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## Gender Roles Etched in Jai Sree Misra's Works

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In India, gender roles have been deeply rooted in society for ages, constructing the social, economic, and cultural dynamics of the country. Indian culture and tradition have assigned distinctive roles to the expectations of society. Society influences the behavioural patterns of men and women.

Historically, literature has become the culture and has become increasingly scientific and industrial, acting as a preserver of central human behaviours and values. India is a patriarchal society where men hold power positions and authorities, and women are expected to satisfy domestic and caring roles. This kind of attitude, societal norms, and division of labour have made women inactive without education and employment opportunities and men pro-active with ample opportunities, resulting in gender inequality. In spite of the inequalities, there are few references to matriarchal and egalitarian practices in certain communities within India. In this paper, I would like to bring about gender roles etched in Jai Sree Misra's selected novels,



Ancient Promises, Accidents Like Love and Marriage, Afterwards, A Scandalous Secret, and A Love Story for My Sister.

Jai Sree Misra is a regional novelist who sets in the particular geographical regions of Kerala, her native place, her foster place Delhi and living place London. She depicts realistic characters as they exist in society. Gender roles in society mean how we are expected to act, speak, dress, groom, and conduct ourselves based upon our assigned sex. For example, girls and women are generally expected to dress in typically feminine ways and be polite, accommodating, and nurturing. Men are generally expected to be strong, aggressive, and bold. Every society, ethnic group, and culture has gender role expectations, but they can be very different from group to group. They can also change in the same society over time.

## **ANCIENT PROMISES:**

Janu the protagonist of the novel enjoyed her school life and teenage life up to the age of seventeen in Delhi, wearing jeans and salwar, and rounding the city like a free bird with her father, with her friend Leena, and with Arjun. When she fell in love, she sat back on the bike without falling into the eyes of her parents, with such a faith that her life is with Arjun. Like thunder falling above her head, the love matter was known to her parents, and they put so many restrictions on Janu to avoid seeing Arjun. In the meantime, Janu's trip to Kerala during the vacation and Maheshwari Maraar, who sees Janu in the temple, bring Suresh's horoscope to Janu's grandmother, and her whole family convinces and pleases Janu and gets her acceptance for her marriage with Suresh Maraar, a very royal and big family with name and fame in Kerala. Janu, through her letter, conveyed this message to Arjun, who went to London to pursue his higher education. After some days and months passed on her eighteenth birthday, Janu's marriage to Suresh took place in Guruvayur temple with all her family members' blessings, and she got respect from society because she was the daughter-in-law of the Maraar family. With new dreams, she walks into the house of the Maraar family. The next morning, when her mother-in-law talks to her about joining B.A. degree course through correspondence during tea time, she asks to speak in Malayalam, which is only her little-known language. Here the variation starts: she is in a situation to change from English to



Malayalam, jeans to sari, daughter to daughter-in-law. She wishes to behave like a good wife, but Suresh is always concentrating on his hotel business and tours to many places in the name of business, and he cannot control his mother, who always has a sharp-tongued conversation with Janu. Her father-in-law and sister-in-law are also not that much mingled with Janu. These things bring Janu a hesitation in marriage life, and she thinks that giving birth to a child gives her a new impression and reduces the gap between her and the family members. The homemakers portrayed by Jaishree Misra, Janaki, Maya, Neena, and Samira, share something in common. They do not believe in or try to fit into the space of stereotypical homemakers. They gave equal importance to their family and the development of their individuality. At some point in their lives, they realize that they are living a meaningless life and seek to make the most of their identity and selves. Janaki's strong urge to find herself a space is the driving force behind it.

If the role of wife limits women's self-development, the role of mother does so even more.<sup>32</sup> Although de Beauvoir conceded *rearing* a child to adulthood can be existentially engaging, she insisted *bearing* a child is not an action but a mere event. De Beauvoir stressed the ways in which pregnancy alienates a woman from herself, making it difficult for her to chart, unencumbered, the course of her destiny. (pg200) Rosemarie Tong

### **ACCIDENTS LIKE LOVE AND MARRIAGE:**

In *Accidents like Love and Marriage* (2001), the Sachdev's, Singh's, and Menon's are urbanized Indians with daily concerns. Nevertheless, when a foppish Delhi walla falls for a beautiful, wise Keralite and his brother finds romance out of the country, passion and comedy take control of the destinies. Based in Delhi, the story revolves around the lives of the Menon's and also the Sachdev's. The Sachdev's are abundant but orthodox, particularly the den's lioness, Swaran, who wishes an ideal but submissive Punjabi bahu for the youngest son, Tarun. Nevertheless, her dream of playing the dominant mother-in-law gets shattered once Tarun falls in love with Gayatri Menon, a beautiful and bold Mallu. The novel revolves around the three families, the Sachdev's, the Menon's, and the Singh's, who represent contemporary society and whom each one of us can easily relate to. The younger Sachdev



falls for the intelligent young Gayathri, and the elder Sachdev resorts to a romance abroad, which changes the destiny of relationships in the whole novel. Though the Sachdev's are wealthy, they still abide by tradition and culture. Rohit, the elder Sachdev, is married to Neena, the daughter of Kammy and Manny, the wealthy Singh's. Both families were rich; they were matched couples married as per their parents' decisions. Swarn Sachdev, the mother-in-law of Neena, is the commander of the family. Misra presents the tangled marital relationship through Swarn and Jagdish. The society views Swarn as an ideal wife, as she pretends to the society that they lead a harmonious life, being submissive and obedient to her husband. But in reality, Swarn Sachdev despises her husband; "having to have a husband was one of life's cruel ironies for a woman like Swarn who did not especially enjoy male company".

Misra further records her hatred as follows: The thought of her husband's laundry filled her with dread; she still endeavoured to have one of the maids pick up all the clothes he threw around when he returned from his factory at the end of the day. She supervised and sorted, albeit from a distance, as she did not like any sort of assault on her delicate olfactory senses, and her husband's smells were no exception to this rule. Jagdish is a successful businessman, and little does he want society to know about the mishaps in their marital lives. So, he lets his wife rule the household, "the most obvious being Jagdish, who had learned (about ten days into their marriage) that he would always and only occupy a very small part of Swarn's heart."

Neena and Rohit were more privileged couples. They had a better relationship than their parents. Neena is educated and hails from an equally wealthy family. She adores her own freedom. Through Neena, Misra divulges the power of education in empowering women. She is the modern daughter-in-law, despised by the traditional mother-in-law. "Modern-day daughters-in-law, she realized, do not hang around waiting for permission or blessings as they did in her day. Daughters-in-law did not just announce their departures and get up and leave like that, moreover, wearing such strange tight clothes! ". Neena is unwilling to be a submissive daughter-in-law according to the expectations of her in-laws and society. "But



Neena is a very obedient wife. Marriage, for Neena, is a sacred institution. Neena is in blind love with Rohit. The thoughts of her husband betraying her are far from her mind.

She argues with her friend Shonali, who says, “Married! What the hell, Yaar, as if that’s ever stopped anybody! Shonali retorts scornfully. ‘Which era have you been living in, honey? Every married person I know is having an affair’” (105).

Neena leads a happy and contented married life until the bitter truth of Rohit’s adultery is revealed to her. Neena and Rohit, according to society, were perfectly matched couples because she was the “daughter of an equally wealthy Delhi business family” and their marriage brought both families prospects to enlarge their business territories. Both families were thus equally interested in this matchmaking. Rohit embodies a loyal husband and an affectionate father. On his visit to London for business purposes, Rohit meets Tracy and falls for her. Neena, who had been a pativrata wife, is devastated by this incident. Rohit’s deceit reveals that less understanding between married couples brings disaster to family bonds. Though Neena expects Rohit to be romantic, paying attention to all her needs, she silently adjusts to the non-reciprocal attitude of Rohit, knowing it to be a necessary act to keep the marital bonds intact. But she transforms herself when she learns of her husband’s illicit relationship with the foreign lady, Tracy. She inherits her mother’s feminist traits and “transforms herself suddenly into the free-spirited, unafraid feminist as Kammy has always wanted her to be. Here, Misra exhibits the power of an educated woman by making Neena bold and courageous. She dejects her perfidious husband and walks out as the 'New Woman', adoring herself. She represents those women who can no longer be made submissive to patriarchal injustices through the institution of marriage. She is Misra’s representative of the 'New Woman' of contemporary society. She pays no heed to the norms of patriarchal society. She embraces her freedom by breaking the leash of marital bonds that thwarted her existence. Gayathri, Neena’s friend, returns to Delhi after pursuing her Ph.D. from Oxford University. Misra, through Gayathri, further stresses the fact that education empowers women. Being wealthy, Neena’s parents were able to spend lavishly on her marriage. But for Gayathri’s parents, the only gift they could give her was education. “She had plenty of money, her



parents' money, to fall back on, unlike Gayathri, for whom education was the only gift her parents could confer" (52).

Still, her father says, "This country of ours is no place for a single girl. People won't let you live in peace, even if you have a good career, house, and all." (121).

Contrary to her parents' wishes, Gayathri returns to India, seeing marriage as a long-lost dream. "Her face has worn a distant look whenever marriage has been mentioned these past two days. Her parents will never know that marriage is an institution she has grown scornful of during her years in England." (52) She confesses to Neena about her broken relationship with an Englishman, Michael, that had tampered with her dreams of marriage and love. Raji remarks that

"girls in her time and in the small town of Varkala where she had grown up had never been encouraged to think too hard for themselves" (54)

Raji is worried about Gayathri's reluctance to get married. To safeguard her own interests, Neena tries to match Gayathri and Tarun, the younger Sachdev, through marriage. She plays the cupid role between Tarun and Gayathri. Hailing from a South Indian middle-class family, Swarn Sachdev did not approve Gayathri as her daughter-in-law. The Menon's were illtreated by Swarn Sachdev. Misra confronts the conflict between tradition and modernity. Swarn, as a mother-in-law, represents traditionality; she expects an obedient, 'doormat' daughter-in-law seeking permission from her for everything and be at the service of the in-laws. She despises Neena for being independent and modern. Swarn thinks that Gayathri, being Neena's friend, would also share a similar attitude and thus rejects her son's relationship with Gayathri. Not being a Punjabi or from a wealthy family, Swarn detests Gayathri. She says, "Madarasi! I have no time for Madarasi! Funny blacky people who say aiyyoaiyyo and make a mess eating sambar idlis!" (131).

Misra also represents the changed perspectives of a woman related to marriage. It is to be noted that Gayathri has less interest in getting married. She decides to meet Sachdev's only out of the compulsion from her parents. She was made to compromise her decisions, but she





tells her parents, “You are just going to meet them. To get to know them better, so that you are not complete strangers to each other when Tarun and I do agree to get married” (174). Misra’s Gayathri is a strong woman. She has her own decisions and opinions. But the readers are in a state of confusion when Gayathri says,

"Above-average good looks with floods of tears as she lies on her old bed" (205)

It is unable to recognize for whom she is crying, Tarun or Michael. Misra’s Gayathri, a Ph.D. holder from Oxford University and a professor at Jawaharlal Nehru University, still craves a love-bloom in her life. But she is also assertive in her decisions. She is not ready to compromise her decisions anymore. Gayathri represents a feminist in her. Though she encounters accidents of love twice, she develops courage in herself to overcome these accidents. She embodies a natural ability to overthrow the situations that subordinate her ‘self’. Through the various characters in the novel, Misra not only unfolds the plight of the tangled relationships but also exhibits the alienated selves of her female characters. The emotional alienation in a man-woman relationship leads to marital discords similar to Jagdish-Swarn and Neena-Rohit. Courageous Gayathri, resembling the 'New Woman', speaks to the readers that despite the accidents that occur in a woman’s life, a woman should adore self-esteem and be courageous to decide and live her life independently as well as assertively.

## **AFTERWARDS:**

In "Afterwards” Misra delineates the pathetic journey of the protagonist, Maya. She undergoes turmoil in her marital life. The presence of Maya, the protagonist, in the novel creates ambivalence in the storyline as she appears before and after her death in the novel. She is deceived by both her parents and in-laws. But she creates her own family in an international space to maintain marital harmony. The various issues related to Maya’s life are handled thoroughly in the novel, which incorporates themes like woman subjugation, gender discrimination, and violation of various spaces. Maya is a victim of social respectability, social and familial reputation, fake ethics, fake identity, an unhappy marriage, and domestic violence. Misra puts forth the obnoxious picture of the female characters who attempt to find their space and identity to place themselves in society. They are thrown away from their own



identity by society, which allots them a subordinate place in their familial space. In their subaltern position, they suffer physically, mentally, and emotionally in their spaces.

"Gender ought not to be construed as a stable identity or locus of agency from which various acts follow; rather, gender is an identity tenuously constituted in time, instituted in an exterior space through a stylized repetition of acts. Butler" (p. 356):

Generally, marriages are conventionally and traditionally arranged in Indian culture by their parents for girls who are from modern generations and space. Such a conservative setup for arranging marriages creates a complicated environment and multiple challenges for girls from traditional families. Maya does not get parental love, but her parents use her presence to maintain the traditional formalities of marriage in a social space. Maya is unsatisfied with her marriage and even the unsecured and unfaithful companionship of her husband, Govind. She feels strange in their marital relationship because of his cunning, suspicious, and domineering nature. Before marriage, she was unaware of his nature and background.

Gender roles have always been a source of conflict. According to major theorists like Beauvoir (1949) and Butler (1999), the concept of gender is a constructed one, and it is a fabricated notion that is inducted into the minds of individuals. In contrast, there is "sex," which is a biological phenomenon. These two terms are frequently referred to as bringing superiority to one particular gender, and both of these terms are now being rejected by feminists. The same challenge has its roots in the early feminist movement, which stood for basic rights, and then finally, in the third wave of feminism, there is a reversal of roles. Gender role has been considered a defined phenomenon since ancient times, according to the traditions. This traditional gender divide has led to a wide gap between the two genders as they are systematically divided and fixed to their roles. The women in the feminine space within their feminine world are bound by the traditional method of arranged marriage as their final destiny. They are supposed to marry a man who generally wants a subordinate woman slave to maintain their masculinity. The social status of marriage provides ill-treatment to women in their personal and private spaces. Even the parents of a girl fail to realize the fact that marriage is a bond of two souls filled with joy, happiness, love, care, and harmony in





marital space. Maya's marriage to Govind becomes a marriage of possession and adjustment. She enters a new space that encircles the negative waves around her because she feels uncomfortable in Govind's company. In his masculine space, Govind shows signs of arrogance towards Maya and never misses the chance to dominate and torture her in her personal space. He never shows any sign of love, sympathy, or harmony in his relationship with his wife. Maya always tries to find love and comfort in the company of Govind, but he never loves her as a wife. Maya, to maintain the social status and respectability of her family, leaves her natal place and shifts herself to the new and unknown land while leaving behind her parents, her customs, her culture, and her traditions, and making herself ready to follow the new tradition and values of her in-law's family. Maya is a victim of emotional independence, male dominance in society, and patriarchal space. He forces Maya to shift from her modern space to the conservative space and expects her to be like a traditional wife, following the age-old traditional and cultural beliefs of conventional society. He confines her in a constrained space and denies her entry into his personal space. He, in his masculine space, suspects her chastity every time without making love to her in their marital life. He dominates her in a patriarchal space and compels her to live in a confined cage of traditional marriage. This makes Maya rebel against the traditional role of a woman and overcome a patriarchal space and the dominance of her husband. In her personal space of love and intimacy, Maya expects marital harmony from Govind, but he doesn't show any sign of love or affection to maintain the harmony of their marital space. Maya decides to throw away her marital identity and move away from the confined space of a loveless, respect less, and faithless marital life. She takes a step to resolve herself biologically, psychologically, culturally, socially, and mentally from the suppression and domination of her husband and his cultural and traditional space. She decides to break out of all the societal norms to escape from the confining cage of the subordinate status of womanhood. She is deceived into a negative space at the beginning of her marital life. Her failed, non-real, suspicious marriage and impure, polluted love led her to shift to another space to occupy the position of an independent and free woman. Even she does not get a space of true love and affection from her parents. Her husband's dominating nature and patriarchal space of over-prosperity led her to break all the norms of familial, cultural, and social spaces. Her family members, too, lose



interest in her relationship with a man who is out of their community and society. They consider her dead, though she is alive.

Her father says, “Go and live your life the way you have to. You do not exist anymore. We will forget you ever existed, just as you will have to forget about us. The Maya, who was once a child of this family, is now dead”. (Misra 242-243)

Masculine and feminine roles are not biologically fixed but socially constructed. (Butler)

In her feminine space, she takes a step to make her existence and creates her place in the company of Rahul Tiwari, who comes to India from England with a spatial purpose to learn Mridangam. Maya finds more comfort and free space in the company of her newly joined neighbour, Rahul Tiwari. In the beginning, they become good friends and later fall in love with each other. Maya gets a chance to shift herself into a space that may provide her psychological, physical, emotional, and mental stability in the company of Rahul. Maya turns to him for the sake of getting help to save herself from her oppressive, imbalanced marriage and her rude, uncaring, and suspicious husband, Govind. She finds a way to live and occupy her space of freedom and a strong relationship with Rahul. But when she got into an accident in international space, Rahul blamed himself for her demise.

He expresses, “And now... All that was lost too. How strange! Why had she been brought to me so briefly? Had she been taken away from me because I had once taken her away from everything else she had been a part of till then? Was this my punishment?” (175)

He expresses his agony when he has to leave Anjali to her biological father, Govind, because he had not taken the parental responsibility from the court to have his say in Anjali’s future. Govind is particularly concerned that Anjali should go with him to have a better future with her family.

He opines, ‘I think she should go back with me to India. That is her home; she should never have been taken away from there at all (202).’



Govind wants his daughter to be brought up with the values and traditions of India. Maya, unable to bear the suppression and domineering nature of her husband, Govind, elopes with Rahul, breaking the bonds of tradition and culture. Rahul experiences the agony of Maya only after her death. He comes into the actualization of life when he blames himself for her loss.

He sighs: 'She has been taken away from him because he had once taken away everything from her (175).'

He decides to take her ashes to her native land and put them in one of the holy rivers because it is a belief in the Hindu custom that if the ashes are put in the holy river, the dead person will gain eternity.

The pain and agony of her parents are well shown in her father's letter, 'Go and live your life the way you have to. You do not exist anymore. We will forget you ever existed, just as you will have to forget about us. The Maya, who was once a child of this family, is now dead (242–243).'

These lines of her father show how much her parents valued the tradition and prestige of the family, irrespective of the sufferings that she faced in her marital life. Finally, her father, too, passes away. Here the novelist brings in the philosophical point of view that there is no point in anything once the final fires are burned. All the anger, misunderstandings, and emotions come to an end. Rahul confesses to Maya's mother that he only helped her in the desperate and miserable situation: 'I only helped her to leave when the time came. Initially, it had nothing to do with me. Although I don't suppose anyone will believe me now (261).'

After the ash ceremony is over, Maya's mother bids him farewell, 'You must carry on, living your life well; you are so young. You don't know what happiness awaits you. Please promise me that you will (275).'

It is clear that "wifing" and "mothering" are, in de Beauvoir's estimation, two feminine roles that limit woman's freedom, but so, too, is the role of "career" woman, as Betty Friedan discussed late in life (see pages 28–29). De Beauvoir stressed a career woman can no more escape the cage of femininity than a wife and mother can. Indeed, in some ways, the career



woman is in a worse situation than the stay-at-home wife and mother because she is at all times and places expected to be and act like a woman. In other words, a career woman is expected to add to her professional duties those “duties” implied in her “femininity,” by which society seems to mean a certain sort of pleasing appearance. (pg200), Rosemarie Tong

## A SCANDALOUS SECRET

Jaishree Misra’s seventh work of fiction is *A Scandalous Secret*, the third in her ‘Secret’ series. Neha Chaturvedi, who appears as the protagonist of this novel, lives a life that is straight out of a fairy-tale. Married to the rich, influential, and highly dignified Sharat Chaturvedi, Neha is a blissfully happy woman and the envy of many in her family and friends. At the age of eighteen, as a young student, she went to Oxford for a degree but left unceremoniously after a year. Today she has left her past completely behind her and is now totally involved in the new life she and Sharat have created. Sharat, her husband, is ‘her rock’. Riches, glamour, and grandeur she has it all. Yet, she also has an eighteen-year-old secret tucked away in the inner recesses of her heart 'a scandalous secret' that she sternly does not permit herself to dwell upon till a letter with a British postage arrives unexpectedly to tear away the fabric of her composure and equanimity forever. Sonya, the daughter Neha forsook and gave up for adoption as an eighteen-year-old student in Oxford, is the second protagonist of the story. Adopted and brought up by the loving Richard and Laura Shaw, Sonya has enjoyed a warm and protected childhood and is the apple of her parents’ eyes. As a child, Sonya has ‘wanted for nothing’. Her parents have given her everything within their modest reach, including ballet and horseback riding lessons. Though an integral part of this loving English family, questions about her true parentage have been ‘like a missing piece in a jigsaw puzzle’. At eighteen, she is a confident young lady, poised to take off in her career, having already gained admission to Oxford. But being eighteen also grants her the legal right under the U.K. laws, to trace her roots. Thus, Sonya has traced her birth mother, Neha Chaturvedi, to Delhi, India, and is set to go there to meet Neha and find answers to questions that have haunted her all her young life. Sonya writes to Neha to inform her of her imminent arrival. Neha’s golden world comes crashing down. She is conflict-ridden and a wreck. Should she confide in Sharat? Would Sharat ever understand her? Would their relationship survive this



new revelation? Would Sonya's advent spell doom for their marriage, their social standing, and Sharat's political ambitions? Sonya comes to Delhi with Estelle, her best friend of thirteen years, and the owner of the B&B they stay in. The garrulous Mrs. Mahajan introduces them to Keshav, their driver and guide, and Sonya finds herself attracted to him. Neha goes to Ananda to calm the tremendous emotional anguish in her mind, where she meets Arif, an elderly lawyer. He plays a pivotal role in helping Neha to relive the agony of her past and realize that she was not entirely to blame for all that had happened in Oxford eighteen years ago. It is the peace of Ananda and Arif's counsel that convinces Neha that she will fight circumstances tooth and nail to save her marriage to Sharat. Arif also plays a crucial role in helping Sharat come to terms with the sudden upheaval in his life and put things in perspective. Neha's confrontation with Sonya, their conflict, and its eventual resolution follow, as does Neha's confrontation with Sharat. Marginalization can be of different types based on colour, race, religion, culture, gender, and ethnicity. Women are marginalized right from birth based on their gender. Jaishree Misra presents the struggle and misery faced by women generally. She further depicts the success of her female characters in overcoming their struggles.

## **A LOVE STORY FOR THE SISTER OF MINE:**

A Love Story for the Sister of Mine (2015), Jaishree Misra's latest novel, is about Tara's little sister Pia, a young aspiring novelist, checking out the exciting story of 'Margaret,' one of the very first known victims of the Stockholm syndrome. She married the soldier who had kidnapped her during the 1857 massacres. She lives a satisfying life as a Muslim wife. When Pia stumbles upon Margaret's private letters, she eventually understands how it may have been easy for the female to fall in love with her captor and consequently be dissatisfied. Nevertheless, the more compelling question for Pia is actually whether her daughter may have been similarly in love. Moving gracefully between the gruelling summertime of 1850s Kanpur and the leaden grey winter of modern-day Delhi, Misra weaves an exciting tale of hope and danger.



The position of a woman in a patriarchal society is reduced to the roles of silent daughters, wives, and mothers. Becoming a wife and a mother are commonly accepted as critical roles for women in such a society. Murali Manohar also holds the same view: “Marriage is definitely a one-time bond since time immemorial, at least from the Indian traditional and conventional point of view”. Misra speaks about the various occasions that lead to problems in relationships. She paints the complexity of relationships when elements such as loyalty and love are missing. She has a strong belief in the quest for the self, which hibernates in the psyche of Indian women. She endeavours to make her readers comprehend the full range of emotions, from the heights of joy to the depths of grief, like the various stages in life. Misra’s female protagonists are strong and self-assertive. They possess the attributes of 'New Woman'. They realize the catastrophic impact of subduing their female ‘self’ by patriarchal society. They break the chains of repression that quash their determination to shatter the oppressive forces around them. The female characters resist the psychic despotism of their male counterparts through self-determinism and assertiveness. They traverse their ‘alienated self’ to the ‘empowered self’. They realize their feminine consciousness, which installs in them the strength to abandon their husbands or lovers and relieve themselves from the androcentric clench that subdues their ‘self’. They thus evolve as the 'New Woman', embracing their autonomy.

As Periyar rightly asked women to organize themselves for their liberation, they should be liberated by their own efforts. Let them not depend on men who enjoy the fruits of their (women’s) serfdom. We see Periyar’s portrayal of female protagonists in the novels of Jai Sree Misra. "Moreover, he said, "Masculinity consists of bravery, strength, anger, and leadership, and femininity consists of love, sublimity calmness, and caring. The women’s rights we demand are that men should accept that women also possess bravery, strength, anger, and leadership qualities like men.” Extreme gender stereotypes are harmful because they don’t allow people to fully express themselves and their emotions. For example, it’s harmful to masculine people to feel that they’re not allowed to cry or express sensitive emotions. And it’s harmful to feminine folks to feel that they’re not allowed to be independent, smart, or assertive. Breaking down gender stereotypes allows everyone to be their best selves. Unlike





the past, where the works of women novelists were given less priority and were actually undervalued, the classification of feministic or male writings hardly makes any sense today.

“Despite the professional advancements women have made and continue to make since the 1960s, I think it is safe to say that many still hit a glass ceiling,” Kane Bornstein and S. Bear Bergman.

I would like to conclude and suppose by quoting lines from “Feminist Thought” by Rosemarie Tong’s reference of the following paragraph from Critiques of of Postmodern Feminism-

In an article entitled “Sexual Difference and the Problem of Essentialism,” Elizabeth Grosz noted that in the past, so-called egalitarian feminists such as Simone de Beauvoir, Betty Friedan, Eva Figs, Kate Millett, Shulamith Firestone, and Germaine Greer promulgated the view that there is nothing distinctive about woman’s nature. Women’s subordinate status is the result not of biological nature but of cultural construction and can, therefore, be changed. In other words, stressed Grosz, egalitarian feminists maintained “that the ‘raw materials’ of socialization are fundamentally the same for both sexes: each has analogous biological or natural potential, which is unequally developed because the social roles imposed on the two sexes are unequal. If social roles could be readjusted or radically restructured, if the two sexes could be re-socialized, they could be rendered equal. The differences between the sexes would be no more significant than the differences between the individuals.”<sup>10</sup> Women can be “unfeminine”; men can be “masculine.”

Finally, I would like to tell that gender roles are deeply embedded in our society, significantly to shape our lives and experiences. While we have made strides towards equality, traditional gender roles continue to persist. Therefore, it is crucial to continually challenge these norms, fostering a society that values individuals for their capabilities and potential, rather than their gender. Through education and media, we can facilitate this shift, promoting a more inclusive, equal, and diverse society.



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