



## Individuality chaos dismissed femininity preference in Dattani's *Dance like a Man*

C. Kavitha  
Ph.D Research Scholar  
Periyar Arts College,  
Cuddalore- 1

### Abstract:

Feminineness variation is a conjoint nevertheless utterly establishes sensation in Indian culture. Inspire of foremost reformative deeds in our nation, at hand is a boundless plea for the societal conversion and restructuring in humanity flush nowadays. Our social order is tranquil curbed to its stiff, stage of development deep-rooted beliefs and confines which ought to turn out to be track race in our social headway. In over-all, perception is exposed on the slice of feminine common but then Mahesh Dattani's play *Dance like a Man* displays it on the supplementary chunk in genuine viewpoint. He displays in what way a masculine dancer scraps to acquire his uniqueness as a dancer in society and deceases starved of recognizing ample achievement. He is made known as a prey of masculinity unfairness. The play majorly debates around the woes of Jairaj, a dancer, instinctive and carried aware in a prosperous household but then all the time conflicting and repressed by his papa. He is plagued by his private publics for pick out Dancing as his career. But present-day is a liberty aimed on him to distinct dancing as a career and then he remains not permissible to thrive as a prodigious dancer deceitful his profession since of the acceptance that Dancing career stands not intended for menfolk. Modification cutting-edge supposed arranged before subsequent unique peer group toward additional group remains revealed in this play through by means of three generations of Jairaj's domestic. He implies the necessity intended for the modification in social supposed through chucking bright happening the miseries of Jairaj, by way of a skilled dancer.

### Key word:

Conjoint, plea, flush, plagued, thrive, prodigious, chucking, curbed.

*Dance like a Man* is one of the supreme standard plays engraved and focused by Dattani. The play was accomplished for the main spell at Chowdiah Memorial Hall, Bangalore, on 22 September 1989 as a fragment of Deccan Herald Theatre. Although finest of the plays of Dattani pact with the feminine

individuality glitches and gay ethos, *Dance like a Man* contracts with the difficulties of a masculine dancer, whose solitary hunger stands to dance. These piece emphasizes on numerous current subjects of humanity such by way of the Indian matrimonial structure, class structure, masculine insight to dancing womenfolk, and a male's longing for dancing. Rendering to Beena Agarwal, in the play *Dance like a Man*, Dattani expresses his bitterness aimed at closefisted Gender roles in the conventional social framework where the passion of an artist is quashed against the restrictions imposed on individual according to their gender roles" (24).

The play has binary acts and pacts with three peers touching from one age of time to another. The chief character in this play is Jairaj. He is a descendant of a well-to-do property-owner and an activist who rapidly struggled for India's freedom. Seeing his dearest for dance, his father Amritlal Parekh, in spite of his hatred for dance permits him to working out. However three age group are exposed in this play, Dattani evidently depicts the fight between two groups concluded these chief characters. Amritlal Parekh, actuality adorable father licenses his son to practice dance, but then again cannot tolerate, his son picking dance as his career. This is obvious in the succeeding chat among father and son:

“AMRITLAL. You can't have a decent rehearsal in this house? I can't have some peace and quiet in my house! It's bad enough having had to convert the library into a practice hall for you.

JAIRAJ. Why did you do it if you didn't want to?

AMRITLAL. I thought it was just a fancy of yours. I would have made a cricket pitch for you on our lawn if you were interested in cricket. Well, most boys are interested in cricket, my son is interested in dance, I thought. I didn't realize this interest of yours would turn into an . . . obsession.” (36)

Nevertheless an activist, Amritlal cannot bear the reformative principles of his son. He teaches his son to direct inattentive all dancers and musicians from his house, even their presence there is not accepted by him. He senses dancing is not appropriate for men. He inspires his son to handpick various other pitches for his profession somewhat than dancing. But Jairaj is very ample emotionally involved to dancing and discards to select some other arena. Amritlal Parekh swearing the dance teacher in Jairaj's occurrence and clarifies him to send all the dancers from his house beforehand the advent of his visitors. He bargains liability with the hair-style of the dance specialist and his effeminate way of walking. In the arguments of Asha Kuthari Chaudhuri, “The underlying fear is obviously that dance would make him ‘womanly’ – an effeminate man – the suggestion of homosexuality hovers near, although never explicitly mentioned.” (68)

Amritlal's male-controlled grasp over his household and his anxiety for outdated ideals are portrayed over his conversation with Ratna, his daughter-in-law and his investigation about her appointments on all Monday in the term of go to temple. Projected for him dancing is the profession of prostitutes and not a appreciated skill in decent families. He diverges in his view on dance with his son and daughter-in-law. His restraints Ratna from going to a Devadasi, who imparts her old top-secret trickeries of dancing. All over the play Amritlal is exposed as a accountable father but very specific about his son's career and family status. Whereas confining Ratna from progressive and knowledge dance from ancient Chenni amma, Jairaj denotes to, "The sound of your bells coming from the courtyard of a prostitute."(42)

Jairaj and Ratna, consuming not at all other substitute to tolerate his father's confines consent the family. But afterwards fronting dilemmas owing to Ratna's uncle he directly derives backbone to his father. Understanding the miseries of his son and in demand to avoid his son Jairaj after picking dance for his profession he marks a contract over Ratna. Now Amritlal's trust progress is a female responsibility man's profession but not a male undertaking female's profession.

AMRITLAL. Hmm. And you are intelligent enough to realise now that the decision to let you dance is in my hands, not his.

RATNA. You have made that very clear.

AMRITLA. Don't worry. I have no intention of stopping you. I will let you dance.

RATNA. And Jairaj? You do want to prevent him from dancing, don't you? In spite of what you said.

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

The discussion among Amritlal and Ratna chucks graceful on a common public opinions relating to femininity and its activities. John Beynon in her *Empathetic Manliness* states,

"The [still] widely accepted view among the general public is that men and women fundamentally differ and that a distinct set of fixed traits characterize archetypal masculinity and femininity. This is reflected in popular sayings such as 'Just like a man!' or 'Just like a woman!'..... Masculinity and femininity are often treated in the media as polar opposites, with men typically assumed to be rational, practical and naturally aggressive and women, in contrast, are held to be expressive, nurturing and emotional"(56)

Ratna admits the deal and in attempt she is allowed to dance. After consuming this agreement they are permitted to break in household of Parekh. Steadily she jerks leading her spouse for herself and for work. On behalf of her, Jairaj turn out to be naught; from time to time in her discussion she marks him feeling guilty of not being a man: In her words for husband, “You stopped being a man for me the day you came back to this house . . .” (21). She is very much devoted to her partner, but afterward partaking an agreement with her father-in-law, to sort Jairaj unrestricted from dancing, she turn into selfish. Her revenues gain of his feeble mindset and shines in dancing. In her risky yearning to convert a popular dancer, she does not gross attention of even her little kid Shankar. He is port with his grandma, who provides him napping tablets in order to make him lie-down, which inappropriately takings his natural life. This occasion ruins as a remarkable, but continued as a concealed in the existent of Jairaj and Ratna. Ratna however turn into a popular dancer flops to be a noble mom and a worthy partner. She customs each likely counterfeit to become her thoughts on path careful.

Jairaj and Ratna, consuming not at all other substitute to tolerate his father’s confines consent the family. But afterwards fronting dilemmas owing to Ratna’s uncle he directly derives backbone to his father. Understanding the miseries of his son and in demand to avoid his son Jairaj after picking dance for his profession he marks a contract over Ratna. Now Amritlal’s trust progress is a female responsibility man’s profession but not a male undertaking female’s profession.

“AMRITLAL. Hmm. And you are intelligent enough to realise now that the decision to let you dance is in my hands, not his.

RATNA. You have made that very clear.

AMRITLA. Don’t worry. I have no intention of stopping you. I will let you dance.

RATNA. And Jairaj? You do want to prevent him from dancing, don’t you? In spite of what you said.

AMRITLAL. A woman in a man’s world may be considered as being progressive. But a man in a woman's world is pathetic.” (50)

The discussion among Amritlal and Ratna chucks graceful on a common public opinions relating to femininity and its activities. John Beynon in her *Empathetic Manliness* states,

“The [still] widely accepted view among the general public is that men and women fundamentally differ and that a distinct set of fixed traits characterize archetypal masculinity and femininity. This is reflected in popular sayings such as ‘Just like a man!’ or ‘Just like a woman!’..... Masculinity and femininity are often treated in the media as polar opposites, with men typically assumed to be rational, practical and naturally aggressive and women, in contrast, are held to be expressive, nurturing and emotional”(56).

The play originates in Televisions by young Latha, offspring of Jairaj and Ratna, who are a current dancer and this woman engaged Viswas forthcoming to her family to see Ratna and Jairaj. Latha is their second kid not entirely conscious of her parents' past. She is unique acquainted that Jairaj retains all the properties of her grandpa since he loves him. But the situation is exposed set on the disputes of Jairaj to Viswas whereas responding around his love for his daddy: "Rubbish. This was my world. I have kept it the same because it's mine. This is where I spent my childhood. I removed his memories. The gardens. He had plenty of spare time. He used to do a lot of gardening. A rose garden. Creepers climbing the wall. When he died, I had everything removed. Pulled it all out from roots. When Ratna and I made some money from our dance school and performances abroad, we extended the front of the house. We had a lot of visitors, you see. We did make a name abroad and that made us local celebrities." (26)

Lata is not alert of the demise of her brother Shankar and memory that remain among her mom and dad. She loves dancing similar her parents and she is identically specific to wed a one who overhauls her in dancing. As the play swings to Ratna's old age, she is revealed as a notable mother who molds her daughter also as noble dancer. She leaves every pebble unturned to create her a totally popular dancer. She boosts her to give importance to dancing quite than any extra thing. Latha undoubtedly conditions to Viswas that she prepares not assume any kind of obstacles in her career later wedding. Firstly Viswas, does not disclose his anger on her Antic behavior while dancing, but never limits her from dancing. She weds Viswas simply afterward receiving declaration that he resolve permit her to dance even after wedding. While talking about Latha's dancing he utters, "I admire your courage. Look, I don't mean I object to her dancing. It is her passion and it wouldn't be fair for me to . . . All I'm saying is that . . . What am I saying? Yes! That it really isn't necessary to make it so . . . you know. At least I don't think so. Of course, you may think so, but I don't. And I don't know what she thinks about it so . . ." (60)

Viswas, drives to an elegant family in the township who springs significance to status and communal customs. However he fits to a traditional clan, he promises Latha almost their matrimonial and enduring dancing as her profession. Now Viswas's personal arguments, "My father almost died when I told him I'm marrying outside the caste. Wait till he hears this!" (6). He lay off also be painstaking solitary of the chief characters in the play, who is cultured with all the vital capabilities of a confident character. On behalf of the sake of Lata he drives contrary to the class structure, which is replicated a prime object in Indian marital method, swears his family, and promises Lata and her parentages almost not allowing any difficulties arise in her dancing profession. He confesses that he never bother about the future interpretations on her dancing act. He devours no preconception beside her, and they showed to be the extreme popular pair divergent Jairaj and Ratna. Jairaj and Ratna too remained noble couple but Jairaj's character predicament turns out to be a main motive for Core disagreements among them generate Jairaj fashion for adherent to drinking and drop his progress.

The social order shared local views connect to femininity, mechanism secure for all sex and its significances are represented in accurate way. The play *Dance like a Man*, resolved its label, represents the regular, ancient believed that man is made-up to ensure merely masculine deeds and would not do female activities.

Sexual grouping perception is showcased in the procedure of pick out Bharata Natyam as a career for a male. Rule of a father in kindness of the firmly polished unobserved margins by the social order to hand-picked a career appropriate to slant a garbed and honorable existence in the public is hardly ever established in Indian writings. The play chucks graceful necessity for taking distinct realistic in picking one's private career and vocation. Over and done through his play *Dance Like a Man*, Dattani aims to convey out to the unrestricted numerous societal disputes like sexual group perception, masculine control over females, matrimonial arrangement in India, self-sacrificing group smashes and masculine uniqueness predicament on continued reality of dancer. From end to end this play Dattani shows postcolonial conditions dominant in India. The opinions of the Indian the social order identical in post-independence India and their sound effects on corporeal actuality and deliverance are evidently depicted. Concluded his plays Dattani challenges to recover the societal grade of the nation and reform Indian culture which is profoundly deep-rooted in stubborn views and spirits.

### **Bibliography**

#### **Primary source**

Dattani, Mahesh. *Collected Plays*, Penguin Book, 2000. Print.

#### **Secondary Source**

Agarwal, Beena.(2013). *Mahesh Dattani's Plays: A New Horizon in Indian Theatre*. NewDelhi: Book Enclave. Print.

Beynon, John. (2002). *"What is Masculinity?" Masculinities and Culture*, Buckingham: Open University Press. Print.

Butler, Judith. (2008). *Gender Trouble*. UK: Routledge. Print.

Chaudhuri, Asha Kuthari. (2005). *Contemporary Indian Writers in English – Mahesh Dattani An Introduction*. Delhi: Foundation Books. Print.

Dattani, Mahesh. (2006). *Dance Like a Man*, New Delhi: Penguin Books. Print.