

Study of marginalization in Indian society through Mahesh Dattani's "Tara"

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Abstract

The 21st century has brought many social reforms, but the situation of women remains dire. Women have proven to be superior to men in many areas, yet society is not yet ready to see them as equals. The rigid conventions and unequal social laws of patriarchal societies, especially in the context of India, has always oppressed women. This paper attempts to highlight the impact of the performance nature of gender inequality in India through Mahesh Dattani's play Tara. Dattani emphasized how ingrained sexism is throughout Indian society, regardless of social or economic class. Many of Dattani's plays highlight the same problem of women being placed in a lower position than men, leading to their conquest. Tara highlights the hegemonic mentality of Indian society. In Indian society, even women became collaborators in order to subdue women and be at the mercy of men. Through Tara's perspective, the paper highlights the impact of male dominance in Indian society, where men are preferred over women regardless of their social and economic class.

Keywords: Patriarchal; Gender inequality; Social or economic class; Hegemonic; Collaborators

1. Introduction

Mahesh Dattani's drama Tara is a striking example of female conquest in an Indian scenario. Because even today India's patriarchal society views women as extra-terrestrials and outcasts. The woman in the Indian scenario is a victim of double peril. First, she suffers at the hands of society because society is reluctant to adopt her as an equal, and second, she is abused by her own parents and family. , is a beautiful example of this dual crisis and the story of millions of women suffering because of their own femininity. Sushma Seth (2007) writes:

- Tara is the story of conjoined twins separated at birth, by a surgical procedure intended to favor the boy over the girl. Told through boy's reflections on his childhood memories, Tara's story is also a reflection of the feminine struggle for expression both physically and emotionally in a patriarchal Indian society. (35)

Through the play Tara, we get a glimpse of the treatment women receive, both from their own families and from a male-dominated society. Tara, the play's hapless protagonist, questions a society in which twins in the same womb are treated differently based on their gender. The play revolves around the separation of Tara and Chandan, conjoined twins born on three legs. The third leg is more likely to appear in Tara, as it is powered by Tara's blood. However, their separation was resolved by her father, Mr. Patel. Patel (Bharti), her mother and Dr. Tucker decide to attach a third leg to the boy's body in order to favour him (Chandan) over the girl (Tara). The leg ultimately only survives her two days, but may have accompanied Tara for her entire life. This surgery dashes Tara's hopes and she will remain crippled for the rest of her life. According to Sangeeta Das (2005).

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- Tara is neither Chandan's tragedy nor is it really Tara's. Tara is sacrificed because she was a girl and had no right to have a better life than her brother. The idea of a complete girl child and an incomplete male child is so shocking that the sacrifice of the girl child is acceptable than a handicapped male child. The tragic events depicted in the play are tragic actions belonging to everyday life. (115).

The female submission is very evident in play from the beginning. Society's cold attitude towards women is felt when Bertie converses with her son Chandan. She said, "It's good because they're young. It's all so sweet and comfortable when she makes her witty remarks. But let them grow." Yes Chandan, the world tolerates you. The world accepts you, but they do not! She will feel pain when she sees her at 18 or her at 20. It's unthinkable for her to be 30. However, very ironically, even though Bertie knows the truth about a male-dominated society and the treatment of women, she still stands by her idea that feet are chandans. Tara herself is a victim, and such projections of women engaged in sexist role-playing her game are motifs in several of Dattani's dramas. In *Bravely Fought the Queen*, Baa, who lives with his two sons and his wife, teaches his sons how to treat their wives. She allowed Jetin to beat Dolly, resulting in Daksha giving birth prematurely at just seven months, forbidding Nitin to have children with her wife Alka and forcing her to divorce her Alka. I was. It is also important to note that Dattani's prediction of gender discrimination is not emphasized by the underclass or the illiterate. While people believe that economic conditions play an important role in gender stratification, Dattani intentionally built his characters around strong economic structures. In both *Tara* and *The Queen Who Fought 'The Brave'*, families belonged to the upper echelons of the social structure, emphasizing the idea that gender bias issues are deeply rooted in society as a whole and are not confined to a particular section or class. doing. Vikas Lather (2017) also argues:

- Preference of boy child is not only due to economic factors as many believe. Other factors such as religious, social etc also contribute in this preference. In the play *Tara*, Patel family is economically and politically sound. The family as a social institution is supposed to provide love, care and support to its members. Tara is not an economic burden on the family. Still the family shows preference for Chandan during surgery which shows the complex nature of patriarchy in social system. (27-28).

Mahesh Dattani in an interview with Laxhmi Subramaniam says, "I see *Tara* as a play about the male self and female self. The male self is being preferred in all cultures. The play is about the separation of self and the resultant angst" (134). *Tara* is the ultimate victim of male hierarchy in a typical male dominated Indian society. She isn't given the opportunities which her brother gets. She receives a cold treatment from every member of the family. The discrimination against her is clearly seen when Patel his father is talking to Chandan, about the share of property, Chandan is going to get. As he says,

- Patel: He left you a lot of money.
- Chandan: And Tara?
- Patel: Nothing
- Chandan: Why
- Patel: It was his money. He could do what he wanted with it. (*Collected Plays* 360)

Like most families, hers is also male-dominated, with no value in the female role. As *Tara* tells us, the women in Patel's house are victims of male domination. According to an ancient Indian custom (*sati*), a woman was thrown into the fire after the death of her husband because she was considered useless. In this regard, *Roopa* tells *Tara* the myth of Patel and according to her. She said, "...I heard that the old Patel family was unhappy about giving birth to girls. You know the dowry and such. So they were drowning them in milk.... When people asked how the baby died, they could say that he drank the milk and suffocated" (Dr. 327). There were traditions. Mr. Patel is overly concerned about *Tara*, as the men in the family share an indifferent relationship with the women, which often leads to violence towards his wife. Patel scolds Bertie and reluctantly tells her, "Yes! Be careful with *Tara*. It's like she's made of glass. You ruin her, you caress her, you Ruin her..." (*Collected Plays* 352). A victim of male hierarchy and dominance, *Tara* ultimately represents the millions of women who now feel the same heat. And eventually die an unknown death. "*Tara* is a feisty girl who has not been given the opportunities her brother has given her (though she may be smart), but eventually withers and dies" (*Collected Plays* 319). The plight of the woman is, is a compelling modern day problem facing us all, pulling us toward ignorance and darkness and should be eliminated. Literature can be a powerful tool for clarifying this issue, and writers in general, and women writers in particular, need to stand up and speak out against the violence and atrocities perpetrated by society. Various feminist movements have given the movement a great impetus, but the role of women generally remains the same. In the Indian scenario, women are the worst victims of sexism. Education and economic independence have been fruitful in empowering women, but to overcome this problem women need to know their rights.

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