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RESEARCH ARTICLE

SUBALTERN PERSPECTIVES IN MAHESH DATTANI'S BRAVELY FOUGHT THE QUEEN

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Abstract

Mahesh Dattani's *Bravely Fought the Queen* elucidates the defaulted picture of the Indian society, where the characters face a tremendous existential crisis. The women are badly dependent on the men characters for their survival, whereas the male characters are badly dependent on the patriarchal system for proving their dominant existence in the society. Every character in the play whether a man or a woman faces a gruesome crisis for their survival. They are not free birds who can drive their life by their free will. Women in the play are portrayed as the victims under the tyrannical hands of patriarchy, from which they are trying to escape from the claustrophobic existence to their own shaped world of independence. This paper is an earnest endeavour to explore the existential crisis of the characters and search a probable solution.

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Introduction:-

Kate Millet (Singh, 2018) in her treatise *Sexual Politics* infers that politics is not confined to political parties or Parliament, but it is exercised in any power-structured correlation, arguments when one gender is dominated by another. These kinds of oppressive and cloggy relationships are highly prevalent in Indian society. Politics is profoundly present in the man-woman relationship in the family as well as at the societal level. An allegory of the woman's struggle (IS Rai, 2008) can be seen and it also focuses on the successful and unsuccessful man-woman relationship and traces the reasons behind their manifestation and sustenance in society. Mahesh Dattani is a rare playwright in Indian English literature, who does not wish to go at par with the conventional dramatic canon. His main motto is to develop a theatre which can be comprehended by the multi-lingual community of India and abroad. Hence, he uses English as a means of communication. A close analysis of his plays reveals that the plays are rooted in urban milieu of India and reflects the concerns and constraints of the common man. The plays dramatize the common man's efforts to have space and respect in society. He points on the grey areas of humans where they feel exhausted. They live on the fringes of the society and do not look for acceptance but are struggling against the oppressive weight of tradition and cultural constructions of gender to grab as much fringe spaces for themselves as possible. Their dramas are played out on multi-level sets where interior and exterior become one and geographical locations get collapsed, making the space as fragmented as the characters that inhabit them.

Bravely Fought the Queen is about a typical Indian family, that depicts the life of the middle-class Trivedi family, living in the posh area of Bangalore city. Dattani has pictured a character named Jiten who is a champion of patriarchy being insensitive towards women. He is shown to be lacking the genuine feelings and always misbehaving with the second sex. Jiten's behaviour is a major problem in our society. There are several other

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Jitensroaming around us and such Jitens are caused due to the lack of gender sensitization prevalent in the Indian culture. Jiten cannot be blamed for his thought process or perception towards women or men, it is the fault of the structure of Indian society, on which Jiten is dependent upon. Gayatri Spivak (Spivak, 2003) in her work *Can the Subaltern Speak* categorically revealed that all subjugated classes of the society are not permitted to speak. The women in the play come out victorious at the end, fighting against the battle of patriarchy and emerging as strong characters, whereas the men in the play stand defeated as they are also the products of patriarchy suffering due to the hollow rules and structure being framed in the patriarchal paradigm. It turns the veils of the hidden truth which spotlights the subaltern women who are from the fringes of society. (Rai, 2018)

Gayatri Spivak (Puvar, 2016) categorically said that all oppressed classes of the society were left to survive in the confined spaces of domesticity, kept in dark to bear the burden of silence and sobbing. They were treated as the second sex and were not permitted to participate in the public domain. Economically, culturally, and biologically, they were treated as the incarnation of weakness and submissiveness. Their identity is identified only in context of the male counterpart. In the Indian context, the 'Code of Manu', husbands are treated at par God. (Mukherjee, 2013) And it has made the rule for woman to stay demarcated within the four walls of the house and be thrice obeying. Firstly, she must be obeying her father, secondly, she must be obeying her husband after marriage and thirdly, she must be obeying her son after her husband's death. She should be guided because she is supposed to have no wish of her own. The dependency of a woman on men makes her to be treated as property. In Indian society, religious values have always given the status of "Goddess" (Singh, 2018) to women, surviving with the ideals of sacrifice, sensibility, love, patience, and resistance which did not permit her freedom and identity. In *Sexual Politics*, Kate Millet on talking about the marginalization of women, proposes that the formation of 'sexual' identity is very less to be termed as biological, rather this concept of male and female is purely a social construction. (Caddick, 1986) Right through Indian history, Indian woman's crucial dedication to her religion, establishments and rituals has enabled her to be portrayed as the steward of culture and faith. Women have been defined as the embodiment of purity and revered as godly beings despite the fact that in reality they have been considered as susceptible creatures constantly requiring the protection of man as their lord and master. (Dang, 2021)

The reason why Dattani chooses the urban Indian Family as his primary locale in order to explore the subterfuges of patriarchy is not difficult to grasp for in the light of economic restructuring through WTO and IMF-led policies and the globalization process, the family alone emerges as a critical institution in terms of production and replenishment of human capital from generation to generation. Also, by centering his dramatic ideology on the institution of family, Dattani administers to explore the institution of 'familialism' as a dominant ideology that arms the existing sociological discourse on the Indian family and its corollary institutions with a gamut of potentially exploitative machinations. (Chakrabarti, 2017) In traditional society, men become wage-earners, women become home makers, and much of their division of labour is already culturally determined for them. Although this standardization of marriage roles is necessary for societal survival, in the modern times, it clashes with the opposite tendency towards greater freedom and variety in personal behaviour. It is impossible to determine whether it is men or women who suffer more in the family, because obviously, this depends somewhat upon the specific persons involved and the character of their domestic life. These conflicts in women's role in the family arise from still larger contradictions which exist in the status of women in the society. The society cherishes for them an ideal of a womanly woman, full of feminine charm and kindness, gracious and tolerant, and a loving adjunct to her husband's more robust intelligence. (Singh, 2014) Gender is a recent concept used to understand man and woman. In gender studies patriarchy affects the life of those who come under this umbrella. It gives the feelings of dominance to man to apply it on women and young men. R W Connell has popularized "hegemonic masculinity" to show the proposed practices that promote dominant social position of men and subordinate position of women. (Kulkarni, 2016)

Writing at the 'Note of the play' in *Bravely fought the Queen*, Michael Walling says (Dattani, 2013) "is a play about performance; and uses the theatre to demonstrate how in a world of democracy acting becomes a way of life". It is in three acts, Act I "the woman", Act II "the man", and Act III "Free For All". On one hand it is the world of women and on the other hand it is the world of men, who clash among each other each other. The play throws light to the liminal space of controversy between modern ideology and traditional orthodox values. In the play the home is portrayed as an in betweenness of claustrophobic existence, where the female universe is disappointed by the male universe of business and this conflict leads to a very uncertain note of guilt and dissatisfactions at the end of the play. Dattani reflects on the predicament and plight of Indian women in the past and contrasts their position in the present scenario. The playwright has minutely observed and formed a concept of a woman who has emerged out of the age-old traditional prejudices. In his plays, Dattani attributes the plight of the traditional women to

their passive resignation to male dominance and their acceptance of traditionalism and concept of old values. (Mishra, 2019) The narrative centers around a family of two real brothers, Jiten and Nitin, who married two real sisters, Dolly and Alka. The women of the home look after their mother-in-law- Baa, who is bedridden. Apart from them, there is Sridhar who works in the advertising agency of the two brothers and the extremely talented and intelligent lady, Lalitha. The play displays sights of oppression and dehumanization being done to women. The Merriam Webster dictionary defines dehumanization as “to deprive (someone or something) of human qualities, personality, or dignity or spirit”. (Jain, 2017) Simone D Beauvoir in *The Second Sex* points out how monogamous relationships are a semantic assault on marriage. She reveals how “marriage kills love”, “Marriage is a form of servitude”, “Marriage is obscene in principle”; “Marriage today a surviving relic of dead ways of life”; The chains of marriage are heavy; conjugal slavery”; “Marriage diminishes man... but almost always annihilates women.” (Brennan, 2005) Women across the world have been considered subhuman, fragile, sex objects rather a prejudice that led to their endless suffering.

The drama unfolds allusions to two real-life Queens in the play- Naina Devi, the exponent of Thumri and the other is the legendary warrior queen -Rani Lakshmi Bai of Jhansi. The title of the “Bravely Fought the Queen” is an adaptation of the English translation of the famous poem “Khubladi Mardani wo toh Jhanshiwali Rani thi”, (Jain, 2017) (Bravely Fought the manly Queen). The title itself states that how much a woman’s identity stands questionable to the society that she being a “woman” cannot lead the responsibility of the society. She must be a “man” or equal to a “man” to stand powerful in the patriarchal paradigm. It owes its nomenclature to Subhadra Kumari Chauhan’s epic poem on the Rani of Jhansi. Both Subhadra Kumari and Rani of Jhansi share a common history of protest against patriarchal delimitation and definition of gender roles. The Rani is seen in the poem as stripping her feminine weaknesses and donning militant masculinity by picking a sword and plunging it into a sheath at her waist. Again, the poet Subhadra Kumari Chauhan was the first woman Satyagrahi to court arrest in Nagpur in 1923 when she was just eighteen and pregnant. In the jail she had come to know that prisoners who belong to C class are denied food and are offered inhuman behavior. Subhadra fearlessly and confidently protested against that inhuman torture towards the C class prisoners. Thus, Dattani recalls two very brave women who resisted the stereotypical representations of femininity to fight against oppression. (Gupta, 2018)

Dattani staged his characters to teach people how they should live their life. He talks about gender inequality, social restrictions, and sexual stereotyping they face within the demarcated boundary of the married life. (Desmukh, 2018) The play begins in the living room of Dolly and Jiten Trivedi where Lalitha, an unexpected guest suddenly confronts Dolly, who is getting ready for an outing with her husband. And Lalitha arrives at Dolly’s place, to discuss the masked ball which is going to take place at their husband’s office party for the launch of a new lingerie brand Re-Va-Te. The picture denotes women’s constant dependency on their husbands. Lalitha in order to save her husband’s job must pay a visit to the Trivedis. Woman’s world is limited within the cramped demarcation of the wants and needs of their husband. They hardly share a liberate space where they can exercise their own freedom.

On the very first meeting, also there is a recognition, how Lalitha during her introduction with Dolly contracts an identity conflict when Dolly fails to remember her and says, “Whose wife are you?” (Dattani, 2006, p.5) To which Lalitha replies that she is “Sridhar’s wife”, and Dolly instantly points out how detached she is from holding much knowledge about her husband’s work. Again, Lalitha expounds that she is the wife of “Re-VaTe Sridhar”, a specific identity by which Sridhar is known in the office. And, just in the same scenario, it is noticed that Lalitha calls Alka and Dolly as Mrs. Trivedi. The entire episode elucidates the picture of women’s specification in the society, where they are identified either as someone’s wife or someone’s daughter, they hardly have any identity of their own except for being dependent on the males of their house. At the same time, Sridhar instead of having a surname is being called “Re-Va-Te Sridhar”. Likewise, the name of the project ‘Re-Va-Te’, which is selected for a lingerie brand for women is being taken from the good name of Revathi Sharma, the chairman’s wife. When they went for a holiday to Europe, the French could not articulate her name correctly and that resulted in her husband’s decision to name the women lingerie brand as ‘Re-Va-Te’. The lines depict the masculinized society’s perception of always aligning women’s products with the name or features of something womanly. Women is always a commodity for men. Dattani has been an extremely sensitive and feminist playwright who tried to prioritize how women’s dress and her undergarments need to be as per her choice and comfort, the man has got no right to select or deck up woman as per his choice. But unfortunately, the patriarchal premises have set the protocols for women to dress themselves, just to satisfy the lusty thirst of the “male gaze”. Her choice has always been ignored or never taken solicitously. In this context it can be said that the ruthless actions of patriarchy is equal to the harsh ruling power of the British rather as a critic says, “Patriarchy is another name of colonization of gender. It is culturally and socially appropriated.

Subalternization and silencing of women go on at different forms and colour in Indian society and are perpetuated by different forces in the society". (Biswas, 2021)

From the play, it is also observed that during the ad campaign of Re-Va-Te, women have given the feedback of the advertisement's concept as "highly offensive", and also explicitly stating the fact that the composers of the advertisement have failed to understand women, "we...understood women". (51) But even after that, the chauvinistic approach of Jiten has not even faded a tinge, as he clearly ignores the consumer survey form, which is filled by the local women, and sticks to their concept of portraying the advertisement in the similar insensitive masculinized approach which is formerly disliked by women:

JITEN. There's nothing to discuss. I think it's a great campaign.

SRIDHAR. They hated it!

JITEN. They just need pushing.

SRIDHAR. I pushed them enough.

JITEN. Not hard enough!

SRIDHAR. But the consumer survey clearly showed...

JITEN. Screw the survey! You know who you should have tested it out on? Men!

SRIDHAR. Men!

JITEN. Yes! Men would want to buy it for their women! That's our market. Men would want their women dressed up like that. And they have the buying power. Yes! So, there's no point of asking a group of screwed-up women what they think of it. They'll pretend to feel offended and say, "Oh, we are always being treated like sex objects." (54) Women have always been looked upon with demeaning eyes within the patriarchal boundary. Their survival and lifestyle are totally relied on the way the males of the society have designed them. Henrik Ibsen while making the notes for *A Doll's House* in 1878 wrote, "A woman cannot be herself in contemporary society, it is an exclusively male society with laws drafted by men and with counsels and judges who judge feminine conduct from the male point of view". (Hossain, 2015) Also, at the same go, one very important point can't be denied that the men of the society are shown as products of patriarchy, who are strictly instructed to follow the patriarchal guidelines and if in case they are trying to divert from the rules of the society, they are not paid much attention, like as it is found by the character of Sridhar who mercifully tries to support the side of women's consumer survey, but the cruel Jiten does not let it happen. Baa, the mother of Jiten Trivedi and Nitin Trivedi and the unnamed mother of Praful and the two sisters Dolly and Alka represent the first generation. (Devi, 2011) She is a constant representation of absence-presence in the play who is marked by the switching lights on and off and of course the ringing of the bell and her constant shrieks "Dolle-e". She is the only senior most character in the play, who is supposed to be taking care of the family but being a victim of brutish patriarchy, she is unable to take 'memory' and 'past' out of her mind. Baa's husband was a dominating and violent man who not only prevented her from singing but also used to beat her up time and again. He also ill-treated their sons. As a result of the tyranny of her husband, she adopts a hatred attitude for Jiten only because his appearance and behavior match with his father (Baa's husband). On the contrary she starts loving Nitin, her another son, in an excessive and abnormal way, for he resembles her (Baa herself) in nature and appearance. Her obsession with her son Nitin, and her craving for love from him alienate her and arouse an Oedipus complex in turning him into a homo-sexual so that his love for his mother remains the same. She mentally and emotionally becomes totally dependent on Nitin. The example of how Baa compels Nitin to hate his father and support her emotionally:

BAA. Do you like your father?

NITIN. He is dead. Baa.

BAA. How can you say such things? (As if to a child.) Nitin?

Do you like your father?

NITIN. (voice changes to a child) Yes, Baa, I like him.

BAA. Go away! You are not my son! You are bad, like him!

(Again, as if to a child.) Nitin! You don't like your father, no? He's not nice!

NITIN. (with a heavy stutter). Nnn-nnn-nnn-no, Baa.

BAA. Good! You are my wonderful baby! You are my prince! (Again, as if to a child.) Nitin you hate your father. Tell me.

NITIN. I-I---dddddon't, I ddddon't...

BAA. There he is! He is coming! Go away! Leave us alone! (Screaming to Nitin,) Tell me you hate him! He hits me! Nitin, tell me you hate him! Say it!

NITIN. (in a normal voice). Yes, I hate him! (Takes Baa protectively in his arms) I hate you! Go way! Leave us alone! (85)

Further, Baa's possessiveness with Nitin makes her badly intrude into the privacy of her daughter-in-law, Alka's space. Her behaviour of always adhering to her sons and gaining hold over them gave rise to such an extent that she becomes a dominant controller into the married life of the two sisters. She allows her son Jiten to beat his wife, Dolly at the advanced stage of pregnancy, and this resulted in the birth of Dolly and Jiten's daughter Daksha, as a prematurely born spastic child at the seventh month. At the end of the play, Jiten makes a poignant confession, of how he has been dependent on Baa for his inhuman behaviour towards Dolly, "I didn't mean to ... you know, I didn't. It was Baa! Blame her but not me! She is my daughter (Crying). Get her back!" (97) On the other hand, in Nitin's case, she is stopping him from having children with Alka and has no objections with her son becoming a gay and keeping a same sex relationship with Praful. Daksha too is victimized. She has a silent presence in the play and stands as a symbol of Jiten's violence and torture of Dolly. Her existence is given very little importance in the play as she is born spastic, her mother and father do not feel comfortable discussing her openly with anyone. In this connection Amitav Ghosh comments, "Women are conditioned to arrest their emotional and mental growth". (Ghorpade, 2017) Perhaps, another picture of the patriarchal society is painted here of how mentally retarded patients are alienated or always placed in the silent zone of the society.

Baa being a woman instead of hindering the situation of domestic violence towards her daughter in law Dolly, has let it happen. Baa emphasizes the nature of those helpless women who while seeking justice to themselves take the sadistic pleasure of inflicting the same pain to the next generation. In this case, Baa's nature cannot be blamed alone, instead, the society's culture and dimension need to be analyzed that lead to such pathetic outcomes. Also, the bell that Baa constantly rings is used as a powerful symbol by Dattani to demonstrate the strength, power, and authority of the patriarchy that demands service, obedience, and respect. (Prakash, 2014) The character Baa can be linked with the concept of matriarchy which is introduced by Bochofen (1861). It is a social institution revolved around the idea of ruling mothers or females signifying the power structure. The term is an acronym composed of the Latin word mater meaning mother and the Greek word archein meaning to rule. In fact, it is an institution that doesn't stand as opposition to patriarchy as rule by women has never existed in the patriarchal sense of rule. Writer Shashi Deshpande in her novels goes on setting a new paradigm in which she doesn't mean the matriarchy as the reversal of patriarchal form of society, but as a system with its own rules. (Bamane, 2014) But in Trivedi family patriarchy is so dominant and widespread that matriarchy has no space to impose its importance to the life of the Trivedis.

The play continuously undergoes strife between the urban modern values and the traditional beliefs. A war- that is perhaps never-ending and has no solution. But a certain relief and relaxing picture can be obtained from the adjusting and caring domicile of Sridhar and Lalitha. Lalitha does not suffer in hands of her husband but, she suffers at the hands of the patriarchy. She is an employee of Jiten and Nitin's office and very fond of making bonsai and nurturing them with her own hands. Besides, she writes poems and publishes her articles related to women in the newspaper columns. She is an outsider and different from the three Trivedi women. She is in a place somewhat superior to the Trivedi women. She has a room in the public domain. She has her part to decide whether they (Sridhar and Lalitha) should have children or not. Once Lalitha and Sridhar won raffle in one of those made-for-each-other contests. The prize for it was two free tickets to Goa or cash. She rejected her idea of going to Goa, because her absence would affect the growth of her bonsais which is solely dependent on her. She tells Dolly, "Sridhar wanted Goa and I wanted cash. I just couldn't imagine leaving my bonsais with my neighbour, worry whether she had remembered to water them." (26) Sridhar says to Lalitha, "It's difficult for women to exactly opposite of what their husbands want, just to prove they are independent". (26) Her attachment for bonsai presents her imaginative world where she can design everything according to her own will. She too longs for something the society does not give. Similarly, bonsai represents the women of India whom the man-centric world has never given the chance to grow freely.

Sridhar has a delicate and sensitive attitude towards women. He is involuntarily dependent on the Trivedi brothers for his job. But he is not scared of pointing his Boss Jiten for his wrong attitude towards women. Jiten is shown very harsh towards Sridhar, he orders Sridhar to get him, prostitutes. Although Sridhar challenges his Boss, but to buy a new flat, he finds no redemption from the inhumanity of Jiten and cannot easily quit his job. Thus, he obeys his Boss to earn his bread. Alka, Dolly and Lalitha are bonsais each of a different kind. Violence is the norm with which the actions of women are controlled. As a brother in a patriarchal society, Praful has the complete right to resort to violence if he feels his sister is going astray. The pathos of women is evident in Alka's words:

I told him to drop me before our street came. He didn't understand and dropped me right at our doorstep Praful saw. He didn't say a word to me. He just dragged me into the kitchen. He lit the stove and pushed my face in front of it! I

thought he was going to burn my face! He burnt my hair. I can still smell my hair on fire. Nitin was right behind us. Watching! Just... Praful said, 'Don't you look at any man Ever'. (31-32)

Alka is too disappointed with her life, she has neither got the love of her husband nor any affection from her brother. Her brother Praful deceived her by arranging her marriage with Nitin so that he can continue his affair with Nitin. He tricks her and uses her as an instrument. With her sister also Alka does not share a very healthy bonding. Dolly and Alka often end up taking verbal fights revealing each other's unsatisfied life. So, the only option left is to booze and tackle the sorrows. Her life is dependent only on the pleasures of alcohol. On the other hand, Dolly is an isolated woman who is trapped in a loveless marriage with Jiten. At the beginning of the play, she confesses to Lalitha, how her existence is not given much importance by her husband, who never shares a word with her about his office: "I'm afraid I don't know much about my husband's work". (5) Jiten is neither loyal to her nor tries to comprehend Dolly's wants and needs, he instead derives carnal satisfaction from the whores. But still despite all these pathos and sorrows, Dolly emerges as a strong character of the play because she designs her own world where she concentrates in keeping herself beautiful by putting on make-up and face masks. She takes pleasure in hearing thumri songs and most importantly creating an imaginative passion of having sensual fantasies with Kanhaiya, the cook, an imaginative character prepared in the minds of both the sisters to escape the barbaric and bizarre approach of the inhuman patriarchal world. Another important side to highlight in the play is through the homo-sexual character of Nitin, whose sexual preference is ignored by the society and the preference is always put in the silent zone. Gender is a social construct, but identity is a self-construct. It is the contented identity which is accountable for human persona. If it is established otherwise, the conflict both mentally and physically spurs and it is obvious that a constrained identity will lead to a constrained self and it is true that no evolution is ever complete, it's a continuous process. (Rai, 2019)

Towards the end of the play, Act III 'Free for All', at a particular scene it is showcased that the bonding of the three women, Dolly, Alka and Lalitha are highly involved enjoying their friendship- rather creating a feminine world of their own, revealing their own joys and sorrows, a world which the women always quest to shape their independence- with the soft music of the thumri song played at the background, when Alka decides to change the cassette and Lalitha suddenly popped up saying how Dolly's story reminds her of the poem of "Jhansi Ki Rani" and then slowly and steadily, Dolly and Alka attempted to erase their real-life roles and imagined wearing the mask of the queenly status, where none can ruin them but it will only be they themselves ruling their life. Dolly wants to dress herself as a 'tawaif' (77) and Alka as the 'Queen of Jhansi.' The play deeply focused on the line: "Bravely fought the manly Queen". (78) Perhaps, the line signifies how in the Indian society 'brave' has no other synonym but Man, the reason why the anti-essentialist feminists always wanted equal rights as man. But it is highly questionable for the post-modern thinkers who believe in the concept of essentialism and gender unity in diversity. Thus, the phrase 'manly queen' stands irrelevant and contradictory.

Theatre for Dattani is not a mute and mechanical representation of social dynamics, but it is a lively representation of the voices resounding in context to totality of human experiences that consciously or unconsciously affect the existing dynamics of human sensibility. (Trivedi, 2016) Unlike Girish Karnard who lays prominence on history, myths and purans, Dattani elevates the voice of marginalized people or the subalterns within the contemporary urban Indian society. Those who are overlooked amid the fast-changing scenario of the modern society, extensively, got importance in his writings. His excellence as a playwright stands upon the fact that he writes explicitly about his own feelings, thoughts and the real problems that occurs in the society. Through his plays the 'here' and 'now' of modern urban Indian society noticed by the contemporary intellectuals, Dattani makes a suggestive experiment with his dramatic art to explore the hidden recesses of human consciousness and is successful in achieving the target of universality. (Bhattacharjee, 2016)

Discussion:-

As per my literature review, after going through many papers, I have land up to find out few problems of gender that is highly prevalent in our present society and how Dattani has tried to give a space to those problems in his plays. Chakrabarti in his paper 'Patriarchy and Familialism in Dattani's Bravely Fought the Queen' throws a challenge to the consequences of heteropatriarchy and familialism that inflicts pain on characters like Dolly, Alka and Nitin, who are left in the grey zone of their preferred living. The "Fringe space" that Dattani draws in his drama in the form of family, society or Nation controls or constricts the lives of his characters in the play. The space tends to compel the characters to accept either the traditional modes of survival or secretly fantasize the alternate spaces where they true wish to belong. Ghorpade in her paper, 'Victimization of Women in the Hands of Men and their Patriarchy in

Mahesh Dattani's *Bravely Fought the Queen* portrayed how women in the play are always the victims in the male chauvinistic society. They are like the saplings at the hands of males who have sought to curtail their full growth and led to the growth of grotesque artificial plants but unable to serve the real purpose of natural trees like a cold shade or a fruit. Thus, like the bonsais, the women are incapable of realizing their full potential. All have suffered through the intervention of patriarchal force. Gupta in her paper, 'The woman who fought bravely: The absent women characters in Mahesh Dattani's *Bravely Fought the Queen*', elucidates how women in spite of being silent and submissive to the patriarchal society bravely fight for their rights. They explicitly express the dissatisfaction with the conventional laws being framed by the society and at the end fight back bold and elegantly demanding liberty and breaking the stereotypical pattern of the society. Singh in his paper, 'Rise of Women by Breaking the Stereotypes and Patriarchal Oppression in Mahesh Dattani's *Bravely Fought the Queen*' portrays the subalternization of Indian women in the private and public domain in the masculinized society. Her objective is to put forth the discrimination and injustice done to the second sex of our society. Further, it highlights the transition of women from being mere victims of patriarchy towards being self-assertive and questioning male authority. Puvar in his paper, 'Mahesh Dattani's *Bravely Fought the Queen*: A Facet of New Woman', paints the scenario of women's struggle in the modern world to strive for independence and identity in the patriarchal realm. He shows how this society is a challenge for women to peacefully find out a path for their happy survival. In my opinion, Dattani's *Bravely Fought the Queen* gives us a clean idea that the traditional roles of masculine and feminine are imposed not biologically always but a social construct in the psychology of humans from the patriarchal world. We have always targeted man for his inhuman behaviour but we can't totally eliminate the fact that man is a fruit of the tree named patriarchy and that tree has got no branch called gender sensitization. For understanding or sympathizing with each other's problem, man and woman should equally participate and recognize the gap that is formed in between them. Human sensibility should be the only key nature that needs to be adopted by man and woman to erase the prevalent helpless situations of the society.

Conclusion:-

Men view culture and society as male for male is the norm and humanity as masculine. Stereotyped portrayal and under-representation of female characters contribute to negativity affecting her aspirations, attitudes which influence their personality development resulting in loss of identity. In the same way in Dattani's play, the women constantly face an identity crisis as they cannot justify their independence being oppressed and subjugated by the patriarchal hands of the society. In India with the prevalent problems of gender identity trouble, there is at present no immediate way out to control or eradicate the issues, other than bringing into light the urgent need of imposing or spreading gender sensitization. Insensitive men like Jiten Trivedi and homo-sexual man like Nitin Trivedi have the full right to live their life as per their choice. The society can't burden them with the responsibilities of conventional marriage and exploit the life of such helpless women like Dolly and Alka. Dattani portrays real life experience and tries to articulate the voice of the oppressed sections of the society. The traditional patriarchal structure of societal rules and regulations are very suffocating and painful. The pattern "Being a male dominant society, male rule and women follow" (Sheela, 2018) needs to be altered. Patriarchal society unfolds a gap or a loophole between the man-woman relationships. The gap which draws the picture of violence, misunderstandings, unwillingness and silence or the lack of mental connectivity issues in between humans. But this gap can be erased or deleted only if there is a proper sensitivity and understanding between the two sexes. Male and female need to grasp and comprehend each other's problems, and this is going to happen only if they equally participate in the activities of the domicile and the business world. This sensitivity needs to be installed in the life of men and women from the very beginning of their childhood. So, that brutal men like Jiten and sobbing in silence women like Dolly don't land up getting married to each other and destroying their life.

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