



Women Characteristics in Select Plays of Henrik Ibsen and Mahesh Dattani

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Abstract:

“A woman cherishes the life what is given to her by her male counter parts in the form of father, brother, husbands and society. She is supposed to receive the leftovers.”

Think:-

Women are given only duties

but not right,

Women are treated as servants

but not as owner,

They are taught to keep quiet

but not to speak up,

Women are compelled to walk on fire

but not to fly,

They can trust anyone

but no one believes them,

Women are born to give life

but no one saves them.

Women are considered the backbone of every society. They deliver multiple roles without failing and there is no occupation in which they are lagging behind, Women have been neglected for many years. Society and family prevent them from moving up the social ladder.

The plays of literary staunch as Henrik Ibsen and Mahesh Dattani are full of such themes.

Although H.Ibsen is a Norwegian dramatist and Mahesh Dattani is a Indian playwright yet their plays direct to social reforms and have a powerful influence. They both have a deep concern for women. Ibsen revealed the secrets of family but Dattani not only does so but also goes beyond it. He makes his characters move towards the future while they are looking back too.

A comparative study of both the dramatists' select plays shows traditional, cultural, societal background though the circumstances may be different but they have raised the same voice either she is Nora of a Doll's House or Tara of Dattani. Both the characters are facing the same oppression and destitution.

The finding of research will show that women have same question marks about their past, present and future. Countries change but the position of a woman remains same in a male chauvinistic society..

Index Terms - Women Empowerment , Women Position in Society, Mahesh Dattani , Henrik Ibsen

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I. INTRODUCTION

Our society has a set of ideas about how we expect men and women to dress, behave, and present themselves. Gender roles in society means how we're expected to act, speak, dress, groom, and conduct ourselves based upon our assigned sex. For example, girls and women are generally expected to dress in typically feminine ways and be polite, accommodating, and nurturing. Men are generally expected to be strong, aggressive, and bold. [1]

Every society, ethnic group, and culture has gender role expectations, but they can be very different from group to group. They can also change in the same society over time. For example, pink used to be considered a masculine color in the U.S. while blue was considered feminine. [1]

A stereotype is a widely accepted judgment or bias about a person or group — even though it's overly simplified and not always accurate. Stereotypes about gender can cause unequal and unfair treatment because of a person's gender. This is called sexism. [2]

As a member of Indian society living in contemporary India, we have been witnessed to caste and religious conflicts. Occasionally there may also be cases of men of one group or caste molesting or raping women of another group or caste.

In so doing their izzat or honour is threatened. Thus, In Indian society the sexuality of women is linked with honour. When we are considering various arguments, it is realised that these relate to expectations: women are assaulted because it is expected that they will not strike back due to weakness as well as due to fear of loss of family honour. [2]

The form and extent of work and political participation, levels of education, state of health, representation in decision making bodies, access to property etc. are some relevant indicators of status of the individual members in a society. However, not all members of a society, especially women, have got equal access to the factors which constitute these indicators of status. Gender is one of the crucial dimensions behind this inequality. In our society they are marginalised and economically discriminated against.

Contemporary Indian society has been exposed to the broad processes of social transformation, agricultural modernisation and economic development, urbanisation and rapid industrialisation and globalisation. However, these processes have generated regional imbalances, sharpened class inequalities and augmented the gender disparities. [2]

II. HENRIK JOHAN IBSEN

Henrik Johan Ibsen was a Norwegian playwright and theatre director. As one of the founders of modernism in theatre, Ibsen is often referred to as "the father of realism" and one of the most influential playwrights of his time. His major works include *Brand*, *Peer Gynt*, *An Enemy of the People*, *Emperor and Galilean*, *A Doll's House*, *Hedda Gabler*, *Ghosts*, *The Wild Duck*, *When We Dead Awaken*, *Rosmersholm*, and *The Master Builder*. He is the most frequently performed dramatist in the world after Shakespeare, and by the early 20th century *A Doll's House* became the world's most performed play. [3]

Ibsen's early poetic and cinematic play *Peer Gynt* has strong surreal elements. After *Peer Gynt* Ibsen abandoned verse and wrote in realistic prose. Several of his later dramas were considered scandalous to many of his era, when European theatre was expected to model strict morals of family life and propriety. Ibsen's later work examined the realities that lay behind the facades, revealing much that was disquieting to a number of his contemporaries. He had a critical eye and conducted a free inquiry into the conditions of life and issues of morality. In many critics' estimates *The Wild Duck* and *Rosmersholm* are "vying with each other as rivals for the top place among Ibsen's works;" Ibsen himself regarded *Emperor and Galilean* as his masterpiece. [3]

Ibsen is often ranked as one of the most distinguished playwrights in the European tradition. Richard Hornby describes him as "a profound poetic dramatist—the best since Shakespeare". He is widely regarded as the foremost playwright of the nineteenth century. He influenced other playwrights and novelists such as George Bernard Shaw, Oscar Wilde, Arthur Miller, James Joyce, Eugene O'Neill, and Miroslav Krleža. Ibsen was nominated for the Nobel Prize in Literature in 1902, 1903, and 1904.

Ibsen wrote his plays in Danish (the common written language of Denmark and Norway during his lifetime) and they were published by the Danish publisher Gyldendal. Although most of his plays are set in Norway—often in places reminiscent of Skien, the port town where he grew up—Ibsen lived for 27 years in Italy and Germany, and rarely visited Norway during his most productive years. Born into a patrician merchant family, the intertwined Ibsen and Paus family, Ibsen shaped his dramas according to his family background and often modelled characters after family members. He was the father of Prime Minister Sigurd Ibsen. Ibsen's dramas have a strong influence upon contemporary culture. [4]

Ibsen was born into an affluent merchant family in the wealthy port town of Skien in Bratsberg (Telemark), the closely intertwined Ibsen and Paus family. His parents were Knud Ibsen (1797–1877) and Marichen Altenburg (1799–1869). Henrik Ibsen wrote that "my parents were members on both sides of the most respected families in Skien," explaining that he was closely related with "just about all the patrician families who then dominated the place and its surroundings." [4]

His parents, though not related by blood, had been raised as something that resembled social siblings. Knud Ibsen's biological father, ship's captain Henrich Ibsen, died at sea when he was newborn in 1797 and his mother married captain Ole Paus the following year; Ole Paus was the brother of Marichen's mother Hedevig Paus, and their families were very close; for example Ole's oldest biological son and Knud's half-brother Henrik Johan Paus was raised in Hedevig's home together with his cousin Marichen, and the biological and social children of the Paus siblings, including Knud and Marichen, spent much of their childhood together. Some Ibsen

scholars have claimed that Henrik Ibsen was fascinated by his parents' "strange, almost incestuous marriage;" he would treat the subject of incestuous relationships in several plays, notably his masterpiece *Rosmersholm*. [5]

When Henrik Ibsen was around seven years old, his father's fortunes took a significant turn for the worse, and the family was eventually forced to sell the major Altenburg building in central Skien and move permanently to their large summer house, Venstøp, outside of the city. Henrik's sister Hedvig would write about their mother: "She was a quiet, lovable woman, the soul of the house, everything to her husband and children. She sacrificed herself time and time again. There was no bitterness or reproach in her." The Ibsen family eventually moved to a city house, Snipetorp, owned by Knud Ibsen's half-brother, wealthy banker and ship-owner Christopher Blom Paus. [5]

His father's financial ruin would have a strong influence on Ibsen's later work; the characters in his plays often mirror his parents, and his themes often deal with issues of financial difficulty as well as moral conflicts stemming from dark secrets hidden from society. Ibsen would both model and name characters in his plays after his own family. A central theme in Ibsen's plays is the portrayal of suffering women, echoing his mother Marichen Altenburg; Ibsen's sympathy with women would eventually find significant expression with their portrayal in dramas such as *A Doll's House* and *Rosmersholm*. [6]

At fifteen, Ibsen was forced to leave school. He moved to the small town of Grimstad to become an apprentice pharmacist and began writing plays. In 1846, when Ibsen was 18, he had a liaison with Else Sophie Jensdatter Birkedalen which produced a son, Hans Jacob Hendrichsen Birkdalen, whose upbringing Ibsen paid for until the boy was fourteen, though Ibsen never saw Hans Jacob. Ibsen went to Christiania (later renamed Kristiania and then Oslo) intending to matriculate at the university. He soon rejected the idea (his earlier attempts at entering university were blocked as he did not pass all his entrance exams), preferring to commit himself to writing. His first play, the tragedy *Catilina* (1850), was published under the pseudonym "Brynjolf Bjarme", when he was only 22, but it was not performed. His first play to be staged, *The Burial Mound* (1850), received little attention. Still, Ibsen was determined to be a playwright, although the numerous plays he wrote in the following years remained unsuccessful. [6]

Ibsen's main inspiration in the early period, right up to *Peer Gynt*, was apparently the Norwegian author Henrik Wergeland and the Norwegian folk tales as collected by Peter Christen Asbjørnsen and Jørgen Moe. In Ibsen's youth, Wergeland was the most acclaimed, and by far the most read, Norwegian poet and playwright.

2.1 Henrik Ibsen's Treatment with Women

According to critics and scholars, Ibsen's plays can be viewed as a gallery of portraits of various kinds of men and women through social reality and psychological trauma while they are determined to struggle or seeking truth and freedom. His women characters outshine their male counterparts by winning the hearts of both readers and audiences, by demonstrating great courage in times of crisis, and in face of adversity. His strong women characters are marked with great devotion towards their ideals and enormous resolution in pursuit of individual freedom and existence. They are actually bold, revolutionary women warriors with independent and intelligent psychology and aspiration for spiritual emancipation. They endure great pains to defend dignity and rights as human beings rather than subservient to

the male dominated society. An Ibsen heroine, like Nora Helmer, Mrs. Alving, and a fascinating one, Hedda Gabler, is first and foremost a human being, rather than merely a woman. The word "woman," in fact, implies the "role" intended for her by the society or man, who sets norm for her. She should be weak, gentle, comforting, caring, tame and obedient while for those unconventional women characters through possessing strong, intelligent, ambitious, resolute, and irreconcilable personality. From Ibsen's contemporary age to the present; they are supposed to be the source of inspiration for today's women socially, economically, politically, and psychologically. [7]

2.2 Famous Plays

❖ Doll's House

A Doll's House is a three-act play written by Norway's Henrik Ibsen. It premiered at the Royal Theatre in Copenhagen, Denmark, on 21 December 1879, having been published earlier that month. The play is set in a Norwegian town circa 1879. The play is significant for the way it deals with the fate of a married woman, who at the time in Norway lacked reasonable opportunities for self-fulfillment in a male-dominated world, despite the fact that Ibsen denies it was his intent to write a feminist play. It aroused a great sensation at the time, [7] and caused a "storm of outraged controversy" that went beyond the theatre to the world newspapers and society.

A Doll's House traces the awakening of Nora Helmer from her previously unexamined life of domestic, wifely comfort. Having been ruled her whole life by either her father or her husband Torvald, Nora finally comes to question the foundation of everything she has believed in once her marriage is put to the test. Having borrowed money from a man of ill-repute named Krogstad by forging her father's signature, she was able to pay for a trip to Italy to save her sick husband's life (he was unaware of the loan, believing that the

money came from Nora's father). Since then, she has had to contrive ways to pay back her loan, growing particularly concerned with money and the ways of a complex world.

Nora's Characteristics

Nora as a Doll in Henrik Ibsen's *A Doll's House*. In Henrik Ibsen's *A Doll's House*, Nora Helmer spends most of her on-stage time as a doll: a vapid, passive character with little personality of her own. Her whole life is a construct of societal norms and the expectations of others.

❖ **Ghosts**

Ghosts, a drama in three acts by Henrik Ibsen, published in 1881 in Norwegian as *Gengangere* and performed the following year. The play is an attack on conventional morality and on the results of hypocrisy. [8]

Ostensibly a discussion of congenital venereal disease, *Ghosts* also deals with the power of ingrained moral contamination to undermine the most determined idealism. Although the lecherous Captain Alving is in his grave, his ghost will not be laid to rest. The memorial that Helen, his conventionally minded widow, has erected to his memory burns down even as his son Oswald goes insane from inherited syphilis and his illegitimate daughter slips inexorably toward her destiny in a brothel. *Ghosts* deserves to be observed and analyzed since it provides knowledge about life by showing the characters' perception towards temptation of the world, happiness, joy of life, and fear, which certainly owned and experienced by human beings. This play is frequently deemed to be scandalous because it raises topics related to moral issue, such as having an affair, and having an illegitimate child. The play focuses on the unraveling of family secrets. Specifically, Mrs. Alving has been hiding the truth about her late husband's corrupt character. When he was alive, Captain Alving enjoyed a benevolent reputation. But in reality, he was a drunkard and an adulterer—facts that Mrs. Alving kept hidden from the community as well as her adult son, Oswald. [8]

Mrs. Alving Characteristics

Mrs. Alving, raised as a dutiful girl to become a dutiful wife and mother, would easily fall in love with the virtuous Manders. Certainly a man with Alving's exuberance and vitality would not be a suitable husband for her. However, desperate circumstances forced Mrs. Alving to reassess the values she was brought up to maintain. Suffering her hard life with Alving, taking over his business, reading and thinking for herself revitalized her static intellect. By the end of the play she is able to recognize that her sanctimoniousness contributed to perverting Alving's joy of life into lechery and drunkenness. This final awakening comes too late: The ghosts of her past education have already destroyed the children in her care, Regina and Oswald. [9]

❖ **Lady from the Sea**

The Lady from the Sea, play in five acts by Henrik Ibsen, published in Norwegian as *Fruen fra havet* in 1888 and first performed in early 1889. It was the first of several mystical psychological dramas by Ibsen. The play traces the increasing distraction of Ellida Wangel, the second wife of Dr. Wangel. She is obsessed with images of the sea because she once loved a sailor with a powerful will who promised to someday claim her. When the sailor does arrive, her husband releases her from her wedding vows. This act restores her equilibrium and breaks the sailor's spell over her. *The Lady from the Sea* (Norwegian: *Fruen fra havet*) is a play written in 1888 by Norwegian playwright Henrik Ibsen inspired by the ballad *Agnete og Havmanden*. The drama is notable in the Ibsen corpus for introducing the portrayal of Hilde Wangel who is again portrayed in Ibsen's later play *The Master Builder*. The character portrayal of Hilde Wangel has been portrayed twice in contemporary film as a culturally relevant portrayal, most recently in the 2014 film titled *A Master Builder*. This symbolic play is centred on a lady called Ellida. She is the daughter of a lighthouse-keeper, and grew up where the fjord met the open sea; she loves the sea. She is married to Doctor Wangel, a doctor in a small town in West Norway (in the mountains). He has two daughters (Bolette and Hilde) by his previous wife, now deceased. He and Ellida have a son who dies as a baby, which puts a big strain on their marriage. Wangel, fearing for Ellida's mental health, has invited up Arnholm, Bolette's former tutor and now the headmaster of a school in hope that he can help Ellida. However, Arnholm thinks that it is Bolette waiting for him and he proposes. She agrees to marry her former teacher because she sees this as her only opportunity to get out into the world.

Some years earlier Ellida was deeply in love and engaged to a sailor, but because he murdered his captain he had to escape. Nevertheless, he asked her to wait for him to come and fetch her. She tried to break the engagement, but he had too great a hold over her. The sailor then returns all these years later to claim her. Ellida then has to choose between her former lover or her husband. Dr Wangel finally recognizes her freedom to choose since he understands that he has no other options. This goes in his favour as she then chooses him. The play ends with the sailor leaving and Ellida and Wangel taking up their lives again together. [9]

Ellida Wangel Characteristics

Ellida Wangel, a woman dominated by the sea. She feels stifled in her new home after she marries and goes away from the sea to live in the mountains. She feels strangely drawn to a sailor who had known and loved her years earlier. When he appears again, she feels his hold over her, as well as feeling the conflicting hold of her husband. Left to her own choice, she stays with her husband. She feels that she has retained her sanity by being able to make a choice for herself. [9]

III. MAHESH DATTANI

Mahesh Dattani is considered as one of the best Indian playwrights and he writes his pieces in English. He is an actor, playwright and director. Mahesh Dattani was born on the 7th of August in 1958 in Bangalore, Karnataka. He was educated at Baldwin's Boys High School and then went on to graduate from St. Joseph's College, Bangalore. After graduation, he worked for a brief period as a copywriter for an advertising firm. In 1986, he wrote his first play, 'Where There is a Will'. [10]

After his first play, Mahesh Dattani began to concentrate on his writing and wrote more dramas like *Final Solutions*, *Night Queen*, *Dance Like a Man*, *Tara*, and *Thirty Days*. From 1995, he started working exclusively in theatre. All his plays address social issues, not the very obvious ones, but the deep-seated prejudices and problems that the society is usually conditioned to turn away from. His plays deal with gender identity, gender discrimination, and communal tensions. The play 'Tara' deals with gender discrimination, '30 Days in September' tackles the issue of child abuse head on, and 'Final Solutions' is about the lingering echoes of the partition. [10]

It was Alyque Padamsee who first spotted and encouraged Mahesh Dattani's talent and gave him the confidence to venture into a career in theatre. Dattani formed his own theatre group, Playpen, in 1984. He is the only English playwright to be awarded the Sahitya Academy Award. He got this award in 1998. He also writes plays for BBC Radio and he was also one of the 21 playwrights chosen by BBC to write plays to commemorate Chaucer's 600th anniversary in 2000.

Mahesh Dattani's Play 'Dance Like a Man' was made into a film in 2003, directed by Pamela Rooks and starring Shobana, Arif Zakaria and Anoushka Shankar. This movie won the award for Best Picture in English at the National Panorama. Mahesh Dattani himself directed *Mango Soufflé* in 2002. He also wrote and directed *Morning Raga* in 2004. Starring Shabana Azmi, this movie is about a Carnatic singer whose life has been traumatized by the loss of her son and her best friend in an accident. It earned Dattani an award for Best Artistic Contribution at the Cairo Film Festival.

Mahesh Dattani is one India most successful playwrights and his plays are known for addressing issues that society tries to hide or turn its face away from. Besides being a busy playwright and director, he also conducts Summer Theatre Courses at the University of Oregon, USA. He also has his own theatre studio in Bangalore where he offers courses in acting, directing and writing.

3.1 Mahesh Dattani Treatment to Women

Mahesh Dattani is one of India's most well-known current English-language playwrights. Dattani presents a real-world Indian society known for crimes against women, as well as a dream world in the play's conclusion, when Tara and Dan are seen hugging each other in another location. In *Tara*, an excellent mix of the actual world and the dream world aids the playwright in presenting his thoughts on sex discrimination in a new way.

In *Tara*, a patriarchal society has been perfectly established, with males making all of the key family choices. In a patriarchal culture, people determine a woman's character based on her connection with a man.

In the play, Patel, who represents patriarchal power, clearly distinguishes between his son's and daughter's roles. Certain gendered occupations are considered natural by the broader public, and few people bother to go beyond those accepted norms.

Dattani is thus concerned not only with the topic of sexual orientation discrimination and women's desire for personality in the broader public, but also with the female's role to women's injustice. However, in a cutting-edge educated society where there appear to be equal freedoms for both male and female residents of each area, the advancement of modern science has revealed novel ways of depriving ladies of their rights, and the ladies themselves are frequently involved in violations against women.

When asked why the sexual orientation problem was more significant in his play than class, caste, religion, or science in an interview, Dattani responded that sexual orientation discrimination is the most visible kind of prejudice in India.

This, he believes, is an artificial distinction. Biologically, there are polarity. Thus he draws our attention towards the fact that Tara isn't to treated as a young lady who is physically handicapped, however as one who has been brought into the world with the sex she has. Other than Tara's case dattani also introduces

other case, Dattani also introduces other cases of sex discrimination as well as thirst for personality in the play. [11]

3.2 Mahesh Dattani Famous Works

Some of the important works of Mahesh Dattani are as follows:

❖ **Tara**

Tara recounts the account of Chandan and Tara, who are conjoined twins. Following a medical procedure proposed to isolate the two, Chandan winds up ridden with blame over the way that he profited with this medical procedure while his sister Tara endured and at last passed on because of it. In Tara Mahesh Dattani toys with the concept of female child murder that is common among the Gujaratis. His profound distraction with sex issues prompts the development of the possibility of the twin side to one's self – calm in a real sense exemplified in one body and the division that follows.

Chandan and Tara are conjoined twins. They should be isolated for endurance. The issue starts when it is perceived that it has been inconsistent, out of line activity. Despite the fact that the specialists knew that the third leg would suit to Tara better than her sibling, they participated in an intrigue plotted by her family. Subsequently Chandan gets the subsequent leg and Tara turns into an injured.

Bharati, the mother of Tara, is restless about the eventual fate of her little girl. She was worried about the possibility that that the world would not acknowledge Tara when she is an adult. Her interests and maternal love towards Tara becomes as a feature of the weight of blame she have.

Chandan delighted in extraordinary inclination, while Tara was left to partake in the situation of an inferior. Tara was more excited and had high dreams and desires, which she was unable to accomplish since she was a disabled. Bharati's dad further reinforced his guilty pleasure for male grandkid by passing on his property after his end to Chandan. With regards to giving the instruction Tara's dad inclines toward just Chandan. In the event that Tara had been given good help by her folks, her life would not be something very similar.

It is critical that victimization Tara proceeds even get-togethers demise. Chandan has changed their story into his own misfortune. He is sorry to Tara for doing as such.

Tara is constantly debilitate, despite the fact that she is more astute, sharp and clever. Financial and social realities have been liable for the disgraceful status of the young lady youngster. This load of components join to make the social framework in which the young lady kid needs to live. Tara is dispensed with by the social framework, which controls the personalities and activities of individuals. [12]

❖ **Bravely Fought the Queen**

While exposing society's deceit, *Bravely Fought the Queen* maintains the subaltern position of women and men who do not fit the sexual norm. In Mahesh Dattani's plays, such as *Bravely Fought the Queen*, 'family' is the central dramatic area. The playwright depicts the fights that take place at home amongst members of the same family. The drama aims to portray masculine exploitation of women. Her husband, as well as her own brother, Praful, mistreat Alka. Praful pulled her into the kitchen and shoved her face in front of the blazing oven, where her hair was destroyed. In any case, her husband, Nitin, mistreated her and once drove her out of the house.

Baa, who is now elderly and disabled, was mercilessly assaulted by her husband. Her rage and fury are misdirected onto her in-law daughters. Jiten is tough and inebriated, much like his father. As his father was with his better half, Baa, he is ruthless with his significant other Dolly. In any case, he beat Dolly hard when she was pregnant, and their daughter Daksha was born with a birth defect as a result. Baa and Dolly are the most visibly horrible victims of their husbands' traditional and remorseless attitude.

The play also depicts the subject of homosexuality in an extremely vivid manner, as well as the suffering of the wife as a result of her husband's homosexuality. Alka's misery and pain are compounded when she learns that her husband, Nitin, has a homosexual connection with her brother.

Her own brother and husband's LGBT connection has taken a toll on her. Alka has transformed into a lush creature as a result of her arid married life. Dattani's also demonstrates that admiration for the young is frequently based on previous wrongdoing. It is the urgent aspect of a previous error or transgression that causes people to develop a growing amount of affection for children in order to make up for their previous misfortune.

Daksha was wronged by 'Baa,' Praful, and Jiten. Their irrational passion for Daksha stems from their previous mistakes. The drama depicts the degradation of the Trivedi brothers' lives in a posh Bangalore neighborhood on sexual, moral, and financial levels. The play also depicts how the husband's prostitute addiction drains the marital relationship's pleasure and happiness. Jiten and Shridhar are prostitution's pleasure seekers. For this filthy reason, they bring in outside females to their office. As a result, their wives are dissatisfied and weary in their marriages. The play depicts evolving Indian ideals and highlights the struggle between traditional and modern civilizations.

Other wrongs shown in the play include money lending, prostitution, domestic violence, materialism, and so on. The ladies of the play, on the other hand, are dissatisfied and disillusioned in their 'claustrophobic' settings, as seen by their attitude and musings.

They are drawn to numerous things to alleviate the dark-shadow of their dissatisfaction as a result of their melancholy and disappointment.

Alka is hooked to liquor, Dolly conjures up romantic ideas for Kanhaiya, and Lalitha is obsessed with bonsai, which serves as a wonderful metaphor for the state of women in the play. All of the guys are eventually uncovered and their true faces are shown to the crowd. Dolly's character undergoes a radical transformation. Dolly, who is normally a very docile, easygoing, and shy character, emerges as an aggressive and intense character near the conclusion of the play, breaking through the silence to express her outrage at the horrible treatment and injustice she has received. Alka also makes a surprising and quite unpleasant disclosure about her brother Praful's hidden motives in getting her married to Nitin in order to continue his gay connection.

The play portrays the emotional, financial and sexual intricacies of Indian urban family. The ladies of the play are taken advantage of in a numerous way. Be that as it may, they are not passive victims. At the point when it goes beyond endurance; they retaliate. This is best exemplified by Alka. She is the queen who battled valiantly against the patriarchal framework, much as Queen Lakshmbai fought valiantly against the nation's invaders, such as the English. [13]

❖ **Dance Like A Man**

Mahesh Dattani's play "Dance Like a Man" is one of the best plays composed by an Indian in English. He is one of the finest and most prominent playwrights in India. He is the principal playwright in English to have won the 'Sahitya Akademi Award'.

He chooses points which are usually never being spoken about in the public eye. Such subjects are always debated in the public arena and are usually seen talked about in his plays and displayed on the stage in an excellent manner. The stage has all the technicalities which take the play to an alternate level. Mahesh likes to play with lights and this has various connotations attached to it, which when one reads finds it hard to imagine. There is a distinction in the book and the play that is performed on stage or theater. The characters are usually Indian and have some issue which are not socially unacceptable. Dattani comes here and shows how the general public and the idiosyncrasy of individuals work.

"Dance Like a Man" the actual title proposes that a man should accomplish the work which suits the man and not seek after their career in anything else which makes them to a lesser degree a man. Here, literally the title means to say that the protagonist's father doesn't want his son to become or behave like a woman and that he ought not seek after his career in dance.

Dance Like a Man is a two-act stage play. The story spins around three generations, their personal ambition, their sacrifices, their battle and compromises, internal conflict and the way they adapt up to life and dance being the major subject of discussion in the house as it is a subject of debate between the father and his son and daughter-in-law.

Dattani in the actual start of the play puts a question on a man's character and his sexuality. The actual title proposes so. The play deals with oneself and the significance of others in a manner of sexual orientation explicit jobs assigned by the general public and how on the off chance that you deviate from it, you are being sidelined by individuals and the general public. [14]

IV. OBJECTIVE OF STUDY

The objectives of the thesis are as follows:

Objective 1: Read and analyze the Literatures of both authors Henrik Johan Ibsen and Mahesh Dattani.

Objective 2: Focus on the women characteristics in their plays.

Objective 3: Comparing women characteristics in their plays.

Objective 4: Contextualization in current scenario..

V. RELATED STUDY

Md Amir Hossain, Henrik Ibsen, one of the leading modern playwrights, realizes the social problems arising out of the marginalization of women of his age. His dramatic art exposes an in-depth exploration of familial, social, cultural, economic, and psychological conflicts faced by women in everyday life. Ibsen has earned popularity and fame among audience, critics, reviewers, and scholars around the globe through shedding a new light on his women. The article, entitled "Ibsen's Treatment of Women," focuses on Ibsen's plays in the light of his attitude towards female subjugation, marginalization, subordination, psychological trauma, dilemma, rights, and the suffrage of women, and oppression of the 19th century Scandinavian bourgeois society. It makes a thorough study of Ibsen's treatment of women in different phases of his literary career. It examines also Ibsen's skills in exploring powerful women, both in their individual spheres and in relation to the people around

them. Thus, it endeavors to reveal various aspects of the women in the Ibsen canon. The researcher is of the view that Ibsen's plays are important for us today because they reveal powerful female characters that survive and exert their presence in the society in different ways. On the whole, this article attempts to look at the categorization of Ibsen's women, treatment of women and contemporary Scandinavia, role of motherhood, and critical evaluation of his female characters.

Fahmeda Yeasmin The flow of feminism touches each corner of the society in the twentieth century. Nora Helmer is the fiery representative of women against the patriarchal society in the drama 'A Doll's House'. Blind love, worship, social attitude and economic crisis snatches life from the body of a female easily, and it is also true that these things forced them to play like a doll in family, religion and society from cradle to grave. The research is conducted through systematic sampling of various research articles and books for review on feminism, women empowerment and Ibsen's work, 'A Doll's House'. Through the character Nora, Ibsen brought out the message that the inner spirit of women is their conscience which can help them to tear strong net of patriarchal society, to break the doll's house, to build new world of peace and pleasure where they are inclined to have their breathe, smile, satisfaction and true happiness against the red eyes of the society. Nora carried the slough of a doll in the family at the beginning but later she stood rigorously not like a doll but as a human being. Nora Helmer broke the strong chain of the hypocritical world and raised her luminous voice of feminism in an untraditional manner that is found to be revolutionary.

Hossain MA This study attempts to look at having an influence of Henrik on the social drama, Susan and God of Rachel Crothers, where it focuses on social themes and moral problems affecting women, including- sexual double standard, trial marriage, free love, divorce, and prostitution. Crothers gains a reputation as a young dramatist of serious potential with a very keen interest in an Ibsen style, "Social Problem Drama." This study highlights Ibsen as a major 19th century Norwegian playwright, who is often referred to as the "Father of Modern Drama." Today, Ibsen is considered to be the greatest Norwegian author; and is celebrated as a national hero by the Norwegians. However, there was a time when Ibsen was an object of criticism and condemnation not only in his contemporary Norway, but also in the continental Europe, and in the conservative bourgeois society in particular. Moreover, Crothers was an American playwright and theater-director known for her well-crafted plays which deal with the women's questions and social themes. Among theater-historians, she is recognized as the most successful and prolific female dramatist writing in the first part of the 20th century. Anyway, this study aims to expose Ibsen's and Crothers' core philosophy of feminist message as well as social problem. It highlights Ibsen's prose styled plays, including- Ghosts and A Doll's House as a model-play with a view to prioritizing on the dominant discussion of Crothers' play-text, Susan and God. In this regard, it would like to apply the critical comments made by prominent critics and scholars for presenting the influence of Ibsen on the social drama, Susan and God.

Amir Hossain For long centuries, women in the traditional social order and system have always been considered subservient to men. In patriarchal Bourgeois society, the matriarchal community has been "humiliated", "afflicted", "silenced" and "tortured" socially, politically, culturally and economically. With the post-modernizing age, women began to see the universe with their own eyes and not through the male gaze. In this paper, the powerful woman character of that of Nora Helmer as impacted in Ibsen's A DOLL'S HOUSE has been focused on. Through this adventurous and revolutionary woman, my purpose is to reach the feminist message out to the post-modern generations. It aims to depict and examine critically feminist issues through portraying Nora Helmer who is the representative of not only the 19th century Scandinavian Bourgeois order and custom but also the universal feminism. She has raised a fiery voice or initiated a dreadful revolution against the traditional customs and gender discrimination with a view to equalizing human rights. In the play, the dramatist has prioritized the female domination and power more than the male pelf and rule. The aim of the playwright is to emphasize upon the female power with a view to repressing the male domination and tradition. Actually, the purpose of my paper is to focus on the feminist message as articulated in Ibsen's A DOLL'S HOUSE. Considering the FEMME FATALE character of Ibsen, the most renowned and powerful playwright, also known as the father figure of the post-modern era writing in Norwegian language, especially the powerful and domineering female protagonist cum heroine, Nora Helmer. This paper proposes to draw attention to the dramatic art as a paradigm of the post-modern feminism. This submission also attempts to uphold a comparative study of Nora, Clytemnestra, and Lady Macbeth as well.

Jotiram Janardan Gaikwad A Doll's House is a realistic portrayal of woman's assertion to her independence and individuality. In this play, Ibsen depicts the struggle of heroine, Nora Helmer, to liberate herself from the family and societal bonds. The play shows Nora's progressive growth from a very dependent house-wife and a caring mother to a woman enlightened. It is a struggle of Nora for woman's emancipation. Nora, being an individual feminine personality within the confines of a stereotyped society, strives

to become a self-motivated to save the life of her husband without thinking what is right for law. She is finally confused on what is right and what is wrong, and realized that she cannot live with a husband who cannot dissociate himself from the laws of society. Though she is defeated in her marital life, she is victorious as an individual. Death of a wife and mother gives birth to Nora as a new modern woman.

Fatemeh Ghafourinia and Leila Baradaran Jamili this paper investigates the role of women and their right in Henrik Ibsen's *A Doll's House* (1879). Ibsen, one of the world's greatest dramatists, is considered as the father of modern drama, and as one of the great supporters of women. He never calls himself a feminist, and he is more a humanist. There are indeed plenty of feminist tendencies in his plays. Based on Simone de Beauvoir's concept of woman as "the Other," this paper will show the untrue system of marriage, stressing on individuality of women and fighting for their freedom, in addition protesting to all restrictions in society. Under the impact of Ibsen's ideology, individuality and humanity are the most important social issues which are developed in his works. All social instructions and conventions are the enemy of every individual because they restrict the characters' personal identity and their freedom. In particular, Ibsen expands this outlook on the women's position whose individuality and freedom are taken by masculine society. Nora, as a woman, a wife, or a mother, behaves like a doll. She is under the control of the invisible hands and the pressures of patriarchal society. Ibsen protests against the position of women in a masculine society which is unfair and under the hegemony of male-dominated powers.

Saman Salah Hassan Balaky ,Nafser Abdul Mosawir Sulaiman This research paper attempts to give a feminist analysis of Henrik Ibsen's *A Doll's House* based on the Anglo-American approach to feminist literary theory. It will first explain the feminist literary theory as a term as well as a practice and its function in literary criticism, followed by an explanation of the Anglo-American approach and some of its prominent writers. The paper will also explore how and to what degree (if at all) Henrik Ibsen, who is mostly famous for his realist dramas but has also been credited for his feminist characters and content, is involved with the women's cause by referring to some of his speeches, letters and acquaintances. It will then attempt a feminist analysis of the play based on the Anglo-American approach and Showalter's feminist critique, using quotes from and references to the three acts of the play as a justification to show how Henrik Ibsen challenged the stereotypical representation of women in literature with his female characters.

Naskar, Shubhendu Shekhar Dattani's fourth play *Bravely Fought the Queen* nicely depicts how the patriarchal system oppresses the women in the society. The article portrays how the evils like prostitution, domestic violence, empties the joy and happiness of marital relationship. The play centers around the emotional, sexual and financial problems in the Indian upper-middle class family. Within the family structure Dattani challenges the universal questions of traditional and stereotyped gender roles. Here, the audience is introduced to the rupture between the world of men and that of women.

Kumar, Nagendra Dattani is one of the prominent exponents of Indian drama in English (IDE), especially with his contributions in the 90s India when the drama of roots has already made its presence felt and postcolonial studies began a culture study of reclaiming spaces and places, asserting cultural integrity, revising history while questioning the aspects of subversion. This paper is an attempt on how Dattani has responded to the concept of marginality in Indian social construct in the 80s onward when Indian society has made its mark as the largest democracy in the world, yet reeling under several vexing issues, one of them being the problem of social inequality of which marginality forms part of it. He has taken up the taboo subjects like eunuchs, gay/lesbian relations, inter-caste marriages and, gender discriminations. A select drama has been taken up as to show the condition of subalternity of the marginalised groups and how the dramatist has struck the conscience of the society by exposing the hypocrisy of the middle class urban Indian society. The deft use of English as a hybrid form of indigenous language has been a powerful tool in showing the conditions of marginality and class identity.

VI. SUMMARY AND DISCUSSION

"A wife Devotes the whole life to complete husbands dreams but husband even does not know what is wife's dream."

Women are given only duties but not right. They are expected to tolerate but not to fight women are treated as servants but not as owner. They are taught to keep quiet but not to speak up. Women are compelled to walk on fire but not to fly.

Women can trust anyone but no one can believe her. They are born to give life but no one can save her. Women are considered the backbone of every society. They deliver multiple roles without fail and there is no occupation in which they are not successful. Women have been neglected for many years now because of these forces that happen to them and prevent them from moving up the social ladder. Women empowerment refers to

the liberation of women from dependence. Women constitute around 50% of the country's population, and a majority are economically dependent on each other and have no employment. In the age of feminism, some women in India are freed and allowed to do whatever they wish with their lives. India still has a considerable group of women who need help. In most Indian villages and semi-urban cities, women's education is denied and they never receive authorization for higher education even if they acquire understanding.

Given the nature of women's issues and its diversity, there are five major groups of strategies through which women's state of nutrition and health as well as their social and economic position could be improved. These strategies are being advanced as a response to the major women's issues discussed earlier in this report. They are expected to remove barriers to advancement of women and enhance their health and well-being. These are as follows:

1. Reduce the burdens of reproduction.
2. Reduce the burdens of child care.
3. Improve their access to maternal health and nutrition care
4. Enhance their position in food production and farming.
5. Elevate and improve their position in society.

These strategies cover a wide spectrum of options all the way from the household level to the community life and further to the long-term issues in society. They include both short-term and long-term approaches. They are grouped in a fashion that easily relates to the specialties and interests of various sectors.

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