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**A Study of Gender Discrimination in the select works of  
Mahesh Dattani**

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## Abstract:

Mahesh Dattani is well known Indian dramatist and director. He is known for his inciting considerations related to human connections and society. Many a period his plays have investigated the delicate points like Social Injustice, Identity Crisis, Discrimination, Standards of the society, Social Battle etc. In the majority of the plays of Mahesh Dattani he depicted the Indian Culture and its convictions on Orientation Discrimination, Complexity and challenges looked by individuals.

**Key word:** Segregation, Orientation Bias, Society, Internal Clashes.

## Introduction:

Orientation separation has been an unavoidable issue in social orders around the world, smothering the potential and yearnings of endless people in light of their orientation personality. Over the entire course of time, the domains of writing and theater have given an extraordinary stage to scholars to reveal insight into social imbalances and challenge the predominant standards. One such writer who has broadly investigated the topic of orientation segregation is Mahesh Dattani, a famous Indian dramatist, chief, and writer.

Mahesh Dattani, brought into the world in 1958, is a noticeable figure in contemporary Indian theater. He is praised for his interesting plays that dig profound into different social issues, especially the complexities of orientation elements and the segregation looked by people because of their orientation. His works offer a piercing investigation of the jobs relegated to people, the power elements at play, and the battle for personality and organization inside a man centric culture.

This study plans to examine crafted by Mahesh Dattani with a particular spotlight on the subject of orientation separation basically. By analyzing his plays and other abstract works, we look to uncover the subtleties of orientation bias and the effect it has on the existences of the characters depicted by Dattani. Moreover, we will research how these artistic portrayals reflect genuine encounters and the more extensive social setting in India.

The goals of this exploration are as per the following:

- To recognize cases of orientation separation in Dattani's works and break down the thought processes behind such treatment.



- To investigate the depiction of orientation jobs and their cultural ramifications with regards to Indian culture and customs.
- To research the office and difficulties looked by female characters in Dattani's plays, featuring their flexibility and techniques to adapt to segregation.
- To survey the portrayal of male characters and the manners by which they add to or challenge winning orientation standards.
- To look at the effect of male centric designs on relational connections and the potential for change and strengthening inside Dattani's stories.

The meaning of this study lies in its commitment to the fields of writing, orientation studies, and sociologies. By examining Mahesh Dattani's deals with an orientation centered focal point, we mean to offer further bits of knowledge into the intricacies of orientation separation and its depiction in human expression. Moreover, this examination might assist with bringing issues to light of the persevering issues of orientation inclination and rouse significant conversations on cultural change and orientation equity.

In the ensuing segments, we will dive into Dattani's chosen plays and other scholarly works, utilizing a mix of subjective and printed examination to disentangle the multi-layered parts of orientation separation portrayed in his stories. Thusly, we desire to add to the developing group of information that takes a stab at a more evenhanded and comprehensive society, where people are not bound by the shackles of segregation in light of their orientation.

## **Gender Discrimination in the select works:**

Mahesh Dattani is an eminent Indian writer known for resolving different social issues, including orientation related subjects, in his plays. We should investigate a portion of the orientation issues portrayed in the plays you referenced:

1. "Tara": In the play "Tara," orientation issues are conspicuously featured through the focal person, Chandan. Chandan, initially a male, goes through a sex-change activity to turn into a lady named Tara. The play dives into the intricacies and difficulties Tara faces as she explores her new personality and cultural assumptions. It brings up issues about orientation personality, self-revelation, and acknowledgment. All through the play, Dattani investigates the separation and bias



looked by trans people in the public arena.

2. "Where There's a Will": "Where There's a Will" depicts the battles of a female hero named Suhasini, who faces cultural tensions and orientation inclination. The play looks at the constraints forced on ladies in conventional Indian families, remembering limitations for training, vocation decisions, and individual flexibility. Suhasini's process accentuates the significance of ladies' strengthening and difficulties the profoundly imbued man centric standards predominant in Indian culture.
3. "Dance Like a Man": This play manages generational struggles and orientation assumptions with regards to Indian traditional dance. The story spins around Jairaj and Ratna, a wedded couple who are both enthusiastic artists. The play investigates the penances and compromises made by Ratna as a lady seeking after her creative dreams inside a moderate and critical society. It additionally digs into the effect of cultural assumptions on the more youthful age, addressed by the couple's little girl, Lata, who wrestles with the weight of proceeding with the family's heritage.
4. "Thirty Days in September": This play tends to a delicate and significant subject - kid sexual maltreatment. While not straightforwardly connected with orientation issues, it addresses the weaknesses and encounters of ladies and little kids who face maltreatment in the public arena. The play reveals insight into the injury and difficulties looked by survivors and intends to make mindfulness about youngster insurance and the significance of giving a strong climate to survivors.

Mahesh Dattani's plays frequently express an impression inciting assessment of cultural standards, orientation jobs, and the battles looked by people who challenge these standards. By tending to these orientation related subjects in his works, Dattani adds to cultivating an exchange around significant social issues and pushing for a more comprehensive and impartial society.

## Recover reaction

1. "Tara": "Tara" rotates around the excursion of the focal person, Chandan, who goes through a sex-change activity to become Tara. The play digs into the intricacies of orientation character and the difficulties looked by trans people in Indian culture. Here are the key orientation issues investigated in the play:
  - a. Orientation Personality and Acknowledgment: The play tends to the battles of people who relate to an orientation not quite the same as the one doled out to them upon entering the world. It



investigates Tara's excursion of self-revelation, acknowledgment, and the contention with cultural standards that emerge because of her change. The play reveals insight into the significance of understanding and tolerating assorted orientation personalities.

- b. Transphobia and Segregation: Through Tara's encounters, the play features the separation and bias looked by transsexual people in the public arena. Tara experiences different examples of transphobia and is frequently judged, dismissed, and disconnected due to her orientation character.
- c. Familial and Social Dismissal: Tara's choice to progress is met areas of strength for with from her family and society. The play depicts the inner unrest influenced by the absence of acknowledgment from friends and family and the cultural strain to adjust to conventional orientation standards.

2. "Where There's a Will": "Where There's a Will" revolves around Suhasini, the female hero, and her battles in a conventional Indian family. The play tends to a few orientations related issues predominant in Indian culture:

- a. Orientation Jobs and Assumptions: The play depicts the prohibitive orientation jobs allocated to ladies in customary families. Suhasini faces assumptions for being a devoted girl, spouse, and mother, and her desires and wants are frequently sidelined because of cultural assumptions.
- b. Ladies' Strengthening: Suhasini's process addresses the mission for ladies' strengthening and freedom. She tries to break liberated from cultural limitations to seek after her fantasies and wants, mirroring the bigger issue of ladies' independence and organization.
- c. Man, centric Standards: The play features the impact of male centric standards in Indian families, where choices are much of the time made by male relatives, and ladies are supposed to adjust to their power.

3. "Thirty Days in September": "Thirty Days in September" is a touchy depiction of kid sexual maltreatment and its effect on a survivor. While not straightforwardly connected with orientation issues, it tends to the weakness of ladies and little kids who frequently face misuse and savagery in the public arena.



- a. Sexual Savagery and Its Ramifications: The play reveals insight into the injury and long-haul impacts of youngster sexual maltreatment. It underlines the requirement for a protected climate and emotionally supportive networks for survivors to recuperate and look for equity.
  - b. Casualty Accusing and Shame: The play addresses the cultural disgrace encompassing overcomers of sexual maltreatment. It challenges casualty faulting mentalities and calls for compassion and understanding towards survivors' encounters.
4. "Dance Like a Man": "Dance Like a Man" investigates the crossing point of orientation assumptions and the universe of traditional Indian dance. The play analyzes the accompanying orientation issues:
- a. Orientation and Imaginative Pursuits: The play tends to the difficulties looked by ladies chasing after professions in human expression, especially in conventional dance structures. It features the assumptions put on female specialists to focus on family and homegrown obligations over their professions.
  - b. Generational Contentions: The play analyzes the conflict between the goals of the more established age, who have put resources into their creative interests, and the more youthful age's longing for distinction and individual satisfaction.
  - c. Restraint of Desires: The play depicts the concealment of imaginative aspirations and dreams because of cultural standards, mirroring the bigger issue of how orientation assumptions can block self-improvement and self-articulation.

In general, Mahesh Dattani's plays tackle an extensive variety of orientation issues common in Indian culture. Through nuanced narrating and very much created characters, he prompts the crowd to ponder the intricacies of orientation personality, cultural assumptions, and the requirement for a more comprehensive and tolerating society.



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