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**The Portrayal of Women Characters in the Select Plays of Mahesh
Dattani: A Critical Study**

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Abstract:

This paper will examine the depiction of ladies' characters in the select plays of Mahesh Dattani. He is one of the notable English writers. Dattani's plays offer a magnificent concentrate on rationalizations of force in the public eye. He has sensationalized the entire array of connections where the elements of force work. He ably handles the complexities and functions of human holding where the man centric power frantically attempts to overwhelm individuals around. In a significant number of his plays, he portrays so capably the place of the exploiter and the took advantage of that they will generally contact harmonies in each human heart and appeal to the crowd as practical and persuading. His plays manage the issues like orientation separation, kid inappropriate behavior, gay-lesbian (LGBT) relationship, class-struggle, male centric society, age hole and so forth. Dattani's plays contact to the truth. His characters are living and hopeful in nature. In this paper, scientist will look at and talk about the depiction of ladies' characters in Dattani's plays Tara (1990) and Valiantly Battled the Sovereign (1991).

Key word: Society, Man centric society, Women, Separation

Introduction:

Mahesh Dattani is one of the most driving contemporary writers of Indian English Show. Dattani has accomplished global name and distinction as a dramatist. He is a flexible virtuoso. He is at the pinnacle of his imaginative powers, consistently exploring different avenues regarding new structures and habits of articulation. He portrays the different features of periphery of Indian ladies in the cutting-edge time who plunged from the fortunate place of ladies in the time of Apparatus Veda to the current situation with negligibility not enduring the way that nation has come up as a goliath economy and the biggest majority rules government on the planet. The majority of his plays are well established in issues connected with metropolitan milieu and social restrictions. His subjects are drawn from the mind-boggling lattice of present day Indian social set up. The overall post-frontier talks in 1980s and 90s motivated Dattani's anxiety for oppressed and minimized areas that stayed behind the dressing of the standard society. Their voices up to this point fell in hard of hearing ear until through his plays the undetectable and curbed issues of Indian culture were welcomed on the outer layer of Indian stage as noticeable ones. His plays like Where There's Will (1988), Dance Like a Man (1989), Tara (1990), Valiantly Battled the Sovereign (1991), Last Arrangement (1993), Do the Needful (1997), On a Moist Night in Mumbai (1998), Seven Stages Around the



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Fire (1999) and Thirty Days in September (2001) broke every one of the boundaries throughout the entire existence of writing. In his plays, Dattani has portrayed sensible and powerful states of the abuses at different stages in the publicizing scene in the way that it into the homegrown situation.

Tara (1990) is the most ridiculously contacting three-act stage play by Dattani. The play Tara, coordinated by Dattani himself, was first proceeded as Sparkle Tara at the Chowdiah Remembrance Lobby, Bangalore, on 23rd October, 1990 by Playpen Performing Expressions Gathering, which is laid out by Dattani. The play is a story, which floats around character named Tara. Tara and her sibling Chandan are twins, truth be told. Chandan and Tara are not normal or common twins. They are, as specialists call it, Siamese Twins. The lower part of their bodies at the hour of their introduction to the world, was appended with one another. Other than they shared some body parts like-they had just three legs. Dr. Thakkar who is available in the play in a normal Dattanian way, lets the crowd know how troublesome it had been to effectively isolate the twins. In the beginning of the play, we are not enlightened a lot regarding 'confidential' behind this partition. Tara and Chandan grow up and it is seen that that the previous has just a single leg and the kid has the two legs unblemished. Hence, clearly out of three legs two came in the portion of the kid. Tara perseveres with ailment until we are told about her passing. After this Chandan is gotten comfortable London prior to getting one of his legs cut away. These previously mentioned episodes were not simply co-accidental. It is just in the finishing up piece of the play that we are educated about the 'reality' and the 'secret' about the division is revealed.

Dattani's play Valiantly Battled the Sovereign (1991) is a three-demonstration stage play. The play Fearlessly Battled the Sovereign was first performed at the Sophia Bhabha Lobby, Mumbai on second August, 1991. The play was, accordingly, created by Boundary Crossing, UK, in 1996. Michael Walling and Mahesh Dattani coordinated the stage creation of the play. Mahesh Dattani's plays reflect the contemporary Indian culture. His play Boldly Battled the Sovereign utilizes a diverse topical method to displayed to show how the man centric culture mistreats ladies based on their orientation. Obviously, every one of the female characters in the play are casualties of man-controlled society. Cart, Alka and Lalitha are the three ladies in the play whose berserk endeavors to get away from the shackles of a basically male-overwhelmed world structure the center of the play. Alka with her liquor abuse, Cart with her dream about Kanhaiya and Lalitha with her fixation on bonsais present different perspectives curbed womanhood. Similarly fascinating is the personality of Baa who is both a casualty and a benefactor of man centric society.



Women Characters in *Bravely Fought the Queen*:

Cart's boredom and dissatisfactions are aftereffects of her cold intimate existence with Jiten Trivedi. Jiten's affection for whom ladies is characteristic of the way that he regards ladies as items, objects accessible in return of cash. An impression of this should be visible in his demeanor towards his significant other as well. In the general public where Cart should be a lady's parents in law's home is viewed as her genuine house. However, for the vast majority of them such a house turns into an equivalent for jail. Cart is no exemption as well. Disregarding her clearly agreeable life in rich family she is really a detainee in her family where her desires, wants, feelings and sentiments are purposely denied any acknowledgment. Moreover, she is compelled to physical and mental viciousness. Jiten pounds her as often as possible under dynamic support from Baa. The parents in law question the sacredness of her introduction to the world and she needs to bear it for no issue of her own. Her development outside the house is confined and she is taboo to express anything about it. She is kicked mercilessly in her pregnancy and her youngster Daksha gets brought into the world as disabled but she is supposed to stay quiet about it, and she for sure keeps up with that. The aggravation of a mother becomes smothered by the more impressive drive of keeping up with family respect. Cart, subsequently, turns into the more ideal spouse one who assumes the fault on herself and conceals the appalling mysteries of her family. Such is the show of man-controlled society that it dismisses a lady's voice and kills her singularity. What is more unexpected is that while denying a lady her merited opportunity male controlled society likewise legitimizes these wrongs as standardizing female obligations.

Cart's situation is shared by her more youthful sister Alka, who gets hitched to Nitin, the sibling of Jiten. Assuming Cart's hitched life has been ruined by Jiten's lack of concern and torments, Alka's intimate life is additionally confounded by Nitin's gay propensity and his partnership with her sibling Praful. The consequence of the marriage is disastrous for Alka in light of the fact that Nitin never gives due consideration to her nor does she get the delight of the organization of her own youngster. In this he is energized by, in all honesty, Baa. This prompts her depression and dissatisfaction and she feels bamboozled both by her sibling and her better half. However, such is the standard of the general public that any open a conflict against the bad form done on her outcomes in her being driven away from the Trivedi house. This gives a brief look at a lady's genuine situation in her parents in law's place. She has no privileges in it, yet just obligations which she should do by caring for the prosperity of the parents in law. Alka's means to get away from the platitudes of her ordinary presence is liquor. Saved for the men in the house the bar is a taboo



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spot for Indian ladies. However, Alka's successive utilization of liquor from their own in-house bar is demonstrative of her sharp endeavor to wander into the men's universe of taboo delight. Inebriation gives the Medusa access her emerge from the shell and she unmistakably voices her complaints that have originated from the orientation segregation rehearsed on the loose by the general public. Liquor removes her limitation and we get to see the genuine Alka-a strong, solid willed lady battling against the issues of her womanhood.

Like Alka, Lalitha also is a unique lady. She is capable, instructed and utilized. As opposed to Cart and Alka, Lalitha is extensively free but in a matter of seconds the crowd comprehends that her opportunity is a sham. Her better half drops her at her work environment, and she doesn't leave the spot until Sridhar comes to get her. Presumably Sridhar is significantly more liberal about her better half's lifestyle and he shields her regard substantially more reasonably than the Trivedi siblings would accomplish for their spouses. However, through Sridhar Dattani attempts to show the inescapability of messy male-controlled society. Indeed, even Sridhar swindles Lalitha by visiting whore quarters and laying down with them. The well-established disappointment inside Lalitha must be perceived through the representation of her most noteworthy fixation the specialty of making bonsais. The hindered trees are meaningful of her own confined development, and their dead shoots are similitudes for her own dead dreams. And yet making bonsais makes her a craftsman and a maker a space ordinarily saved for men in a man centric culture.

Maybe the most perplexing of the multitude of female characters in Fearlessly Battled the Sovereign is Baa. She is on the double a lowlife and a casualty. She incites her children to mishandle their spouses. Like Cart and Alka, Baa had additionally been a casualty of man-controlled society. The recollections of her better half pummeling her actually torment her and, surprisingly, in her daze she reviews the aggravation that she had from her significant other. However, it is dumbfounding that such recollections have not made her thoughtful. Rather she has been more awful and agonizing towards her girls in-regulation. Baa is an ideal illustration of how male-controlled society utilizes ladies against ladies to keep up with the current orientation progressive system.

Women Characters in *Tara*:

Tara is the hero of the play *Tara*. Tara and Chandan are Siamese twins. However, they are twins, they don't look like with one another. They are isolated after the three months of their introduction to the world. As a matter of fact, they were conjoined from the chest and were having three legs. The possibilities of endurance



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of the third leg were more with of Tara. Nonetheless, it was given to Chandan, keeping away from clinical report, which reflects orientation separation. As a matter of fact, the choice to give third leg to Chandan was taken by Mrs. Bharati Patel and her politically strong dad. Mr. Patel played no part in this unfairness. The medical procedure was finished in Bombay. Before all else when they have quite recently moved to Bombay both siblings are uncovered with a limp on various legs according to the stage bearing. We find from Tara that since they utilize a couple of Jaipur foot, they stroll in a limping walk which turns into the subject of interest among the local children, for example, Roopa and so on. The failure of youngsters who are adapted by standard society to acknowledge contrast is uncovered here. The twins are continually aware of being taken a gander at as though they are monstrosities. The look of the 'ordinary' at any point examines the different as even Tara felt in connections with different kids. Subsequently, Tara is the survivor of sex segregation in man centric culture. She is a lively young lady who isn't given the open doors given to her sibling at last dies and passes on.

Bharati is Tara's mom. Bharati understands her committing of transgression and defaming parenthood by doing unfairness with her girl. Thus, she experienced mental meltdown and transformation. She suddenly developed lopsided empathy for Tara with an end goal to look for salvation from inexcusable sin. She showed self-absorbed compassion and sympathy towards Tara and did all endeavors to get history of shameful behavior for Patel the eyes of her little girl. Bharati's over the top love for Tara results from her past responsibility. She feels the aches of her past culpability. She, aligning with her dad, did incredible bad form to Tara. Presently she needs to give increasingly more love and solaces to Tara. It is a direct result of this that she needs to give her own kidney to Tara when there is another donator free. She needs to give part of herself and pines for fulfillment out of this. She shows her anxiety to the degree that she and just she cherishes Tara. Bharati attempts to declare her ethical predominance over her significant other. She battles hard to cut out her space in the family. Bharati's ultimate choice of giving her kidney to Tara might be viewed as a demonstration of appeasement. Bharati said that her departed dad is liable for the barbaric demonstration of denying third leg to Tara. After her dad's demise, Bharati's condition deteriorates. She attempts to make up through taking inordinate consideration and tremendous openness of her adoration for Tara and incredible worry for her future. This is likewise the aftereffect of her past grave goof. She is very aware of her past off-base deed and feels full strain of her responsibility. Her endeavors to repay misfortune, caused to Tara by her, causes struggle with her better half and this eventually drives her to the psychological episode. Consequently, Bharati continues to endeavor to develop her maternal love until she goes through



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psychological episode.

Roopa is a person in the play with a great deal of biases. She maintains that Tara should avoid Prema and Nalini for their absence of English training. There is a visually impaired deference for the social capital of the special. Simultaneously, she blames Tara's mother for frenzy regardless of all the adoration Bharati showers upon her. Toward the finish of the play, Roopa scorns Tara as the "something legged" and proclaims her companionship as a demonstration of value. She even gets into body disgracing at an exceptionally close to home second in the play. Roopa means the deception of the general public towards the handicapped.

Conclusion:

From this exploration, analyst arrives at the resolution that every single lady's characters of Dattani's plays Tara and Courageously Battled the Sovereign are wheezing under the detestable grasp of man centric society and orientation predisposition. Dattani has utilized specific normal sensational figures of speech like bonsai as a similitude for ladies, or has gotten equal minor characters like Lalitha in Boldly Battled the Sovereign involving her as a joke, or entertainment to disentangle the secret openings of the characters against the background of their quiet in the general public, subsequently, the features of disregard and minimization of ladies keeps on tormenting Indian culture. One might say that Dattani's ladies characters are projected as agitators against laid out upsides of male-ruled universal society. The changing picture of spouses, from the enduring ladies to the declaring ones, reclassifying selves and challenging conventional mores are sharply portrayed in his plays.



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