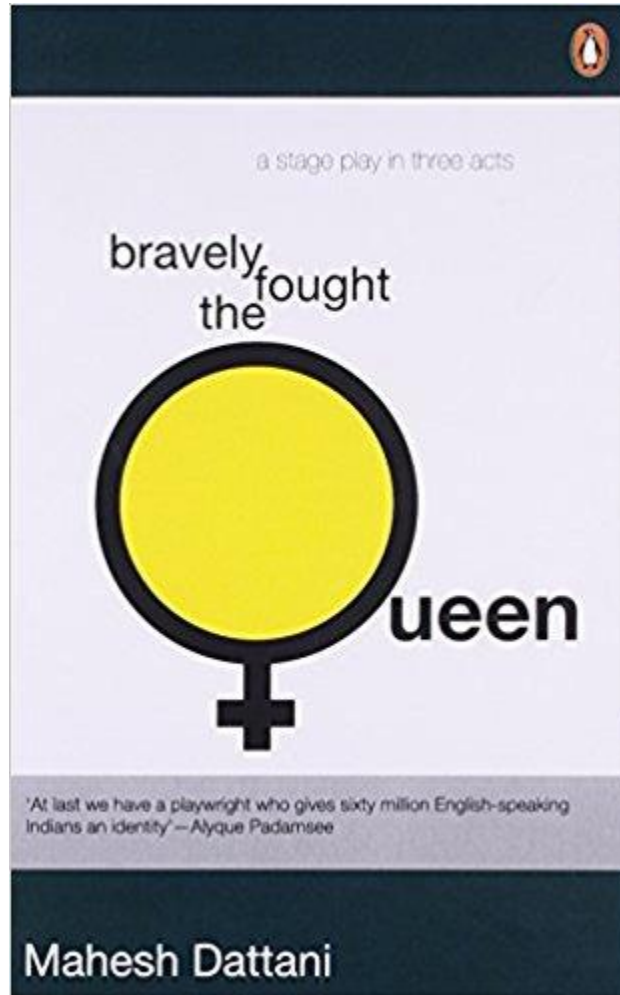


Rise of Women by Breaking the Stereotypes and Patriarchal Oppression in Mahesh Dattani's *Bravely Fought The Queen*

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Courtesy: <https://www.amazon.com/Bravely-Fought-Queen-Mahesh-Dattani/dp/0143062077>

Abstract

The paper aims at analyzing Mahesh Dattani's play *Bravely Fought the Queen* which portrays the subalternization of Indian women in the domestic and public realm in the patriarchal society. The paper reflects what Kate Millet has inferred in her treatise, *Sexual politics* that

politics is not confined to political parties and Parliament, but it is exercised in any power-structured correlation, arrangements where one gender is dominated by another. These oppressive relationships are most prevalent in our society and exaggerate gender differences. Politics is profoundly present in the man–woman relationship in family as well as at the societal level; it also focuses on successful and unsuccessful man-woman relationship and traces the reasons behind their manifestation and sustenance in the society. Mahesh Dattani’s *Bravely Fought the Queen* is a typical Indian family play that depicts the life of the middle-class Trivedi family. Dattani has presented Jiten as a dominant advocate of patriarchy as he does not respect women. Lack of genuine feelings for woman is the major drawback of Jiten as a man. The objective of the study is to put forth the discrimination and injustice done to women of our society. Further, it highlights the transition of women from being mere victims of patriarchy towards being self-assertive and questioning male authority.

Keywords: Mahesh Dattani, *Bravely Fought The Queen*, subalternization, patriarchy, gender, transition, self-assertive.

Introduction

The structure of the society is gendered which is established in authoritative, institutional, societal and social foundations which has produced the progressive system of dominant structures. Two noteworthy separation of sexual orientation of male and female offer a social connection which is hierarchic in nature. Helene Cixous's concept of binary typifies this idea: Logos/ Pathos, Culture/ Nature, Father/ Mother, Sun/ Moon, Head/ Heart, Day/Night, Intelligible/Palpable, Activity/Passivity, Form, Step, Convex, Semen, Advance, Progress. Matter, Ground-where steps are taken, concave, holding and dumping ground. Man/ Women (Helene Cixous, 101). Cixous had given the bifurcations which frame the ethos at societal level by its conventions, set of laws, behavior, ethics, conduct and qualities. In order to constitute an evaluating scale, one is characterized against another.

The relationship between men and women firstly focused on giving autonomous sphere of influence to both without much accentuation on hierarchical order. With the development of humanity and social structure the position of women changed from liberated and independent individual of society to a subordinate spouse. The subordination of women was also dealt by Marxist scholars and they connect it generally with advancement and separation of private property and classes respectively. In “*The Origin of Family, Private Property and State*” Frederick Engels gave the statement that as the concept of Private Property emerges, the work of women in houses drowned into inconsequentiality in contrast with man's profitable work. The renowned Indian critic Kamla Bhasin writes, “The world historical defeat of the female sex with the establishment of capitalism based on private property ownership by men did away with inheritance of property and social position through female line” (*What is Patriarchy?:* 24-25) .

The Focus of This Paper - *Bravely Fought the Queen*

The present paper aims at analyzing Mahesh Dattani’s play *Bravely Fought the Queen* which portrays the subalternization of Indian woman both inside and outside their homes in the patriarchal society. Dattani’s literary genius lies in his revolutionary portrayal of contemporary

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issues in Indian society while talking about the issues of sex-role stereotyping, politics by patriarchy and marginalization of women in society. Various feminist critics have talked about the issues like sex role stereotyping, women self image and public images, the social role of womanhood, the sexual revelation and politics of patriarchal language. The feminists are of the view that there are no expressive, rational or mental differences between male and female, all differences are a reflection of socially imposed values.

Gender/Sexual Politics

The critics like Kate Millet, Shulamith Firestone, Gerda Lerner, Juliet Mitchell, Zillah Eisenstein, Simone de Beauvoir, Sylvia Walby, Shulamith Firestone, Gayatri Spivak, Greer and many others talk about the oppression of women. Kate Millet in her work *Sexual Politics* talked about the oppression of women in domestic sphere as well as outside the domestic sphere. Kate Millet exclaims that politics is profoundly present in the man-woman relationship at the family as well as societal level.

Kate Millet argues:

“The word ‘politics’ is enlisted here when speaking of the sexes primarily because such a word is eminently useful in outlining the real nature of their relative status, historically and at the present. It is opportune, perhaps today even mandatory, that we develop a more relevant psychology and philosophy of power relationships beyond the simple conceptual framework provided by our traditional formal politics... I have therefore found it pertinent to define them on grounds of personal contact and interaction between members of well-defined and coherent groups: races, castes, classes and sexes. For it is precisely because certain groups have no representation in a number of recognized political structures that their positions tend to be so stable, their oppression so continues”. (Millet Kate, *Sexual Politics*, 24)

Gayatri Spivak in her work ‘*Can the Subaltern speak*’ categorically revealed that all subjugated classes of the society are not permitted to speak of their rights and duties. Various other critics like Carden, Simone De Beauvoir, Shashi Deshpande, Bernard Shaw and various notable works such as *Code of Manu* in Indian context, still holds true to a greater extent an inequality and oppression is still prevalent in society.

Sensitive Oppression of Women and the Strong Hold of Men

The analysis of the paper highlights the sensitive oppression of women and the strong hold of men in Indian socio-cultural set-up. The women in the play are the victims of patriarchy but towards the end of the play they emerge as strong characters. Dolly tries to question the male authority. The present paper aims at analyzing the play in the context of the treatment of author regarding the ways of oppression in society and to discover how the women in the play try to come out of it.

Analysis of Mahesh Dattani’s *Bravely Fought the Queen*

The relocation of the position of women in the patriarchal order has been persistent effort of the writers and thinkers in post-colonial India. To make a representation of their subjugated

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position, feminist writers tried to collaborate with the ideals of humanism enunciated by post-colonial critics. Gayatri Spivak states in the Indian context that sati is a reflection of how the 'subaltern' cannot speak. She argues, "What did sati say?" can we understand what subaltern is? Or it always remains a "speaking for?" sati can be understood in English, as the butchery of innocent women or, by the male Hindus who spoke for the female, as the voluntary act.

Furthermore, the subaltern in this example is the Indian women having no voice:

Obviously, I am not encouraging the slaughter of widows. I am referring that, within the two contending descriptions of freedom, the creation of the female subject in life is the place of the differ-end. In the case of widow self-sacrifice, rite is not being redefined as fallacy but as crime. The significance of sati was that it was intellectually regarded as "reward," just as the significance of imperialism was that it was ideologically viewed as "social mission" (Spivak, *Can The Subaltern Speak*, 64.)

Gayatri Spivak categorically said that all subjugated classes of the society are not permitted to speak of their rights and duties. They are left to survive in the confined spaces of domesticity, kept in dark to bear the burden of patriarchy in silence and sobbing. They were treated as the second sex and were not permitted to participate in the activities of business world. Economically, culturally and biologically, they were treated as the incarnation of weakness and submissiveness. Their identity is defined only in context of the identity of their male counterparts.

Religious Constraints

In the Indian context, the code of Manu still holds true to a greater extent: a woman should be kept inside house and should be thrice-obeying. First, she has to obey her father, after marriage her husband and then her son after the death of her husband. The traditions and customs in India have fixed certain roles for women that have become an integral part of Indian psyche. In Indian society, where religious values dominated women's position, and gave the status of 'goddess' to her, surviving with the ideals of sacrifice, love, sensibility, patience and resistance did not permit her freedom and identity. Under the cover of titled brocade, she was treated only as a lifeless doll devoid of the 'will' and 'choice'. she was so ignorant of herself even at the level of bodily ego. Her spheres of activities were confined to the four walls of house, dedicated to the welfare of the family. This home-confined space beyond geographical locations became the mental space of the feminine psyche. The marginalization of the women is what Kate Millet calls in *Sexual Politics*: "it is time we realized that the whole structure of male and female personalities arbitrarily imposed by social conditioning which has taken all the possible traits of human personality" (Millet, Kate, "Sexual Politics")

Creating a New Society

A woman is also essentially a human being endowed with infinite potential of head a heart. The weakness is not a matter of gender discrimination, but it is a matter of social discrimination. Most feminists believe that the pernicious effect of socialization makes women to suppress their human potential. Carden, one of the members of the 'NOW', expressed her views in the following words: "I want to have part in creating a new society. I want women to have

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something to say in their own lives.... I have never reached my potential because of social conditions. I am not going to get the rewards, I have been crippled... I want to see the kind of system that facilitates the use of potential.” (carden,12). It suggests that there is no basic man and women except certain biological distinctions. The awareness of women’s positions includes the awareness of identity as a women and interest for their feminine problems. It is further said to break the myth, “a man is in the right in being a man, it is the women who is in the wrong.”(De Beauvoir Simone,15)

Focus of Feminine Consciousness

The focus of feminine consciousness is to restore appropriate position in the process of social justice. Her humanity should be acknowledged, should be encouraged and respected. Shashi Deshpande in one of her novel comments, “A women’s life, they had told me, contain no choices... the women had no choices but submit and accept. I had often wondered... had they being without wills or have their wills atrophied through life time of disuse. (Deshpande, Shashi, 6)

It has been argued that each individual shares a part of feminine and masculine self. It is a state of realization in which physical and cultural practices are not much of significance. Under the pressure of circumstances, the interchange of sensibility of feminine/masculine is possible. Bernard Shaw in his ideology of womanhood tried to promote that, man and woman should be accepted as part of the balances scheme of things. He observed, “Individuals are still loaded with the old thoughts that a woman is a unique creation yet I will undoubtedly say that in recent years, she has been working at great extent to annihilate that impression, and influence one to comprehend that women is just like a man in petticoats, or man is like women without petticoats.” (Shah, Bernard,24).

In *The Feminine Mystique* Betty Friedan rightly gave the statement, “there is no other way for a women to dream of creation or of the future. There is no way she can ever dream about herself, except as her children’s mother, her husband’s wife.” (Friedan Betty, *The Feminine Mystique* 115). The concept of patriarchy is visible in India in all divisions of society- it describes women living within a traditional “cultural boundaries where they are considered as “the angles of the house” (*“Professions for Women: The Death of the Moth, 78”*).

Indian Situation

In West, the concept of self and individualism are prominent but in India every individual is a part of large space, no one is born free. The incidences of bride burning, dowry deaths and female infanticide reflect the plight of women. In spite of the entire lawful and the legal provisions focused at smoothing the progress of their status as equals, women are still suffering. Indian women are subjected to, “compromise” and not “confrontations.” In Hinduism women’s are called unwavering workers to their spouses. They have a term called 'Pati Vrata' that depicts women who has acknowledged service as dedication to her better half and her family, which is her definitive religion and obligation. In Muslim religion women follow the Purdah system. They wear ‘veil’ in order to hide their faces from men. They are not allowed to come in front of men without Purdah. This shows the bounds and limitations imposed on women in India.

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Love for Native Traditions

Dattani as a playwright shows his love for the native traditions. The major themes found in his plays, depict the socio-political reality in Indian Society. A very famous critic John Mcrae acknowledges Dattani, “the voice of India” and states about his plays: “Dattani’s plays are plays of today, sometimes as real as to basis of controversy; in meantime they are the plays which express considerable classic concern for world dramatization.” Dattani’s play like “*Bravely Fought the Queen*” is the play of today and describes the hardcore patriarchy present in Indian Society.

A Play about Performance

Bravely fought the queen (1991), says Michael walling, “is a play about performance.” It is in the three acts, where Act I ‘the woman’, Act II ‘the man’ and Act III ‘Free for All’. The play centers on an Indian joint family with intricate relationship amongst its members. The world of women and the world of men clash with each other. The most important element in the Dattani’s plays is the absurdity of the situation in which she (the woman) is trapped by birth. In his work *Bravely fought the Queen*, he presents the same picture; traditional bound organized and manipulated by patriarchy in all ages by established values, norms roles and gender perceptions. It is the man who defines the rules and sexual complexities of joint family in present life. The play deals with the controversy between the modern ideology and traditional orthodox values. In other words, the play deals in between the spaces – all important focal point where an empirical dramatization expels the veil of fraud from an apparently ordinary urban family unit and little back setting from where rises the 'raison de etre' of every hero. The family in center is that of two siblings, Jiten and Nitin, who run an agency for advertising. Dolly and Alka are sisters and married with Jiten and Nitin. Their mom moves between the two-family units joined more to the recollections of her past than to introduce present reality. Conjugal grinding, kin competition, the conventional pressure between mother and both daughters-in-law, the murky moments of business and personal dealings, the play carries us to the height of emotional and passionate experience as it concludes to a climactic end. With its persevering pace, fresh figure of speech and undaunted understanding to the urban milieu, this is the play that affirms Dattani's reputations as the India's most renowned dramatist.

The play reflects barrenness and fraud in the lives of its secluded women. On one hand liberal and deceitful men obscure the lines amongst dream and reality while standing on the edge unpleasant insider facts, duplicity and frauds. The content is in three acts where the claustrophobic 'female' universe of Act 1 is disappointed with the 'male' universe of business in Act II and the characters are uncovered in Act III where the two universes conflict and crumple, where the home is the place for battle. The gap amongst regular and current conditions having hurled another social scene, the play races towards a courageous conclusion, exposing the abhorrent certainties that lie behind of preservationist Indian profound quality. Inquiries of sex, sexuality and personality are raised and the implicit is voiced, the inconspicuous is made noticeable. The play deals with unheard voices of women and tries to make them visible to the outer world.

Not a Feminist Play in Traditional Sense

Mahesh Dattani's play can't be called a feminist in traditional sense because he had no propaganda of feminism to communicate through his play. However, in most of his plays female protagonist plays a prominent role. The female images presented in his plays are unconventional and most of the time, he tries to discover different facets of feminine psyche. He interprets woman as a human being gifted with equal sensibility of their male counterparts. In spite of their preoccupation in the periphery of family they are capable enough to turn back to their oppressors. In one of his interviews with Laxmi, Dattani admits; "They are human beings. They desire something. They face problems. They will follow every mean in their control to get it. All eye centered on the helplessness of these people ... and I will not change my sensibility for political rightness either. In my defense I will only say that I am not at all biased in opposition to women. (Laxmi)

In the play we can observe the position of women in conventional society. The play describes the life of three couples- Jitin and Dolly, Nitin and Alka and Sridhar and Lalitha. In act 1 of the play, there is a description of Dolly and Alka domestic life. Both are the siblings however, there is a lot of difference between the two. Dolly gets by in her domestic sphere but Alka is disappointed and she turns into a drunk and medication fanatic. It becomes clearer by the following dialogues:

Dolly: I wasn't enquiring about their health. I mean what kind of people are they? You were bragging that Nitin talks to you about...

Alka: I wasn't bragging. Why should I brag to you?

Dolly: You're always implying.

Alka: You said bragging first and now....

Dolly: I don't wish to go through all that now.

Alka: Then why did you bring it up?

Dolly: I didn't. It was only...(Angrily.) All right. I will say it! You're always implying that you have a better deal than me! (*Mimics*) Oh, didn't Jitin tell you that? Nitin told me week ago! Or Nitin told me all four of us were going but Jitin changed his mind!

Alka: But that's true! There's no need to imply anything, it's a fact! At parties, you just sit in the corner sipping your lime juice and speak when spoken to. You refuse to mix, you refuse to be interesting. You're just not...and interested party. That is why they don't take us out."

Dolly: Two years.

Alka: It is not even two when it happened, you have a better deal? (CP,20)

The conversation between the sisters shows their pathetic condition. They are the victims of patriarchy. None of them is happy with their life. Dolly tries to survive in her familial sphere. On the other hand, Alka is frustrated and she turns into a drunk and medication fanatic. Dolly feels to appreciate her over involvement in business world. Dolly got ready for the party however under the control of the parental authority of Baa, she cancels her plan. Dolly and Alka have a hot exchange in relation to Praful who is their brother and who manipulated Alka for marrying Nitin. There is bitterness in the relationship of two sisters. Dolly gets agitated with the pressure of male world and treats it to devour freedom. The pressure of Baa in the play is the statement of

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fatherly influence that doesn't enable opportunity of decision to her girl in law. Being a mother of Jitin and Nitin she has power to force her own decision on Alka and Dolly.

Daksha, who is the daughter of Dolly, has a quiet existence in the play however it is extremely fundamental for the agonizing indication of Violence wracked by Jitin,

Baa: Jitu throw him out of the house.

Dolly: She turned her anger on us.

Baa: Jitu, throw he out as well. Whore!

Dolly: And you hit me! Jitu you beat me up. I was carrying Daksha and you beat me up!

Baa: No! Jitu hit her on the face but not on the...stop it

Jitu! On the face! Enough! Stop! (CP, 96)

Patriarchy and Independence of Women

The Patriarchy is very much influenced by power relations which affect badly the independence of women. One of the famous critics Lerner writes: "Systemic deprivation and violence against women, rape, sexual harassment, sexual abuse, female feticide, infanticide, killing, sati, dowry deaths, wife-beating, high level of female illiteracy, malnutrition, undernourishment and continued sense of insecurity keeps women bound to home, economically exploited, socially suppressed and politically passive" (Lerner 13).

This act of violence done by Jitin changed the life of Dolly. Her daughter Daksha is born out as a crippled child. Daksha had to pay a price of wrongs done by her father, maternal uncle and grandmother. This shows the misfortune of the women as she is a merely a puppet in the hands and has a no authority to question or to oppose. The presence of Lalitha contrast to the position of Dolly and Alka, she tries to get satisfaction from her obsessed love for the bonsais as she is secluded in her own way.

Lalitha: Oh, I keep myself occupied. I do a bit of writing. Freelance. Write an occasional women's column for the times. Sometimes I review cultural events. I have entered meditation. And, Oh! Yes, I grow bonsai plants-I have been growing the four year. (CP,15)

From the above statement we can very well observe the mental state of Lalitha. She feels lonely and she passes her time by creative writings and growing bonsais. Her husband is busy as she has nothing to do, but she assist her husband in his business. She is an emissary from the male world. She tries to encourage Dolly and Alka to talk about a masked ball that is organized by men. The play projects the real-life stories of women. They are dominated by men and do whatever they are commanded to. Like the women in the house discuss the masked ball because it will help their husbands in the work. The women's in the play makes attempt to get her away from the limits of their confined world in different courses: Alka with liquor, Dolly by fanaticizing on Kanhaiya and Lalitha with her fixation on bonsais.

After Dolly's changed acceptance of Lalitha's presence, the women discuss the masked ball. The connotation of the mask is impossible to miss-the introduction of the world of make-

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believe, of untruths, of paste-on realities and of the need to hide behind a façade to survive. “Khoob ladi mardani thi who to Jhansi wali rani thi.” the analogy straddles both world; underscoring however, that it is the female who fights braving all odds behind the grab of the male mainly Queen. The phrase acquires unaccepted connotation when the latent homosexuality of Nitin (and Praful) is revealed.

Acts II and III

In the Act II of the play 'Men' changes the sets into workplaces with the segment of the Baa and bar. In the satirical mimicry the whole sequence act out once more, this time from the stand point of the men. Where Jitin is leading the scene with his over-loading, egotistic and destructive appearance, Nitin appears to be relatively ineffectual on the other hand Shridhar makes an effort to be confident in different ways. Aside from the rehashed theme of canceling the party, Baa's insane ravings give a feeling of movement forward and backward in time. In the interim, the men talk about the psychology of women and 'Re Va Tee' which is the brand of laundries and to be advertised. Indeed, Jitin contends for a male point of view on the things they are attempting to offer women's Shridhar tries to contend for the women. One arrangement of the generalizations is challenged by the other. Jitin compels him to get a whore Shridhar settles with him by giving back Jitin his 'left over'. Nitin stays impartial, dependably. The indication made to Praful makes a lattice of huge proposals that conveys forward the path with expanding pressure towards the Free for All of Act III.

The men too, would escape Jitin seeking hide his weakness behind violent aggression, Nitin concealing his homosexuality behind the Sham of his marriage with Praful as his collaborator. And Shridhar, who covers up his own chauvinism with a politically correct exterior that he projects. While the women do it to create their own spaces, the men use escapism as a means to avoid unpalatable disclosures. Baa, the mother partakes of both situations. She is both the persecutor and the victim. Abused by her own husband she goads her son to hit his pregnant wife. Naturally her escape into senility and delirium is a complete divorce from reality.

The men would also escape Jitin shroud his shortcoming behind fierce hostility, Nitin with Praful as his teammate hide his homosexuality behind the institution of marriage as he got married with Alka, who is the sister of Praful. However, Shridhar on the other hand tries to cover his own fanaticism with the politically approved outer walls that he anticipates. The women's in the play do the same to make their own particular spaces; men utilize escapism as a way to dodge unpalatable revelations. Senior character Baa, the mother plays a part in both circumstances. She plays the role of both the oppressor and the sufferer. Mishandled by her own particular spouse she prods her child to hit his pregnant wife. Baa escape towards senility and restlessness is an entire separation from reality.

Façade Ripped Apart

When the two worlds converge violently in last act all the characters stand exposed the Sham and Façade ripped apart. They are pointing fingers everywhere. The past and the future collapse into the present. And the space of the stage constricted and unable to accommodate the burden of the sudden unloaded baggage. Dolly somehow emerges as a strong character.

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Supporting a drunken Alka, and roundly revealing the torturous truths about Daksha. Jitin, the aggressive oaf, is driven to guilty tear and he implicates Baa in his abuse of a pregnant wife before he finally drives off crushing the old rag picker in the driveway to death. Shridhar, who has already revealed himself to every bit as egotistical as Jitin seems to do the mantle of the stereotypes as he prepares to leave with Lalitha. The play ends revealing his gay relationship with Praful and the closing spotlight falls on the pitifully huddled figure of Alka in her drunker slumber before darkness envelops the stage.

At the point when the two worlds unite viciously in the last act, each and every character stand uncovered the fraud and Façade tore separated. Their fingers are pointed everywhere. The past and the future crushed into the present. The space on the stage tightened and is incapable to bear the heaviness of the unexpected unloaded stuff. Dolly some way or another rises as a solid character. Supporting a heavily drunk Alka, and entirely uncovering the agonizing realities about Daksha. Jitin, the forceful brute, is headed towards tears and he involves Baa in his inhuman behaviour with his pregnant spouse before he at long last drives and crushed the old rag picker in the garage to death. Shridhar reveals himself as self important and egoistic person. Jitin appears to do the veil of the generalizations as he plans to leave with Lalitha. The play closes exposing his relationship as gay Praful and in the end spotlight falls on the piteously huddled body of Alka in her drunker sleep before dimness conceals the stage.

Thus, the play tears the veil of illusion and questions that in patriarchal moral code there should also be possibility for a woman to ask questions about the truthfulness and faith of man to his wife. Both Dolly and Alka turn out to be confident breaking of their barriers and sharing the common spaces or centric forces with their male counterparts.

Conclusion

The title of the play hence is an eye opener which depicts women as the subservient class meant to obey and perform on the dictatorial dictums and diktats of the male counterparts. Dolly rises as a strong character and questions the authority of men. The slogan in the play “bravely fought the manly queen” forces her to think over the issue that why the strength is always associated with men. Why can’t a woman be powerful? All these queries lead us to an inference that patriarchy is deep noted in Indian mind set but the situation is going to change very soon as depicted in play. This shows the version of Mahesh Dattani whose work try to show the improved form of society.

Every single chronicled clarification of sexual orientation are conceded to one certainty that manliness and gentility are not everlasting, given standards. They were regulated to legitimize the power and the influence which man delighted in at the cost of women. The authority, dominance and influence of men exists at various levels; the monetary, the sexual, the societal and at the mystic. The critics rightly remarks:

“The concept of difference has nothing ontological about it. It is only the way that the masters interpret a historical situation of domination. The function of difference is to mask at every level the conflicts of interest, including ideological ones” (Wittig 408)

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Almost all over the India, Indian women are the reflection of society which is the creation of male hegemonic, male centric culture. She is treated as object, subordinate, other etc. all their rights were not given to them and they are prohibited from the undertakings of men. In common or day, today life, she is performing her duties as sex-partener and machine who will give birth to children and carry generation, however is generally viewed as unimportant. The women along these lines are seen as a vital malevolence, determinedly and shrewdly kept out of the middle phase of life. In “Sexual Differences” Luce Irigaray states that

:
“it is man who has been the subject of discourse, whether in the field of theory, morality.....”. (119)

In the present paper we can observe the position of women in conventional society. They are victims of patriarchy. None of them is happy with their life. Dolly tries to survive in her familial sphere. On the other hand, Alka is frustrated and she turns into a drunk and medication fanatic. Dolly feels to appreciate her over involvement in business world. Dolly got ready for the party however under the control of the parental authority of Baa, she cancels her plan. Dolly and Alka have a hot exchange in relation to Praful who is their brother and who manipulated Alka for marrying Nitin. There is bitterness in the relationship of two sisters. Dolly gets agitated with the pressure of male world and treats it to devour freedom. The pressure of Baa in the play is the statement of fatherly influence that doesn't enable opportunity of decision to her girl in law. Being a mother of Jitin and Nitin she has power to force her own decision on Alka and Dolly. In the play Baa is also victimized by the brutal cycle perpetuated by male dominant system. Daksha, who is the daughter of Dolly, has a quiet existence in the play however it is extremely fundamental for the agonizing indication of Violence wracked by Jitin. As one of the renowned critics aptly comments:

“All women are held in thrall by the threat of male violence.” (Krishnan 285).

The present paper depicts women's who got success in their fight against patriarchy. Dolly in *Bravely Fought The Queen* is a Dattani's prototypical new women who possess the gumption to shake the age old edifice of traditional set-up, male dominated set-up and expects his men and women to behave differently. Towards the end of the play she appears as a strong character and questions the authority of men. Therefore, she is just breaking the margins for other women to speak-up.

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