

**ANDROGYNY AND IDENTITY IN MAHESH DATTANI'S**

**TARA AND DANCE LIKE A MAN**

Sagar Pant

MA IV Sem Student

Department of English

Kumaun University, Nainital

Email- darshupant45@gmail.com

Dr. Deepika Pant

Assistant Professor

Department of English

Kumaun University, Nainital

Email- pantdeepika2@gmail.com

**Abstract**

*In a society structured by patriarchy, specific stereotypes and roles are assigned to each gender. Men are typically expected to provide for the family, while women are often responsible for childbirth, nurturing infants, and overseeing childhood development. These societal rules and traditional beliefs can significantly alter our lives, which is a central theme in Dattani's plays. This paper explores how gender roles and the concept of androgyny are represented in Mahesh Dattani's works 'Tara' and 'Dance Like a Man.' It analyzes various scenes in these plays that illustrate how these gender norms affect the lives of characters, especially those who defy traditional roles, such as Amritlal in Dance Like a Man and the characters Tara and Chandan in Tara. The discussion also includes scenes and dialogues that confront society's stringent expectations on gender and how these conventional ideas are challenged within the narrative. Additionally, this paper examines the theme of androgyny, which is often viewed as taboo and repressed by society, and how the possession of*

*economic and political power affects the establishment and acceptance of gender norms.*

**Keywords:** *androgyny, gender norms, discrimination, patriarchy, stereotypes*

*Introduction*



**ANDROGYNY AND IDENTITY IN MAHESH DATTANI'S*****TARA AND DANCE LIKE A MAN*****Sagar Pant****Dr. Deepika Pant****Introduction**

Mahesh Dattani is a playwright and director from India. He was born in 1958 in Bangalore. After watching the renowned play 'Hamlet' by Shakespeare performed in Kannada, Dattani understood the significance of the relationship between the performers and the audience. 'That's when I realized I was doomed. I didn't have an audience, because I didn't have a language. The kind of text-based theatre I wanted to do could not be possible without a language.' (Me and My Plays 16-17). Dattani has created eleven stage plays, seven radio dramas, and three screenplays. He received the Sahitya Akademi Award for English literature for his work, Final Solutions and Other Plays in 1998, becoming the first playwright in English to earn this accolade. The themes of Dattani's plays revolve around topics such as patriarchy, the marginalization of transgender individuals, gender discrimination, androgyny, and the heteronormative society. This paper examines two significant plays by Dattani, 'Dance Like a Man' and 'Tara' (formerly known as Twinkle Tara). The playwright employs flashback techniques to narrate the story to both the audience and the readers. In each play, Dattani illustrates how society determines what is considered normal and what is not, as well as how gender is constructed within societal frameworks. The patriarchal structure is effectively portrayed in both works, where crucial family decisions are predominantly made by male members, often leading to destructive outcomes. For example, in Tara, when Tara expresses her desire to visit her mother, Chandan inquires who is preventing her; she replies,

'Daddy.' This highlights the male domination within Indian families. The choices made by the male figures in *Tara*, such as Bharati's father, and in *Dance Like a Man*, by Amritlal, are unfair and align with societal expectations. Through his plays, Dattani reveals the challenges faced by individuals whose lives are restricted by societal norms, including the exclusive rights of males to inherit property and societal criticism of male dancers. In *Seven Steps Around the Fire*, Dattani delves into the challenges experienced by the hijra community. His play, *On a Muggy Night in Mumbai*, directly addresses the subject of homosexuality. In *Bravely Fought the Queen*, he highlights the marginalization of both women and LGBTQ+ identities, illustrating their struggles in a patriarchal society. Dattani demonstrates the injustices faced by individuals based on their gender and how societal rules and regulations are often unyielding. He consistently sheds light on marginalized groups through works like *Bravely Fought the Queen*, *Dance Like a Man*, and *Tara*. Dattani also illustrates how economic power can be a tool for marginalization, enabling individuals to dictate the lives of others, such as Tara, Chandan, and Jairaj.

### **Norms around Gender roles**

Gender is a crucial concept within our culture that defines the expectations for both males and females. It encompasses the traits attributed to women, men, girls, and boys, which are socially constructed, including the norms, behaviors, and roles tied to each gender. These established norms dictate how individuals of different genders are expected to act in society and create a divide between men and women. Generally, this structure tends to favor men, although they too can be victims of these societal rules. For instance, a man engaging in household chores or dance is often perceived as lacking masculinity. By assigning distinct roles to individuals based on their sex, society molds gender constructs. In *Dance Like a Man*, Jairaj is subjected to these rigid gender norms and the patriarchal framework. Similarly, in *Tara*, both Tara and Chandan are also affected by these societal



expectations. Jairaj aspires to be a dancer, yet his father, who is the family's patriarch, forbids him from pursuing this passion. While he is a freedom fighter and progressive thinker, he paradoxically restricts his son's freedom. Amritlal remarks, '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' (Dattani, *Dance Like a Man*, 38). Conversely, he permits Jairaj's wife, Ratna, to dance, as she is a woman. He states, 'A woman in a man's world may be considered as being progressive. But a man in a woman's world is pathetic' (Dattani, *Dance Like a Man*, 52). This leads us to the idea of androgyny, where individuals embody both feminine and masculine traits, signifying a more holistic character. Numerous male dancers can outperform female dancers in technical skills, yet they face ridicule, mockery, and condemnation for their craft. Most people may recall the viral video of a boy dancing to the song 'Moti se na heeron se na zavar se...' from the film 'Khudgarz.' His impressive flexibility and expressive dancing attracted significant attention, but it was also exploited by meme pages and trolls to fuel homophobia and promote toxic masculinity. Prakriti Bhat notes in her article on mensxp, 'Anything that challenges masculinity is wrong. And this video does exactly that, hence it becomes a tool to teach men what they should or shouldn't do to be socially acceptable' (Bhat). Individuals, regardless of gender, who seek to defy traditional norms are often ostracized by society and lack support from their families. Although Amritlal embodies a progressive persona, advocating for others' rights and educating women, he displays conservative views concerning his own family. His beliefs that men should not dance and that those who do are less masculine are antiquated and problematic. 'But this play focuses on the plight of a male who tries to break the conventional roles allotted to his gender by society. In this process, he loses his identity as an artist in society' (Sheela, 940). Due to Amritlal's traditional mindset, Jairaj is unable to pursue his dream of dancing, ultimately leading him to live in the shadow of his wife, never realizing his potential as an artist.

In contrast, Tara depicts Chandan and Tara as they endure the consequences of strict gender and societal expectations. Chandan faces discouragement for his interest in knitting due to his male identity, while Tara is excluded from accompanying her father to the office because she is a girl. Both narratives illustrate how characters suffer as a result of these gender norms. The play reflects the prevailing mindset in India, where women are often viewed as inferior and expected to be subordinate to men. The tragic outcomes that arise from their forced separation are evident. Dr. Thakkar laments that 'Nature wanted to kill her' (Dattani, Tara, 100), but it was not nature that led to Tara's demise; rather, it was the patriarchal belief that a boy is the family's heir that caused her suffering. Patel notes that, 'The chances were slightly better that the leg would survive...on the girl' (Dattani, Tara, 101), yet they opted to gamble the wellbeing of both legs on the boy. The discrimination stems from society, not from nature. 'In Tara, Dattani argues that society ordains the rules and regulations forcing that a girl child's life must be patterned in a certain way simply on account of her being a girl child' (Jeyalakshmi, 4). As Simone de Beauvoir asserts in *The Second Sex*, 'One is not born a woman, but becomes one' (Beauvoir, 18), and this notion applies equally to men. Chandan assists his mother with knitting, which angers Patel, who remarks, 'But you can think of turning him into a sissy - teaching him to knit!' (Dattani, Tara, 75). This remark highlights the rigid expectations placed on gender roles; deviation from these norms makes one an 'other.' Traditionally, women are expected to remain at home, while men are seen as breadwinners. Tara observes, 'The men in the house were deciding on whether they were going hunting while the women looked after the cave' (Dattani, Tara, 52). Historically, men have occupied positions of authority in society, and external activity is often associated with masculinity. Likewise, in *Dance Like a Man*, Ratna chastises Jairaj, saying, 'You! You are nothing but a spineless boy who couldn't leave his father's house for more than forty-eight hours. You stopped being a man for me the day you came back to this house . . .' (Dattani, *Dance Like a Man*, 23).

She deems Jairaj unmanly due to his reliance on his father, as men are typically expected to provide for their families. In both *Tara* and *Dance Like a Man*, women play a role in sustaining gender roles. In *Tara*, Bharti submits to her father without contesting his misguided actions. Conversely, in *Dance Like a Man*, Ratna yields to Amritlal and helps her father-in-law in persuading Jairaj to abandon dance. All three characters—Tara, Chandan, and Jairaj—struggle against patriarchal norms; they attempt to resist, yet their fates end in tragedy.

### **Concept of Androgyny**

Social scientists have used the term (androgyny) more restrictively to describe an individual who manifests in either personality or behavior a balanced combination of characteristics typically labeled as masculine (associated with men) or feminine (with women) in our society (Cook, *Androgyny*, 496).

Tara, Chandan, and Jairaj all possess androgynous thinking. Tara is astute, knowledgeable, and adept at handling situations; she even supports Chandan when necessary and challenges societal norms. She embodies qualities typically linked to masculinity. Bharati describes Tara, saying, 'Tara...She can be very good company and she has her talents. She can be very witty and of course she is intelligent' (Dattani, *Tara*, 64). She desires to work in an office, but Patel prefers Chandan in that role, which causes Tara pain. Similarly, Chandan also exhibits an androgynous mind, as he is sensitive and wishes to engage in tasks that are deemed feminine. He expresses, 'I might stay back in the cave and do my jigsaw puzzle' (Dattani, *Tara*, 52). Jairaj has an interest in a dance form that is considered feminine. He wants to pursue Kuchipudi, a dance style in which men dress as women. Amritlal strongly opposes this and asserts, 'Do you know where a man's happiness lies?.. In being a man' (Dattani, *Dance Like a Man*, 51). This clearly illustrates how society constructs gender based on biological sex. Society has imposed specific roles for men and women, so if someone undertakes an activity



deemed unsuitable for their gender, they face ridicule. The term 'androgyny' originates from the Greek word 'andro' meaning man and 'gyne' meaning woman. American psychologist Sandra Bem writes,

Both in psychology and in society at large, masculinity and femininity have long been conceptualized as bipolar ends of a single continuum; accordingly, a person has had to be either masculine or feminine, but not both (Bem, 155).

Androgyny is when you have mixed behavior, you do something that might be considered undesirable or inappropriate for your sex by society. 'Androgyny is most simply defined as the combination of masculine and feminine characteristics within a single person' (Cook, Androgyny, 496).

The Bem Sex-Role Inventory (BSRI) is a self-rating inventory of masculine, feminine, and neutral personality characteristics; the BSRI score is calculated in a way that reflects the relative weight of the scores on the independently measured Masculinity scale and Femininity scale (Auster, 1).

In the Bem Sex-Role Inventory (BSRI), Sandra Bem makes a table of masculine items, feminine items, and neutral items. Masculine qualities include acts as a leader, aggressive, ambitious, assertive, dominant, independent, defends own beliefs, etc. Feminine qualities include affectionate, cheerful, childlike, compassionate, does not use harsh language, loves children, etc.

In general, masculinity has been associated with an instrumental orientation, a cognitive focus on 'getting the job done'; and femininity has been associated with an expressive orientation, an affective concern for the welfare of others (Bem, 156).

Androgynous individuals are not simply those with both male and female reproductive organs; they encompass much more than that. They can exhibit behaviors characteristic of both femininity and



masculinity, resulting in a distinctive blend. Therefore, the importance of androgyny in our society should not be underestimated. Engaging in activities traditionally associated with the opposite sex is perfectly acceptable. The rigid traditional beliefs and ideologies of patriarchy lead us to view androgynous people as unnatural, still linking the notion that masculinity is inherently tied to being rational and assertive, while femininity is seen as inherently linked to being emotional and submissive.

The sexual identity of a person is also a social construction. Let us take an example. When a child is born with a penis, society identifies him as a boy who will grow into a man, and perform all sorts of tasks that are designated for a man like earning money or protecting his family. Similarly, if a child is born with a vagina, she is identified as a girl who will grow into a woman and perform those tasks that are meant to be performed by a woman like domestic activities and bearing children. So, this distinction which is created by the traditional view that there is a distinction between sex and gender is meaningless. (Chhavi & Bhushan, 3).

In *Dance like a Man*, Amritlal, who embodies a patriarchal perspective, stifles the androgyny of his son, Jairaj. He goes as far as to challenge the masculinity of his guru when he remarks, 'All I'm saying is that normal men don't keep their hair so long... I've also noticed the way he walks' (Dattani, *Dance Like a Man*, 41). It is implicit that he is questioning his sexual identity because societal norms dictate that men and women have distinct ways of walking. Jairaj suffers as a result of Amritlal's dominant identity and Ratna's traditional expectations for a man. Ratna labels Jairaj as 'a spineless boy who couldn't leave his father's house for more than forty-eight hours' (Dattani, *Dance Like a Man*, 23).

The play *Dance Like a Man* brings to light the painful and hurting reality about men and women who are meant to be the victims of gender conflict. An individual's quality, their desires, capability and

success are based on the yardstick of gender, particularly in the Indian society (Sheela, 941).

Jairaj had a desire to learn dance, but his father was completely opposed to it. Later in the play, Jairaj explains why his father held this view and shares what his father thought of dance,

The craft of a prostitute to show off her wares—what business did a man have learning such a craft? Of what use could it be to him? No use. So no man would want to learn such a craft. Hence anyone who learnt such a craft could not be a man (Dattani, *Dance Like a Man*, 27).

‘Here, Amritlal is a wonderful example of the male-dominated society that creates and preserves masculine ethics and limitations. He is an autocratic father...’ (Maheswar, 675). Jairaj is an example of how patriarchal society suppresses a person’s desire in the name of gender and societal set norms.

Amritlal’s nonacceptance of his son becoming a dancer, Ratna fulfilling her passion misguiding him throughout his career, Jairaj’s self-doubt in his abilities to take care of his family, earn enough to maintain an expected lifestyle, and eventually his lack of being the caregiver for his family show how gender stereotypes work in a patriarchal society (Joshi, 328).

Chandan possesses characteristics that society typically labels as feminine. He wishes to engage in knitting; however, his traditional father has already made plans for him, insisting on a career in an office and planning to send him to college. Conversely, Patel does not want Tara to pursue higher education or a job. Our feminine qualities as men should not be repressed, just as our masculine traits as women should not be stifled; every individual encompasses both aspects. Coleridge also believed that an androgynous mind is less likely to draw gender-based distinctions, enabling a broader perspective on humanity. He remarked, ‘The truth is, a great mind must be androgynous’ (Woolf, 75).

In both plays, we observe fathers stifling the feminine traits of their children. In *Tara*, Patel suppresses Chandan's feminine side and fails to nurture Tara's masculine qualities. In *Dance Like a Man*, Amritlal inhibits his son's feminine aspects while simultaneously supporting his daughter-in-law's feminine side, allowing her to follow her passion for dance.

### **The end of the plays and myths about Androgyny**

At the end of the play, 'Tara strides into the area without any trace of a limp. Dan also comes in without a limp' (Dattani, *Tara*, 104). This indicates that they have liberated themselves from societal expectations, and now no one can dictate their actions; they are united and free. Near the play's end, Chandan states, 'I once had a sister with whom I shared a body, in one cozy womb' (Dattani, *Tara*, 104). This is highly meaningful, as sharing a body suggests androgyny, illustrating that they were intertwined without any divisions based on sex or gender. Chandan possesses feminine characteristics, while Tara also exhibits traits typically viewed as masculine. Payal Nagpal writes, In the play, Tara is presented as a confident girl, aware of the complexities of her situation.

Unlike Chandan, she asserts herself and is not dependent on him for anything. She is confident and visualizes herself as the protagonist in Chandan's story, one who is 'Strong. Healthy. Beautiful' Tara is critical of her father and his treatment of her mother...(31)

We also observe that disciplines such as medical science, along with other forms of knowledge, are not free from societal standards; they can even be weaponized against women to oppress them. Tara tells Chandan, 'It's all the same. You. Me. There's no difference' (Dattani, *Tara*, 85). This illustrates their oneness, as they were united until this harsh and unjust world-imposed division based on established beliefs. According to Greek mythology, men and women were originally one until separated by Zeus. There were three types of humans: the male,



who was originally born of the sun; the female, born of the earth; and the being that encompassed both genders, who was born of the moon. Likewise, in Hinduism, Shiva represents consciousness, embodying the masculine aspect, while Shakti signifies the feminine aspect, representing activating power and energy. Various religious traditions, myths, and narratives point towards the acceptance of both genders. Chapter 28 of the Tao Te Ching, a foundational text of Taoism by Lao Tzu (Laozi), is rich with teachings about embracing both our feminine and masculine aspects. 'Knowing man and staying woman, be the riverbed of the world. Being the world's riverbed of eternal unfailing power is to go back again to be newborn' (Le Guin, 51). Rachna Arora discusses androgyny, stating,

Mahesh Dattani deconstructs the binaries of gender – man and woman. In this dichotomy, man holds superiority over woman. He contests this belief and argues that masculinity and femininity are inherently part of an individual's identity. The notion of 'Ardhanarishwar' in Indian mythology further supports this perspective. This renders gender inequality and discrimination as unnatural and unethical. Tara and Chandan, the conjoined twins, embody the duality of self—feminine and masculine. It suggests that, for humanity, man and woman hold equal value (Arora, 595).

B. N. Raveesh explains the concept of Ardhanarishwar, stating,

Ardhanareeshvara combines three terms: 'Ardha,' 'Nari,' and 'Ishwara,' which translate to 'half,' 'woman,' and 'lord,' respectively. Together, it signifies the lord whose other half is a woman. It is believed that Lord Shiva constitutes the god aspect, while Goddess Parvati or Shakti represents the female component (Raveesh, 263).

In the play Tara limp also signifies something else, 'Chandan and Tara walk into it. They both have a limp, but on different legs' (Dattani, Tara, 49). This limp originates from the unjust surgery that forced Chandan to



receive a leg, leaving him with a permanent physical deformity. While Chandan's limp is a literal, visible mark of his suffering, many others carry a metaphorical limp. Each of us has a 'limp' that stems from societal pressures related to our gender identity. For men, this limp often represents the suppression of their feminine side, while for women, it symbolizes the repression of their masculine traits. Unlike Tara and Chandan, who did not inherit their limp but were instead forced into it, we acquire our metaphorical limps through societal expectations, norms, and teachings that limit and constrain our true selves. These external forces impose restrictions on how we express our gender, forcing many to live with the weight of these invisible 'limps' throughout their lives. While Tara and Chandan's limp was overt, Jairaj's limp in *Dance Like a Man* was psychological; he endured mental suffering despite being physically unblemished. Jairaj expresses feelings of diminished self-worth,

You took it when you insisted on top billing in all our programs. You took it when you made me dance my weakest items. You took it when you arranged the lighting so that I was literally dancing in your shadow. And when you called me names in front of other people. Names I feel ashamed to repeat even in private. And you call me disgusting (Dattani, *Dance Like a Man*, 72).

Jairaj challenged societal expectations, facing defeat and seeing his aspiration to be a dancer crushed, yet he remained resolute. He expresses his hopes for his son Shankar, stating, 'When he grows up, I'll teach him the dance of Shiva—the dance of a man. Once he's ready, I'll take him to his grandfather and have him perform the Tandava Nritya' (Dattani, *Dance Like a Man*, 69). This illustrates the notion of androgyny in Hinduism, where a male deity also dances, suggesting that it is not something to be ashamed of. By the conclusion of the play, *Dance Like a Man*, Jairaj and Ratna 'dance flawlessly together. In perfect harmony. Not missing a step or beat' (Dattani, *Dance Like a Man*, 76). This underscores the integration of the feminine and

masculine. In both plays, the endings convey a sense of unity. In *Tara*, Chandan and Tara come together, symbolizing wholeness. In *Dance Like a Man*, Jairaj and Ratna dance as one, representing the blend of both genders. This unity reflects the theme of androgyny, where the merging of the two genders results in completeness and a fulfilled existence. Chandan, when separated from Tara, experiences unhappiness, especially when engaging in activities such as knitting. Jairaj achieves a more positive mindset through dancing, while in contrast, his detachment leads him to engage in less constructive behaviors, like drinking.

### **Conclusion**

In conclusion, it can be said that Dattani has effectively highlighted the issues of gender discrimination, family dynamics, and self-identity in his works. Dattani openly addresses controversial topics within his plays. Through his narratives, he reveals the reality of our society and the mindset of individuals still bound by the constraints of patriarchy, toxic masculinity, and gender stereotypes. His plays are distinctive yet share common themes. In these two works, Dattani advocates for the right of individuals to live authentically. He confronts the harsh reality of a world where people are denied the freedom to express their desires. Dattani questions the monopoly that patriarchy provides to the family head and how this is complicit in perpetuating outdated and unjust beliefs. The play *Dance like a Man* effectively highlights the suffering of male victims within patriarchal and heterosexual constructs. Meanwhile, the play *Tara* brings to light the discrimination that females encounter from birth or even before. Although progress is gradually being made, with research on topics like androgyny, articles being written, films being produced, and novels being published, the sobering truth is that even in the 21st century, societal thinking remains quite conservative, and this pattern exists globally, not just in India. To create a better world for all, we must reevaluate existing norms and conservative beliefs, and learn to honor every individual.

## References

- Arora, Rachna. 'Mahesh Dattani's Tara- A Glimpse of Patriarchal Society.' *International Journal of Creative Research Thoughts*, vol. 10, no. 5, May 2022, pp. 591-602, ISSN 2320-2882. Accessed 26 Nov. 2024.
- Auster, Carol J. 'Bem Sex-Role Inventory.' *Encyclopedia of Personality and Individual Differences*, edited by Virgil Zeigler-Hill and Todd K. Shackelford, Springer International Publishing AG, 2016, pp. 1-4.
- Bem, Sandra L. 'The Measurement of Psychological Androgyny.' *Journal of Consulting and Clinical Psychology*, vol. 42, no. 2, 1974, pp. 155-162.
- Bhat, Prakriti. 'Influencer Apologises To 'Moti Se Na Heeron Se' Viral Meme Boy, Blames Toxic Masculinity.' *MensXP*, 28 Dec. 2022, <https://www.mensxp.com/culture/people/122201-sarorahere-apologises-to-moti-se-na-heeron-se-na-zevar-se-meme-viral-dance.html>. Accessed 26 Nov. 2024.
- Chhavi, Rajiv Bhushan. 'Mahesh Dattani's Dance Like a Man: A Depiction of the Trials and Tribulations of an Androgynous Personality.' *Rupkatha Journal on Interdisciplinary Studies in Humanities*, vol. 12, no. 5, 2020, pp. 1-6, ISSN 0975-2935.
- Cook, E. P. 'Androgyny.' *International Encyclopedia of the Social & Behavioral Sciences*, edited by Neil J. Smelser and Paul B. Baltes, Pergamon, 2001, pp. 496-500. <https://doi.org/10.1016/B0-08-043076-7/03926-7>
- Dattani Mahesh. 'Dance Like a Man.' Stage Play, Bangalore City University, 2022, <https://www.bcu.ac.in/documents/text%20book/English/2022/3rd-sem/Dance%20Like%20a%20Man-Stage%20Play-min.pdf>. Accessed 26th November 2024.
- Dattani, Mahesh. *Me and My Plays*. Penguin India, 2014. Print.
- De Beauvoir, Simone. *The Second Sex*. 1949. Translated version, Vintage, 2012. PDF, <https://uberty.org/wp->



content/uploads/2015/09/1949\_simone-de-beauvoir-the-second-sex.pdf. Accessed 26 Nov. 2024

- Jeyalakshmi, G. 'Postcolonial Female Subalternity in Mahesh Dattani's Tara.' *International Journal of English*, vol. 11, no. 2, Mar. 2023, p. 4-11. P-ISSN: 2320-2645.
- Joshi-Borkar, Shilpa. 'Scrutiny of Mahesh Dattani's 'Dance' in 'Dance Like a Man' from Judith Butler's Perspective.' *International Journal of English Literature and Social Sciences*, vol. 7, no. 4, Jul.-Aug. 2022, pp. 327-329. Accessed 26 Nov. 2024.
- Le Guin, Ursula K., translator. *Tao Te Ching: A Book about the Way and the Power of the Way*. By Lao Tzu, Shambhala, 1998.
- Maheswari, K. Santhi. 'Construction of Gender in Mahesh Dattani's Dance Like a Man.' *International Journal of Multidisciplinary Research and Modern Education*, vol. 1, no. 1, 2015, pp. 673-676, ISSN 2454-6119. Accessed 26 Nov. 2024.
- Nagpal, Payal, editor. *Tara (Worldview Critical Editions)*. Worldview Publications, 2021.
- Raveesh, B. N. 'Ardhanareeshwara Concept: Brain and Psychiatry.' *Indian Journal of Psychiatry*, vol. 55, no. Suppl 2, Jan. 2013, pp. S263-7, doi:10.4103/0019-5545.105548
- Sheela, R. V. 'Mahesh Dattani's Plays: Dance Like a Man.' *International Journal of Creative Research Thoughts*, vol. 3, no. 2, Apr. 2015, pp. 937-942, ISSN 2320-2882. Accessed 26 Nov. 2024.
- Woolf, Virginia. *A Room of One's Own*. The Hogarth Press, London, 1929.