

GLIMPSES IN LANGUAGE AND LITERATURE

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VOICE TO THE UNVOICED IN THE PLAY OF MAHESH DATTANI'S 'TARA'

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Abstract: Indian English drama Mahesh Dattani has given a voice to the invisible section of our society. It reflects the dreadful, inimical and unfortunate aspects of life. Drama is considered the most effective and powerful genre of world literature. The origins of Indian drama emphasize that it is an integral part of our society and culture. Krishna Mohan Banerjee launched the first light of drama in India in 1813 in the film "The Changeless". However, the real journey of Indian drama began in 1871 with the publication of "Is This Inviting Civilization" by Michael Madhusudan Dutt.

Key words : Gender, Sex, Oppression, Patriarchy, Power etc.

Introduction

A real attempt to write drama in English began in the early 20th century. Indian English drama developed and acquired a clear identity in the hands of the famous trio of Aurobindo, Rabindranath Tagore and Harindra Nath Chattopadhyaya. Girish Karnad is the most important English dramatist of post-independence India. He represents the first generation of Indian English dramatists. He wrote his first play Yayati in 1961. He has been writing for the past forty four years. His recently staged play "A Bunch of Broken Pictures" deals with contemporary reality. English drama has become one and the same with Girish Karnad. After Karnad, Mahesh Dattan's ingenious output is as amazing as Karnad in terms of quality and quantity. In fact their

dramas complement each other. Karnad's plays deal with mythology, folklore and history. Dattani's plays deal with social and political issues. Mahesh Dattani's important plays are---Where There's a Will, Dance Like a Man, Bravely Fought the Queen, A Muggy Night in Mumbai, Final Solutions, Seven steps around the Fire, Tara, Do the Needful Where There's a Will discusses the negative influence of a father upon his son. Tara has to deal with a little girl's pain caused by therapy from his parents. Bravely Fight the Queen is about the suffering of his three women who have become helpless victims of male tyranny. The final solution is a political play by Dattani. Seine Seven Steps around the Fire talk over the lives of Hijras Mahesh Dattani is the first Indian English playwright to receive the Sahitya Akadami Award. He received this award for his famous play Final Solutions. He is a multifaceted personality. He is also an actor, teacher, dancer, theatre and film director, producer, and author. His plays deal with everyday problems in the language of ordinary people and are noted for expressing hopes, aspirations, desires, frustrations, joys, fears, and the struggle to deal with everyday problems. He has the courage to discuss unconventional subjects such as homosexuality, women pursuing dance as a career, the pain and suffering of conjoined twins, and child sexual abuse.

Mahesh Dattani wrote Tara in 1990. He wrote and directed it as Twinkle Tara. It was directed by Alyque Padamsee and renamed Tara. In this play Dattani deals with old prejudices, traditions and the emergence of new women. He focused on the relative status of male and female children and showed that women were also responsible for their plight.

He analysed his concerns from a social and psychological perspective. The play depicts the on-going gender power struggles, the decisions made as a result of those struggles, and the guilt and subsequent perverted behaviour. Explores how the challenges people face in the form of different behaviours

symbolizes social and personal obstacles on their path to progress. The play's protagonist, Tara, fell victim to society's prejudices against women. She has all the qualities of an ambitious new woman. Chandan, her twin brother, and represents the new generation of male having respect for women's identity and recognition of their talent. He describes how male children are given preferential treatment, how medical professionals are bribed to keep their mothers, how men feel helpless when their in-laws interfere, how mothers give their children to their fathers. It shows how to bias people. A mother of twins, Bharathi represents an older Indian woman who stayed home, took care of the household, raised children and followed family traditions. Her ancient values get the job done. However, this operation turns out to be a curse for both Tara and Chandan. Tara loses her leg and Chandan is left crippled as her body sheds her donated leg. Chandan is also emotionally distressed. He feels responsible for Tara's suffering. Bharathi develops a guilt complex, which is reflected in her compensatory behaviour towards Tara. Dattani shows this in her Bharathi concern for Tara's career and future. A new generation of women is stepping out of the shadows of the older generation and emphasizing physical beauty. Women today value intelligence and confidence. Because these qualities are what drive us to live a meaningful and respectful life. Tara responds to this change when Roopa remembers her own legs. Dattani has analysed various situations, which give rise to conflict between husband and wife. . She says that she would prefer being one-eyed, one-armed and one-legged to being an imbecile like her. ROOPA. How dare you! You one-legged thing!

TARA. I'd sooner be one-eyed, one-armed and one-legged than be an imbecile like you.

He hates even the thought of being pitied for his physical deficiency. He trusts his strength. Her response to her father reflects that." I am strong. My

mother made me strong." He goes so far to not care about a person who doesn't care about him. He is aware of his self-respect and identity. Dattani was also involved in an evil and evil dowry system which leads to female infanticide. Tara and Roopa's conversation reflects this. Chandan likes to help his mother with knitting. Patel, his father does not appreciate it, but Chandan sees no harm in helping. He represents a new generation of men who believe in equality and cooperation. Patel prefers Chandan.

Dattani describes this subtle irony. Tara is a new woman and she knows the importance of her own happiness and is ready to take care of only those people who care about her. She is a symbol of hope, strength, confidence and future women who are aware of their identity and existence. Her belief in herself is the key word of her personality. Dattani portrayed her as having strength and faith. In the play Tara Dattani reveals her vision of the silent sex, which can be expressed with strength and confidence.

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