.

The art of dance gradually takes on a distinct psychological character, assuming a guiding role in the narrative. Ratna and Jairaj aspire to translate their ardor for dancing into their vocational pursuit. For them, Bharatnatyam holds a profound significance as it embodies their essence and identity rather than being merely a form of artistic expression. The conventional gender norms present a formidable challenge to the self-expression of male artists, impeding their creative process and constraining them within the confines of

a rigid societal framework. In contemporary society, individuals of the male gender are afflicted by the pervasive issue of suppression perpetuated by traditional patriarchal systems, alongside their female counterparts. Jairaj is significantly impacted by gender bias and stereotyping. It is worthy of attention that within Indian society during previous eras, the vocation of dancing, whether practiced collectively or as a solitary pursuit, was not regarded as a reputable profession for men.

The protagonistic persona highlighted in the narrative 'Dance' holds varying viewpoints in the lives of every individual character within the storyline. The medium serves as a tool for Jairaj to articulate his sentiments and feelings. Dance serves as a means of rebellion for him, allowing him to resist his father's attempts at controlling his life and conforming to predetermined expectations. Jairaj's initial foray into dancing was born out of his interests, characterized by a hobbyist inclination or rather, a passing fancy, as Amritlal discerned, and one that Jairaj believed would not endure over time. Jairaj, notwithstanding his father's reluctance, persists in practicing Bharatnatyam and expresses his interest in acquiring skills in Kuchipudi, another variant of Indian classical dance with its genesis in the village of Kuchipudi, located in the Indian province of Andhra Pradesh. Ratna provides additional fortitude to her husband, as his dance partner, enabling him to confront his father with greater confidence. Jairaj exhibits a mark of defiance, persisting in maintaining hair of considerable length despite experiencing hair loss due to aging, even years after the passing of Amritlal, his father, who always demonstrated a preference for more abbreviated haircuts. Amritlal, recognized for his liberal and forward-thinking perspective within society, fails to implement such notions within his domestic domain. Specifically, he exhibits a reluctance to embrace his son's

dancing activities, conforming to societal expectations surrounding the predetermined constructs of gender roles. The viewpoints of the father and son diverge significantly for the concepts of autonomy, innovation, and liberty. This variance in their viewpoint is noticed in a sequence where Jairaj asks his father if he had never had any obsessions, to which Amritlal replies saying:

AMRITLAL: If you mean my involvement in fighting for your freedom...

yes, it was my obsession.

JAIRAJ: You had yours. Now allow me to have mine! (Rooks, 2004)

Amritlal holds a stance wherein he opposes the pursuit of dance as a profession. The sessions of the couple pose a disruption to his meetings as the sounds they produce are hindering him. Moreover, he is visibly astonished by the effeminate physical features of their guru, which are upheld by his walk and long hair. He harbors an aversion towards the prospect of his son, Jairaj, pursuing a career as a dancer. Apart from the economic limitations of a dance career, the father expresses an additional rationale for his hesitation to permit his son to pursue this art form. He is concerned that Jairaj may develop effeminate qualities akin to those exhibited by his dance instructor as a result of participating in dance. The patriarch even prohibits his daughter-in-law Ratna from acquiring knowledge of the nuances of the sacred art form of Bharatnatyam, through interactions with Chinniamma, an elderly devadasi. This designation refers to women who are considered wedded to God and trained in music and dance to perform in temples. Amritlal held the belief that his daughter-in-law's visit to the aforementioned woman would tarnish the reputation of the household. The aforementioned mode of thinking may

be attributed to the colonial past, wherein female performers, known as devadasis, who specialized in classical dance forms, were coerced into engaging in prostitution, resulting in their social ostracization. In medieval India, women who were once held in high regard and enjoyed a reputation of reverence were unfortunately relegated to a deplorable condition of being reduced to mere sexual objects.

AMRITLAL: Help me make him an adult..... help me, and I will

Never prevent you from dancing.... it must be done.

RATNA: And once he stops dancing what will you do with him then?

AMRITLAL: Make him worthy of you! (Rooks, 2004)

Amritlal posits that pursuing passion as a profession may not be ideal. He ardently pursued his interest in advocating for the liberation of his nation and engaging in philanthropic activities; however, he did not make it his primary occupation. He, in addition to his interests, operated an enterprise for financial gain. Amritlal expressed his desire for his son Jairaj to engage in dance as a leisure activity, however, he also advocated for Jairaj to pursue an occupation that would facilitate financial stability. This recommendation was grounded on the notion that as the sole provider for his family, a man bears the responsibility of securing the livelihood of his dependents. Additionally, he aspired for his son to undertake a vocation that was perceived as more respectable than dancing, with the ultimate aim of establishing a vocation that would bestow upon him a commendable standing in the perception of society, and specifically his spouse, Ratna.

In the dwelling of Amritlal, a notable change in the manifestation of patriarchal dominance emerged several years following his demise, as evidenced by a discernible shift from male to female agency. Despite his gender, Jairaj does not assert any authority in the household, while Ratna appears to be successfully upholding the patriarchal legacy of Amritlal.

“The patriarchal system operates based on a hierarchical structure. The male controls the power relations of the genders where men and women are unequal, and the female, the ground of this system. This unjust power relation where a man enjoys complete authority over the lives of women associated with him is strengthened by gender stereotypes imposed by the patriarchal culture in society” (Esnasshri, 2014).

The role of Amritlal may be construed as emblematic of patriarchal hegemony, as he wields an unchallenged influence and power over both his son and daughter-in-law. The individual presupposes that being the eldest male within the familial structure, he assumes the role of familial leader. The individual in question exhibits a proclivity towards reformatory ideas and modernity concerning their adherence to national ideals, yet regrettably tends towards conservatism and prudishness to their familial domain. There is a latent insinuation that Jairaj's dancing is linked to Amritlal's perception of his sexual orientation, as evidenced by his suggestion to their Bharatnatyam teacher, who instructs Jairaj and Ratna, that he may be homosexual. This inference implicates a potential correlation between Jairaj's expressive artistry and his sexual identity. In an argument with Jairaj:

AMRITLAL: I object to the people you are associating with Your guru. What kind of family is he from? Why does he wear his hair so long? I have never seen men with long hair..... I meant normal men..... normal men do not have long hair.... and what about the way he walks! (DLAM, 2004)

“The discrimination between genders is a product of gender role beliefs. It is reflected by the differences and similarities of sexes in their behavior which subsequently correspond to the perception of society about the social roles of men and women” (Eagly and Wood, 2012). Ratna's persistent pursuit of dancing, while simultaneously attempting to constrain Jairaj's participation in this activity, is accentuated. This shows that there exists a lack of parity in terms of societal entitlement to rights and status between genders. Whilst it is typically the case that women suffer at the hands of gender-based discrimination, Jairaj, a male individual, represents an exceptional case wherein he is subjected to even more egregious harm. Historically, the occupation of a professional dancer was not a lucrative one, particularly for males who were deemed unsuitable for such pursuits. Conversely, women were allowed to engage in dancing as it was not expected for them to earn a significant income. Amritlal manipulates the already convinced Ratna to think that Jairaj is not much of a good dancer and can never be, as dancing is a feminine territory and Jairaj has to be "all made-up" (Rooks, 2004) when he dances. He thinks that- "A woman in a man's world may be considered progressive, but a man in a woman's world is pathetic!" (Rooks, 2004). This highlights a perceptual paradigm that upholds the notion of male superiority over the female gender, wherein advancement is contingent only upon upward or forward movement, rather than

backward mobility. It detects a gender disparity in the dynamic between the youthful Lata and Viswas when Lata requests Viswa's permission to continue visiting her parents' residence to rehearse dance even after they are wed. In the context of Indian society, it is customary for individuals who are reliant on a particular gender to obtain authorization before undertaking certain activities. This practice is especially pertinent for females who are typically expected to defer to their husbands' directives when making decisions.

The narrative delineates a sequence of discriminatory events whereby one individual, driven by a sense of frustration, victimizes another. Jairaj attributes his lack of success in both dancing and life to his wife Ratna. The accuser casts aspersions on the accused for allegedly expropriating from him his sense of honor, self-worth, dignity, and ability to perform in a dance setting. As with all individuals espousing chauvinistic attitudes, he attributes his setbacks solely to the actions and behaviors of his spouse. The individual in question raises concerns about the capabilities of the maternal figure, ascribing fault to her for inadequate nurturing of their offspring Shankar. Such accusations imply a belief that the responsibility of childcare solely rests upon the mother due to societal expectations dictated by gender roles. Ultimately, accountability for Shankar's demise is placed upon her by him. The female sex possesses the unique biological ability to bear offspring, and as a result, the broader culture associates this attribute with the traditional duties of motherhood. This expectation places an unwavering responsibility on women to devote their lives to the nurturing and upbringing of their children, without affording them opportunities for much else. Moreover, even Ratna does not set back in questioning the masculinity of Jairaj:

RATNA: You never left your father's house and stood on your own two feet. You stopped being a man the day you came back to this house."

(Rooks, 2004).

Inebriated Jairaj communicated to Ratna his intention to return to the abode to safeguard her from the inquisitive gaze of her paternal guardian. The individual is attempting to conform to the expectations of his gender role as a male by portraying himself as a guardian and rescuer. Jairaj repeatedly endeavors to express his frustration by attributing his lack of success in the realm of dance to Ratna. The adversity encountered by Jairaj and the tragic loss of his son has stirred vehement animosity towards his father and profound repugnance towards his wife within him. This array of negative emotions has been incited in Jairaj's heart. Following this, he becomes engulfed in alcoholism, being subjected to the consequences of his ambition and oppressed by patriarchal structures. The phenomenon of gender discrimination transcends mere socio-cultural dimensions and instead infiltrates the fabric of human consciousness, intricately linked to the individual's choices, a quest for self-actualization, and self-identity. The robust resolve exhibited by human beings is a fundamental aspect of their character. Gender bias is frequently observed in the portrayal of role models, professional accomplishments, personal practices, attire, and moral behavior.

The psycho-cultural conflict provokes a profound and distressing tension leading to the catastrophic downfall of two individuals, both distinguished for their artistry and gentle disposition. The dramatic progression within the theatrical performance fluidly traverses the temporal domains of the past, present, and future, amalgamating individuated temporal shifts and foretelling the ultimate destiny of three successive

lineages. The central character, Jairaj, possesses a fervent devotion to the art of dance and is prepared to confront any limitations that are placed upon him by his father Amritlal, who serves as an emblem of patriarchal power. The individual in question exhibits an inability to exhibit forbearance towards his daughter-in-law, Ratna, for her desire to acquire the art of dance from a Devdasi, a temple dancer who, owing to historical stigmatization, is widely regarded as a participant in prostitution within the wider social sphere. Amritlal perceived the choice of Jairaj to pursue a career in dance and the prospect of bestowing the title of the artist upon a Devdasi as a formidable obstacle. Amritlal's social consciousness emanated from cultural dynamics and transgressing them was deemed as sacrilegious. He did not attribute significant importance to the individual identity of Jairaj. Preventing Jairaj from pursuing a dance career becomes an obsession for him, and to fulfill this fervent desire, he orchestrates a scheme alongside Ratna, who happens to be his daughter-in-law. The individual successfully persuades Ratna that her prospects of achieving proficiency in dance could be enhanced by aiding Jairaj in overcoming his fixation and facilitating his transition into a more masculine demeanor.

The socio-psychological conflict related to the three generations is successfully exposed within the dramatic structure. Lata emerges as a shining star of the art of Bharatnatyam. In the success of Lata, Ratna identifies her images and brings consolation. "my hard work has been paid off" (Collected Plays 499). Outwardly, Ratna seeks consolation in the success of Lata but her inner self remains unfulfilled. The isolation of Jairaj creates a greater vacuum in her life. "Jairaj do something useful before it is too late". (Collected plays, 422). The life of Jairaj is marked by a profound irony, wherein his existence is constantly molded and altered to align with the aspirations and visions of

external agents. Ratna devised her approach to sculpting the concept of masculinity within Jairaj, whereas Amritlal molds him by his perception of a desirable masculine form. The poignant portrayal of his distress imbues his misfortune with a sense of spiritual tragedy. Amritlal purportedly contends that dance is a vocation typified by a prostitute's display of her merchandise. The exchange between Amritlal and Jairaj elucidates that, during the period of his wardship, Amritlal would not permit his son Jairaj to engage in any form of practice.

Discovery of his own identity hidden in his inner self which the 'artist' and 'man' are not two distinct entities but one. The younger Jairaj and Ratna smile and embrace with the realization, "We dance perfectly in the union. Not missing a step or a beat. We talk and laugh at all the mistakes, we made in our previous dances. When Amritlal failed to make his son understand the importance of livelihood, he turned up to his daughter-in-law Ratna who is portrayed as a very selfish woman by the playwright. Ratna is a person who resides within a secluded domain, wherein she reigns as the authoritative "Matriarch" of her household, regarding even her husband is a subordinate parasite. During an interaction with Amritlal, Ratna's response to his inquiry regarding his dance skills was indicative of her belief in her superiority over her husband. She attributed her superior dancing ability to her diligent practice, which she deemed to exceed that of her husband. This discernible stance offered a conclusive perception of her perspective toward her husband's proficiency in dance. Amritlal knew that his son couldn't achieve the same fame and competency as that of Ratna and that is why he claims that "He (Jairaj) is wasting his time." (DLAM,51). The action appears to be an orchestrated scheme to further diminish the sense of self-worth and self-valuation of Jairaj, effectively

boosting the relative status of Ratna in an intentional and calculated manner. After the birth of Shankar, the firstborn of Ratna and her spouse, several events and concerts ensued during which Ratna noticeably and purposely withheld her maternal responsibilities. Jairaj experiences a prominent disturbance when Ratna asserts that he has not provided any aid or assistance to her.

Ratna's authentic identity is foregrounded. The individual in question lacks affection for Jairaj. The protagonist harbored a desire for an individual who would permit her to engage in the art of dance without eliciting dissent. This individual manifests a distinct desire for fame, recognition, and attention, foregoing any other aspirations. Ratna attributes the success of her offspring, Lata, in concert to her efforts. Continuously defending herself by saying that the credit goes both to them, Jairaj does not want Ratna to paste the newspaper reviews in their album as he thinks this will only satisfy Ratna's ego. Bharatnatyam and its practice by the male considered the person having the female characteristic. Despite being regarded as the divine exponent of Bharatnatyam, Shiva found the art form to be erroneously associated with women due to prevalent misconceptions and societal norms. Jairaj's fervor for Bharatnatyam is not duly recognized by his paternal figure. The act of dancing serves as a means for the individual to express their unique sense of self.

The individual under consideration actively challenges prevailing social conventions and customs. The individual's existence was ultimately overcome by the dominant influence of both his paternal authority and his matrimonial partner. "If the play questions conventional male stereotypes and points out that male identity is a construction conditioned by social norms and expectations, it does so by involving those

very same constructions for the female characters," says Angelie Multani in her paper, "On Mahesh Dattani's *Dance Like A Man*: The politics of production and Performance."

Jairaj and Ratna, while possessing dance proficiency, have pertinently fallen short as individuals and in their spousal role. The concluding scene of the play involves an acknowledgment by Jairaj that humanity is inherently limited in terms of possessing the innate "grace," "brilliance," and enchantment requisite to dance akin to that of the divine. To safeguard and perpetuate any art form, the artist must transcend prevailing human frailties. The phenomenon under consideration pertains to the state of human consciousness wherein the conventional gender distinctions between males and females become obscured and subsumed within a unified whole, commonly referred to as 'totality.' Through the process of self-realization, Jairaj discerns that the divine essence of humanity transcends the binary categorization of gender.

The phenomenon of gender discrimination is intricately intertwined with both social and cultural contexts and can significantly impact an individual's social and self-identity. The suppression of a fundamental determinant of human personality is anticipated to yield dreadful consequences. Specifically, the role models' professional accomplishments, behaviors, attire, and moral values are often conveyed through a biased lens of gender. 'No other dance form', observes Dattani "has such a fascinating history of oppression and Renaissance as Bharatanatyam" (quoted in Multani, "Politics of Production..." 59).

JAIRAJ: You promised you would allow me to continue with my hobbies.

AMRITLAL: That was when you were a boy and dance was just a hobby.

JAIRAJ: I don't want to grow up! You can't stop me from doing what I want.

AMRITLAL: As long as you are under my care. (422)

Amritlal has cut down all his son's passions. He has warned that Bharathanatyam is socially neglected art and only permissible for persons like 'Devadasi'. Jairaj is discouraged by his father's desperate comments. Amritlal was unhappy with his son because he looked odd as a dancer. Jairaj aspires to live independently by establishing a boundary between himself and his father. The individual in question has made a hasty decision to depart from his paternal figure and reside with his spouse, to never return, which he communicated directly to his father: "As from now we are no longer under your care. And will never be again. Never" (424). However, shortly thereafter, he encounters challenges in providing for his family independently. Within a brief span of two days, he returned to his paternal abode and subsequently reached an amicable settlement with his progenitor. However, Jairaj's father imposed certain restrictions on him to curtail his freedom. The speaker advises Jairaj against cultivating lengthy tresses and requests Ratna to abstain from acquiring knowledge on dance from sources other than himself. The individual in question additionally imparts to Ratna the notion that one's contentment is contingent upon recognizing and embracing one's masculine identity. The individual holds the belief that his progeny, namely his son and daughter-in-law, derive a sense of contentment by adhering to his directives. The individual in question exhibits a lack of comprehension about the precise source of his child's contentment. Through the portrayal

of the conflict between Amritlal and Jairaj, Dattani expresses the hollowness of the traditional patriarchal authority and also expresses such stubborn narrow-minded parents in Indian families.

Amritlal aspires to foster qualities and attributes in Jairaj that would render him a suitable partner for a woman. The individual is prepared to undermine Jairaj's artistic confidence and self-worth. Jairaj and Ratna embarked upon their life journey with the aspiration of showcasing their artistic talent. Ratna's optimism is solely directed toward the success of her daughter, Lata, in her endeavors. Ratna's profound apprehension regarding her daughter's academic performance has generated heightened expectations in her. The individual desires to attain what she has forfeited throughout her existence using her progeny. Efforts to contest the influence of patriarchal authority have proven to be rather futile. Ratna fortifies her position through the achievement of Lata, causing a sense of despair to manifest in her spouse, Jairaj.

The father is prepared to expel his singular progeny, Jairaj, from their domicile. As the exclusive proprietor of his property, the individual in question utters a threat toward his offspring, notifying the latter that failure to comply with his directives will result in eviction from their shared abode. Amritlal serves as an exemplar to the male-dominated society which constructs and upholds patriarchal norms. It can be observed that the responsibility in question has been relinquished by the individual in question, with Ratna assuming the role. As a result, Ratna has acquired the freedom to pursue dancing while Jairaj's aspirations to become a male Bharatnatyam dancer have been compromised. Ratna succumbs to her overpowering ambition. In an attempt to establish herself as a proficient dancer, she deliberately diminishes Jairaj's self-worth through

manipulation and subversion. Ratna demonstrates a tendency to neglect the individual in question during her stage performances, ultimately relegating him to a mere "stage prop". Jairaj is experiencing a growing sentiment of being employed as a mere instrument, a mere theatrical accessory, or a mere orchestrator of Ratna's dance routines, with little to no collaboration as a fellow dancer. The convergence of such disapproving attitudes towards dance from both the protagonist's internal psyche and his paternal periphery likely yields deleterious impacts on his character formation. The individual in question indulges in the consumption of alcohol, attributing his state of drunkenness to Ratna, whom he holds accountable for depriving him of the opportunity to dance as per an agreement with his authoritative father. Ratna attributes his mediocrity to his alcohol addiction.

Jairaj's current objective in life is to mentor his son Shankar in the artistry of dancing, with the ultimate goal of performing Lord Shiva's tandava, otherwise known as the dance of destruction, upon Amritlal's head, thereby avenging Jairaj's previous disgrace. Unfortunately, Shankar's life was cut short during his formative years due to an overdose of opium administered by his ayah to aid his restful sleep. This phenomenon arises due to Ratna's unwavering commitment to her professional aspirations, resulting in her inadvertent disregard for the child. Jairaj was reproached for lacking in masculinity by his father when he pursued a dance career, which is traditionally deemed a feminine pursuit, and perceived as merely a leisure activity for men at best. The individual in question is currently burdened by the weight of criticism which has been directed toward him. This hinders his progress and development in the field of dance. The individual exhibits an inability to engage in the act of dancing in a manner that conforms to

traditional masculine norms. The play *Dance Like A Man* raises inquiries into the appropriateness of a man assuming a role beyond his usual domain by partaking in the activity of dancing. He is subjected to ostracism due to his choice to engage in feminine dance movements as a means of expressing his identity. The protagonist, Jairaj, is abruptly dismissed due to his divergence from the unspoken conventions of society, as he elects to traverse the path of life through dance. This places him in a precarious predicament. In actuality, he lacks the competence needed to measure up to the stature of his father or the commanding presence of his spouse. Therefore, the subject is unable to exhibit masculine behavior or perform dance moves typical of the male gender.

AMRITLAL: I have always allowed you to do what you wanted to do.

But there comes a time when you have to do what is expected of you.

Why must dance? (29)

The character Amritlal Parekh embodies the prevailing attitudes of the older generation of society during the 1930s and 1940s, resulting in a significant internal conflict. The opposing perspective is championed by the younger generation, exemplified by Jairaj and Ratna. The elderly individual, who holds a negative perspective towards the art form, is confronted by those who seek to challenge his viewpoint. Amritlal harbors suspicions regarding Ratna's endeavors to acquire knowledge about "the Mysore school of dance" by learning from Chennai Aroma, a destitute and elderly practitioner of the art form who is described as "withered" and aged seventy-five. To his commendation, he undertakes the responsibility of procuring medical treatment for Chenniamma and generously remunerates her due to having caused the deprivation of her sole pupil.

Consequent to the aforementioned conflict, Jairaj and Ratna departed from the premises in defiance.

AMRITLAL: I have seen the world. I can recognize a clever woman
when I see one (49)

The communication conveyed is deemed a significant affront to Ratna. Amritlal appears to possess an awareness regarding the susceptibility of individuals emerging from marginalized backgrounds and burgeoning within esteemed societal echelons, thereby rendering them susceptible to immoral conduct. In contemporary society, men are widely expected to assume the role of protective figure for their families and offspring. Should they fall short of this duty, their degree of adherence to the traditionally accepted concept of "masculinity" is likely to be called into question. Ratna advocates for the belief that Jairaj lacked fortitude as he was unable to secure the necessary funds for them to sustain themselves independently, instead relying on Amritlal's care. The individual expresses remorse over the validity of the notion entertained by Amritlal about Jairaj, implying that a transformation was necessary for him to develop into a fully mature and responsible adult. In light of this, the protagonist effectively dismantles Jairaj's previously held convictions regarding his artistic pursuits and personal zeal, resulting in a gradual descent into alcoholism, as he succumbs to the devastating effects of toxic masculinity. The phenomenon commonly referred to as "toxic masculinity" has been observed to exert negative impacts not only on interpersonal relationships but also on individuals' aspirations and well-being. The notion of granting men the autonomy to select their preferred mode of artistic expression is paramount. Within the framework of

masculinity, displaying acts of compassion and empathy should supersede the ideology upheld by 'Amritlal', who advocated a predetermined notion of male upbringing and behavior. Once we challenge the notion that men and women are equally progressive in each other's spheres, we can attain absolute egalitarianism.

In the stage production, the domicile in which the story unfolds serves as a mere corporeal edifice, owing to the lack of emotional connection that exists among its inhabitants. Amritlal transmits his set of beliefs to Jairaj and Ratna, who further propagate their preferences to Lata. The patriarchal framework perpetuated by Amritlal inflicts permanent damage upon both Ratna and his progeny. Lata, on the other hand, is a distinct individual. The individual in question exhibits a profound sense of satisfaction and elation regarding her profession as a dancer and her plan to unite in marriage with Vishwas, a person unacquainted with the art of Bharatnatyam. The individual subsequently proceeds towards assuming the role of a nurturing caregiver, functioning as a compassionate mother. It is evident that Dattani endeavors to examine the fundamental component wherein Jairaj and Ratna have inflicted substantial harm upon each other throughout their conjugal partnership. Additionally, Ratna endeavors to impose her unfulfilled aspirations onto her daughter Lata's responsibilities.

Sociologically, gender roles and expectations play a major role in shaping the behavior of both males and females. Despite the differences, it is important to note that gender is not a binary or fixed construct, and there is significant variation within and across genders. The individual in question possesses a characteristic that is typically attributed to those who identify as female. Gender represents a cultural construct that arises from biological sex, constituting a natural and fundamental aspect of human

existence. The individual posits that gender should not be viewed as the sole social construct, as biological and physical distinctions between genders similarly emanate from the concept of gender. A person's sexual identity can be regarded as a social construct that is shaped by a variety of societal and cultural factors. In his work, "Dance Like A Man," Mahesh Dattani scrutinizes the societal and personal attitudes of individuals who are confined by patriarchal norms through an assertion of non-traditional androgyny and subversion of conventional masculinity. The inaugural production of the aforementioned theatrical work was presented in the year 1989. The piece could be construed as a portrayal of a familial conflict between dominant cultural influences and autonomous personal expressions. During a certain era in India, dancing held a societal stigma as being an occupation primarily associated with prostitutes. The case of Jairaj, an Indian male who pursued dance as a profession and challenged traditional gender norms, serves as a poignant example of the continued prevalence of social hypocrisy.

The playwright exhibits a masterful deconstruction of the fundamental roles associated with masculinity through the character portrayed in his work. The play cogently illustrates the societal bias and derogatory connotation attributed to the term "effeminate." Jairaj's father, Amritlal Parekh, has business acumen and is a consummate Gujarati entrepreneur. The author posits that societal expectations dictated that males display physical prowess, rendering the vocation of dance inconceivable for men. Jairaj's professional trajectory was significantly influenced by his internalized adherence to gender norms, prompting his opposition to the act of dancing. The author holds the belief that this form of artistic expression does not align with the societal expectations of one's gender. The situation was satisfactory for Amritlal provided that the performance was

confined solely to his daughter-in-law. However, the moment he lays eyes upon his cherished son engaging in the traditional art of dance, he becomes agitated.

“I would have created a cricket pitch for you on our lawn if you were interested in cricket,” Amritlal says, displaying his patriarchal worldview. [...] My son enjoys dancing.” (Dattani, p.414, 2000) “[...] Where will your dancing take you?” “What makes you think you have to dance?” (Dattani, p. 415, 2000). He says he fought for India's freedom from the British, but he ends up being a bully who makes Jairaj give up his dancing and personal space because he thinks it's not manly enough. In this text, Dattani complains about the usual way society thinks and acts, which stops artists from following their passions in the way they want to. Jairaj tries to show that he is different from Amritlal, who everyone thinks is tough and cool. He thinks that choosing to be a dancer is not only for girls. He believes that dancing is not related to being male or female. An artist wants to create something because they have a strong feeling to make something beautiful. Jairaj's art shows that they don't believe in dividing people into only two genders. He dances to figure out who he is. This is important because identity means more than just where you fit in society - it's also a way to demand respect from others.

Patriarchal norms are the cultural mechanisms by which identity is formed “by which sexed nature’ or ‘a natural sex’ is produced and established as ‘discursive,’ antecedent to culture” (Butler, 1999, p. 11). He remained a background dancer “in an average kurta-pajama,” while she occupied the center point “wearing a magnificent Bharatanatyam attire” (Dattani, 2000, p. 440). Ratna was shining professionally, while Jairaj bemoaned: “Bit by bit. When you insisted on having first billing in all of our shows, you got it. When you made me dance to my weakest items, you took it. When you

set up the lighting such that I was virtually dancing in your shadow, you took it” (Dattani, 2000, p. 443). Ratna, on the other hand, continues to criticize him for being "a weak boy who couldn't leave his father's house for more than forty-eight hours" (Dattani, 2000, p. 411). “We lacked the grace,” says the older Jairaj. We could not think outside the box. We lacked the magic to dance like God" (Dattani, 2000, p. 448), He felt like he wasn't brave enough and didn't have enough determination to go against old-fashioned expectations and follow his dreams and desires. He said that people have the wrong ideas about why families were created. This institution wanted to keep people connected as one group. The plan was well-organized and made people stick together. But some people wanted to control the weak and defenseless because they were too focused on their desires.

People shouldn't give up on their dreams and goals because of what society thinks. This includes things related to their body and instincts. The only way to win against patriarchy is to face it directly. This allows you to follow your desires and interests without any obstacles. Because “the ideal of androgyny begins with the realization that, out of the entire spectrum of human potentialities, [...] androgyny is a kind of life in which every person [is] enabled to become a whole human being, androgyny serves its purpose better than any other identity” (Valerie, 1981, p. 15). Thus, both Jairaj’s wife and father conform to patriarchal hegemony and emerge as a virtual destroyers of Jairaj.

Chapter IV

Conclusion

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CONCLUSION

Gender discrimination is when someone is treated unequally or disadvantageously based on their gender but not necessarily in a sexual nature. This includes harassment or discrimination based on sex, gender identity, or gender expression. Gender discrimination is often rooted in preconceived, false societal and personal notions about what gender is, how gender should look or how gender is performed. Gender discrimination is harmful by limiting the ways people express and identify themselves. It also isolates or marginalizes members of our community who do not conform historical, limited, and traditional. Gender equality is a fundamental human right and that right is violated by gender-based discrimination. Gender disparity starts in childhood and is right now limiting the lifelong potential of children around the world- disproportionately affecting girls. Gender roles vary from place to place, gender inequalities occur everywhere, and at every stage of life, beginning with childhood or even before birth. Gender discrimination is prohibited under almost every human rights treaty. This includes international laws providing for equal gender rights between men and women. Federal, state and local laws protect individuals from gender discrimination and gender inequality. From the moment they're born, girls and boys face unequal gender norms as well as social norms regarding expectations and access to resources and opportunities, with lifelong consequences- in their homes, schools and communities. Eradicating gender issues means a world where women and men all enjoy equal rights, resources, opportunities and protections, there are many causes of gender discrimination. The first one has to be illiteracy. When people do

not educate themselves, they continue to live in the in the old times. Thus, they follow the old-age traditions and norms. Education can bring about a change in this mindset because educated people will less likely partake in gender discrimination. The patriarchal setup in our society plays a big role. The male dominates almost every aspect of life, they consider themselves to be superior to others. A lot of violence and injustice is meted out against females. If a gender considering themselves to be superior, it becomes difficult for everyone to avail equal opportunities.

Gender discrimination has a deep impact on society as a whole. It does not just impact a specific section of the society but every part of it. It impacts children as they fall prey to gender stereotypes from a young age. It has an impact on young people because it impacts their behavior, study, choices, ambitions and attitude. One of the important aspects of a democratic society is the elimination of gender discrimination. The boys are raised with a mentality that they are good at sports and messy, but on the other hand girls are said to be well organized and not so good at sports. This discriminatory mentality has a deeper impact when girls are told not to work while boys are allowed to do much work. This gender discrimination is evident in every woman's life at the workplace, in educational institutions, in sports, etc., where they are deprived of their rights and undervalued. The age-old social structure dictated that women meant to manage the home and stay indoors. It has created a notion that girls are a burden on a family, which is one of the primary reasons a girl child cannot continue her education.

For a long time, men have dominated the better portion of society. However, there have always been cultures where women were in charge of things; they dominated

families and society and were at the core of everything. Originally during the period 'Gynocratic Age', women were allegedly worshipped for their ability to give birth. The word 'matrilineal' only denotes lineage. Children are identified in terms of the lineage of ancestors from the mother's side rather than the father's. They also inherit property through the female line. In the novel *A Terrible Matriarchy*, the power of matriarch the grandmother, Vibano, troubled her granddaughter. A matriarch woman who influences her community, family, and society. The grandmother has earned the status of a matriarch. Where she takes control of Dielieno and prunes her into a docile, dutiful woman to become a good wife in the future and bring honor to her family and society. The grandmother also takes control of the lives of two other women Bano and Dielieno's mother. As Kire demonstrates how society function patrilineal through the matriarch. Where the grandmother reserves the property rights of her grandson Vini. Three-generation women go through the discriminations, there is no changes made but the same. Women who are quite and timid are liked by men and they do not want an outspoken woman. According to Lieno's mother, strong-willed and opinionated women are generally not well-received by men. That resulted in wanting for a hardworking wives. This views on discrimination or treatment of women in society, which has remained essentially constant throughout two generations. Though Lieno's mother supports her for education, there are gender discrimination till today. Most of the households back the girl child from things, that are allowed for the boy child. Education is one of the key to end gender discrimination, educated parents strive to make their children persue their education. Where people like grandmother, Vibano, who has gone through all the discrimination...wants her granddaughter to be a good woman, and she

considers education might spoil her marriage life. The grandmother takes utmost care of her grandsons, by giving them extra food, money. This kind of discrimination prevalent in today's society.

'Gender' as a concept is socially constructed. Lino is, thus, justified in addressing her grandmother "*A Terrible Matriarchy*" for the legacy that she has left in her granddaughter. It was at her grandmother's house that Dilino had experienced gendered based discrimination because she was a girl. She was made to feel inferior, unwanted, unloved and uncared for unlike her four brothers. The infliction of grandmother's treatment upon her young mind was so intense that she had even wished to die rather than staying at her house in her presence. Her bitterness for her grandmother was transformed into forgiveness after she could comprehend the social dilemma faced by her grandmother's generation in the past when men were deemed to be warriors and protectors of the family. The grandmother internalizes patriarchy since she defends and values the community; cultural standards. She conforms unthinkingly to her gendered role and make the other women in her home into virtual prisoners, making herself a submissive victim. Gender equality among women requires them to confront the cultural norm of male superiority while working through the emotional scars of centuries of subjugation. Women have been assigned the role of subordinate figures, and their social identity and status have, time and again, not been allowed to rise above that of second-class citizens.

Dattani's play on the other hand, a tale of failure and frustrations of the present generation against the old order in Indian patriarchal society. The system of patriarchy runs on hierarchy. The male controls the power relations of the genders where men and

women are unequal . Here it is particular men discriminating men. Amritlal serves as the agent of patriarchy where he possess and enjoys an authority over his son unquestionably, he consequently appoints himself as the sole decision –maker for the whole of the family. Gender based inequality has been the ancient practice in India and also across the world. The play brings to light the painful and hurting reality about a men who meant to be the victim of gender conflict. An individuals quality, their desires, capability and success are based on the yardstick of gender, particularly in the Indian society. The man with the passion and love to dance is considered to be lower and inferior in quality and status whereas woman has no rights and voice in the family. Gender inequality is the social evil which has overwhelmed the Indian society and it can be erased only when the people change their support to gender inequality people should understand the gender inequality is a ‘mere social construct’. The man considered as the superior sex predominates every sphere of the society from family to workplace and woman considered to be the weaker sex is expected to be submissive to her male counterparts. See the inception of the human civilisation, gender discrimination continues to exist while clutching the society with its claws. articular actions and behaviours repetitively performed by different sexes form a gender entity, subsequently defining gender roles. It believed that it is only women who suffer from gender discrimination; ignoring the fact that men too are victims continuously judged on the scale of masculinity.

There is a long history of existing dissimilarity of the characteristics of women and men determined by their sex, and it is omnipresent in every society in a distinction of genders is a result of their difference in physical attributes and abilities, and this has been the scene since the beginning of the human race on planet Earth. One commonality

amongst the people of all cultures stated to be their preference to live in a family, and every family has individual requirements majorly divided into two needs: financial and emotional. Working its way through like an organization, different members are allotted different duties to perform amongst a family in our society. While the man of the family is required to fulfil the financial needs of all the members by going out and work; women of the family are supposed to look after the emotional needs of the rest of the members by providing them with food, care and motherly love. These duties ought not to be interchanged according to the unsaid rules of the society. The duties are allotted, keeping in mind the different characteristics of both the genders aiding them to perform their assigned duties rightfully. The men are assumed to be physically stronger, thus making it easier for them to go out and earn the bread and butter and consequently get dominance over the other gender. In contrast, women are assumed to be emotionally more durable, thus making it easier for them to look after the victims of this stereotypical viewpoint as they reside in Amritlal's house and under his patriarchal authority. Even when they move out in order to escape the authoritarian space, they are eventually forced to return under the circumstances. As a result of not having any substantial earnings, the couple could not create a nest of their own, and only had to seek shelter from another relative. To their horror, their new provider, who was Ratna's uncle had a rather malicious agenda. His perpetual lurking over Ratna left the couple with no choice but to accept Amritlal's authority. On their return, Ratna is met with an offer by Amritlal to help him make his son a 'man', in order to aid in following her passion.

Dance Like A Man as a film brings forth the harsh reality of gender discrimination in Indian Society which affects both men and women. It tries to establish the fact that

men too suffer as they are stereotyped into being a figure built with the characteristics assigned by a gender role formatted by the society, as opposed to the belief that only women are the victims of gender bias. The film tries to incorporate a new characteristic of masculinity where men break the stereotype of bearing only manly traits fulfilling the duties assigned to them by society as a male. and preferably do whatever they please. Here masculinity is not just an antonym of femininity, but the term serves to be an individual identity with a different meaning to different people. Gender discrimination as an issue of concern is a socio-cultural phenomenon developed by the people itself. Every person has been on both ends of the discrimination being the victim and the victimizer at one point or the other in their lives. The person who accepts others' biased behavior towards them and acts according to the norms of the society just to please everyone around, is somehow encouraging the discrimination. The social-evil crushed with a change in the mindsets of people. Just like the real world. *Dance Like A Man* does not display its characters to be completely black and white; instead, the film shows them to be grey in different extents. The film poses an important question: whether we as a society are progressive or do the liberated ones need to escape it in search of a utopian world where there exist no gender roles; where art like dancing does not attach itself with a particular gender and enjoys in its purest form. Family and consequently become sacrificing in nature in order to fulfil others needs on a priority basis. It is, in a way, a vicious circle where subsequently one is expected to acquire those particular characteristics associated with their gender and propagate the same to their younger self. A child, when born just possesses the physical attributes of either sex. During the growing process, influenced by the surroundings, family and society, children incorporate

the distinctive characteristics of masculine and feminine gender, and these gender roles are further reproduced and developed throughout their lives.

Gender roles have now become a part of Indian culture. Another considerable part of the country's culture is cinema. It will not be incorrect to state that cinema is the mirror of society. Whereas on the one hand, it reflects its reality, on the other it gives aspirations and desires to people who make the society. In Indian cinema as well as society, stereotyping is not limited to the female characters, it also impacts the characterisation of a man. It is worth mentioning that to institute gender equality. A balance needs creating gender roles. In the flashbacks, through the character of Amritlal, the stereotypical mindset of Indian society is depicted where a man cannot engage in activities like classical dancing, considered to be feminine. A real man who has self-respect, according to Amritlal, can never choose dance as a career, which is only meant for women to pursue as a profession and that too not for respectable women.

Both men and women are discriminated by society and its culture, both genders are some way or the other are oppressed. A person should be judged based on his or her quality and capability, but not on the basis of gender only. Then the society will improve in true sense. Every individual has got their own purpose and rights and hence they deserve equal respect on earth. The issue of gender discrimination is not only socially and culturally constructed but also associated with anyone's social and self-identity. It is a strong determinant of human personality and its suppression is bound to lead to terrible consequences the role professional achievements, habits, dresses and morality are expressed in terms of gender bias.

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