



PHYSICAL DISABILITIES AND CHALLENGES OF MAHESH DATTANI'S “TARA”: A STUDY

Dr.S.RAMESH

Assistant Professor (SG) &HoD,

Department of English,

Sethu Institute of Technology,

Kariapatti-626115

Mobile- 9790442812

Email-rameshenglish1985@gmail.com

Abstract : At the point when Indian English Drama was battling for endurance and character Mahesh Dattani made a manifesting presence in the field of plays. His development has additionally reinforced with the accomplishing of Sahitya Academi Award, first time throughout the entire existence of Indian English Drama. Before distinction of Dattani on the range of the stage, Indian English Drama was simple bound to different periods of impersonations and interpretations. The credit goes to him for bringing the profile of Indian English Drama at standard with western or European practice and custom. He made an investigation, trial and error and development with the current standard of the plays and thus his plays turned assorted in craftsmanship, make, topics, procedures and styles. Indian English Drama once very nearly wiped out has ethically prepared under the umbrella of Dattani and the seeds of showmanship planted by Dattani abandoned sprout into the tree of mushrooming leaves and organic products.

INTRODUCTION

No hint of pointlessness and excess is found in his plays and his discoursed are direct, clear and fresh. The exchanges of his plays are coordinated towards fitting the necessities of at any point character and they bear the stamp of reasonableness, suitability and relevance. They convey the instinct and reason of homogeneity radiating from heterogeneous feelings and sentiments. Each expression of his verbal correspondence are casual, engaging and a large portion of the sentences utilized by him are aphoristic, brimming with maxims and proverbial. M K Naik presents short survey of the dialogues and languages used by Dattani in his plays in the following words:

Dattani's dialogue is crisp and entirely functional, making for quick exchanges between characters, though long monologues are also employed wherever necessary. The style is an interesting mixture of modern English colloquialisms (“shit”, “what the fuck”), Indianisms (“eat my head”, “we are honoured with your presence”), and words and expressions from Indian languages. Actually three Indian languages are drawn upon: Hindi, Gujarati and Kannada. (Naik 209)

Victories became dears for Mahesh Dattani after he turned the primary dramatist writing in English to get the focal Sahitya Academi Award for his assortment Final Solutions and Other Plays in 1998. This most noteworthy honor for an artistic work in the nation opened another entryway for discussion, examination and basic evaluation of shows in the range of Indian English Literature. Mahesh Dattani talks in a discussion directly following getting Sahitya Academi Award:

Well, I think this has been really the kind of endorsement that Indian English Theatre in the country has been looking for because up till now it seems as if it belonged to a fringe section of society and that it was seen as not quite theatre, not quite art, that it was more of a kind of theatre club kind of thing. And perhaps justifiably so. I am not saying that its not entirely unwarranted that feeling and opinion. But I think since so much has actually happened and there has been a serious attempt to, you know, have a kind of movement in this direction. Because there are enough English speaking people and there are enough people who want to do theatre, and right in the language, so this has been a kind of endorsement of that effort. (Angelie 130)

Dattani was ardent watcher of the shows right from his youth. Regardless of whether he was in Bangalore he used to watch their as often as possible organizing of the shows by the theater-organizations of Ahmadabad and Mumbai. His connection to dramatic foundation at last made him adaptable and diverse character. One of the key of Dattani triumphs as a screenwriter has been his starting of own venue organization, Playpen. He isn't writing to be perused as opposed to be performed however he composes on the grounds that he is a playwright and he has a dramatic foundation. Beena Agrawal gives evaluation of Dattani's sensational craftsmanship and specialty:

Dattani's dramatic art is inspired by the mission to communicate profound meaning through his plays and, therefore, he exhibits keen awareness for the direction and stage performance of his own plays. His sensitive dramatic self is a fine synthesis of a dancer, director, actor, playwright, audience and commentator moving collectively towards a single direction. (Agarwal 24)

Dattani was ardent watcher of the shows right from his youth. Regardless of whether he was in Bangalore he used to watch their as often as possible organizing of the shows by the theater-organizations of Ahmadabad and Mumbai. His connection to dramatic foundation at last made him adaptable and diverse character. One of the key of Dattani triumphs as a screenwriter has been his starting of own venue organization, Playpen. He isn't writing to be perused as opposed to be performed however he composes on the grounds that he is a playwright and he has a dramatic foundation. Beena Agrawal gives evaluation of Dattani's sensational craftsmanship and specialty:

My milieu is theatre, you can't operate in isolation. I do want a theatre movement to happen. The major block for that is lack of sound training and professionalism. We have the talent, but theater is more than that, it's a craft of communicating through the language of action.(Dasgupta)

Dattani is the screenwriter of contemporary real factors and a large portion of his plays depend on the consuming issues of the general public. He advocates for the well creatures and essential freedoms of the ordinary citizens, distressed and ailing. He is solely and expressly known for fusing questionable, disputable and revolutionary subjects into his plays. The corpus of subjects that address his plays are intricacies of human relationship, wreck of the innovation, mutual strain, issue of comparable sex and homosexuality, sexual maltreatment of youngster, orientation order and personality, strategic maneuver inside the family, profound quality of working class individuals, unprivileged part of society, struggle among custom and advancement, man centric society, eunuchs, troubles of ladies, issue of kid work, relational relationship, character emergency, tensions of the past, impulses of the HIV positive victims. The subjects Dattani plays exude from the social issues that upset his psychological, physical and otherworldly harmony. He admits his topical distractions in a noteworthy meeting:

They invariably do. Social issues move me and I like to examine an idea from different angles. The plays where the content came first are On a Muggy Night and Final Solutions. As for the latter, I was asked to write a play about communal tension, and I said 'what can one write about that other than platitudes? But out of that churning emerged' 'Final Solutions' Sometimes the characters spoke to me first, as in Tara and On a Muggy Night. In Dance Like a Man, the plot emerged out of a flashback structure where the same actors play different generations. Sometimes images make the first impact; then, the set. (Dattani-in Hindu Online Ed.)

However the plays of Dattani scarcely show any instinct and reason of country India yet a more intensive gander at his plays uncover that the majority of his plays are established in metropolitan setting of India as opposed to deriving topics from western human progress. He has scarcely gone through this existence in open country and he passed the majority of his life floating starting with one city then onto the next and his own insight and experience with those urban communities come into show into his plays. In an edifying meeting he legitimizes the realities that propel him to make the plays in view of the existence of urbanity:

I think the old clich... about writing what you know best holds good for any work or for any art (drama or literature). I think one has to be true to one's own environment. Even if I attempted writing a play about the angst of rural Indian society, it wouldn't ring true, it would be an outsider's view-I could only hope to evoke sympathy, but never to really be a part of that unless I spend a lot of time there. I think there are enough issues and challenges in urban Indian society (the milieu I am a part of) and these automatically from the content of my work. (Dattni – Interview by Erin B. Mee)

The presentation in the play is exceedingly significant for Dattani and is essential condition and benchmark for its prosperity. He needs himself to be both start and end result of his play. His play is consummate blend of composing and coordinating and he looks for more pleasure in coordinating the play instead of composing it. This is one of the explanation his play has scaled the stature of public and global fame. Dattani concedes in a meeting:

When I'm directing a play, I feel like I'm a complete human being. That makes me happy. And also when I meet people with a passion. It reaffirms all that I do. I'm enjoying what I'm doing and don't want to do anything else.(Dattani-Profile by Anita Nair)

He views himself as a screenwriter in excess of an author. There were very author who picked to compose plays in English in India and this is one reason he liked to turn into trailblazer dramatists as opposed to essayists of other English sort. The principal

assortment of plays distributed By Dattani is Final Solutions and Other Plays in 1998 which he figured out how to get distributed when he was drawn closer by Mr Padmanabhan of East West Press in Chennai. Since it was this distribution that sacked him the Sahitya Akademi Award. On winning of this grant just, Penguin moved toward him for a gathered works version.

Well, I had no choice because my interest lies primarily in drama. So I didn't have a choice that oh, I will write for drama, I will write a novel or I will write poetry. It has always been drama from the beginning because that's where my focus is and I began writing for the stage quite later, later on my career so to say in theatre. I began as an actor, then I moved on to direction and then finally because there is a dearth of scripts written originally in the English language, Indian scripts. That's why I decided to try my hand at it. (Angelie 130)

Other than productive and unmistakable Indian dramatists writing in English, Mahesh Dattani is likewise notable as a phase chief and entertainer, screen essayist and producer with various contents and creations shockingly. His plays have been anthologized in single volume called Collected Plays by Penguin. The majority of his plays have been interpreted and acted in other territorial dialects of India and have been consolidated in the educational plan of various Indian and unfamiliar colleges and schools. He made his presence felt in the filmdom with the film "Mango Souffle" and it was shown in various worldwide film-celebrations and articulated best movie at the Barcelona Film Festival 2003. His film "Morning Raga" remained cynosure of the Cairo Film Festival in December 2004 and it enlisted the honor for best creative commitment. All the more significantly its content has been chronicled by The Academy of Motion Pictures, USA and it was acknowledged by Oscar Academy for assignment of the honor. He has worked in association with different global performance center organizations and his new accomplishments are stage transformation of Paolo Coelho's blockbuster exemplary, The Alchemist and making out of the content of Brief Candle, coordinated by Lillete Dubey. He has investigated and explored different avenues regarding composing, coordinating, acting, performing, educating and running studios with perfect flawlessness, excellence and truth. Dattani partakes in each second and feature of imagination and uncovers his energy in a meeting:

I guess it's all momentary. A bit like when you are eating *bhel puri*, you enjoy - it more if you are not thinking of chocolate mousse! So I am passionate about it all, but seriously, all my interests seem to feed my primary interest of seeing my works on stage. As one philosopher put it - all forms of entertainment are like playing with the shadows of life. All things beautiful in this world are transitory by nature. And there is nothing as immediate and ephemeral as theatre. To me it is a search for beauty as much as it is a search for truth. We can only experience them in the shadows that our art generates. (Dattani-conversation with Lakshmi Chandra)

The subjects of his plays bear the tribute of shifting tone, disposition and treatment. Dattani extended his reach and solicit of inventiveness from stage Plays to radio and screen Plays. He has a capacity to amalgamate the customary convictions with ultramodern attitude and conviction. His plays are vigorously accused of socio-political, passionate, physiological and mental issues. The subject of family covers the huge lump of plays wherein are found to battling and grappling with each other. The best illustration of such play is Tara which circles around the grave and conventional issues of orientation biasing. The child and little girl conveyed from same belly are specially treated by something like guardians themselves in the inebriation of strange notion and genealogical convictions and the girl is forfeited for the momentary advantage of the child. The play is logical and pertinent in the illumination of the blossoming episodes of foeticide and extending hole in the sex proportion of male and female kid. On the topic of what gave him the thought for the play, Tara, Mahesh Dattani:

Well, basically, it began with, you know, reading an article in a medical journal about Siamese Twins being separated, and, of course, they were invariably of the same sex and there was this thing about a fused leg and which had the qualities of both left and right so there had to be some careful consideration as to which twin was supplying the blood to the leg and the journal went into the detail because obviously it was a very unique operation and separation. Although that was the inspiration but I think by then having written *Dance Like a Man*, I was prepared to take on the gender issue head on, and I think that was a powerful metaphor. Again, you know, the play is misread and, you know, people tend to focus on the medical details but that's really not what the play is about. It's a metaphor either for being born equal as male and female and sharing so much more and with the surgical separation comes a cultural distinction and prejudices as well, but on another level, it could also deal with the individual having the male and female self and half the female self is, whether your gender is male or female, is definitely given the lower priority. (Angelie 130)

The play, in general, manages agony, quandaries and inabilities and their unfavorable repercussion on the prosperity of characters. The play uncovers how the effect of kids' inability plays ruin with each individual from the family. The strain on the guardians and its impact on their marriage life are agreeably prominent in the play. The intimate break is made between the couple who were once tied a bunch however being from two far off states, societies and custom. The serious level of frantiness and disappointment is seen in each individual from Patel's family and they appear to be reeling under sustaining pressure. Time, procedures, music, ensemble and lighting assume vital part in the play in learning stage headings, the language, characters, inspirations and activities. The lighting is suitably utilized for changing starting with one activity then onto the next. The music in the play decides the state of mind and personality of the specific characters. The playing of music in the show uncovers taste and mind of both Chandan and Tara. Dattani has relevantly applied the references of western traditional music in the play. The music arrangers that Dattani discusses in the play are Beethoven and Brahms. Both were German and the music of Brahms was impact by Beethoven. Tara has unique partiality with Beethoven as he made his perfect work of art solely after he turned hard of hearing at twenty years old and Tara distinguishes her own incapacity and looks for comfort with that of Beethoven who accomplished his significance when couldn't hear his own creation. Whenever Tara ends up in the circumstance and position of profound trouble, disheartening and melancholy she likes to give her ears to Beethoven music. Whenever Tara is found abhorring the music of Brahms however subsequently to being persuaded by Chandan that even music of Brahms requests to high misfortune and sentiment she consented to listen him as well.

The concept of time and place is greatly challenged by various dramatists, with openness for experimentation like Mahesh Dattani's multi-sets and layered scenes. Experimenting with multi level staging, moving back and forth in time to create a kaleidoscopic montage effect in drama all work exceedingly well for Dattani. He also shows a great liking for dance and music, whether in the background or directly linked to the setting. With the multi-level staging, often with each stage depicting a different time and place- playing with the concepts of past, present, and future, one finds conversations overlapping and flowing into each other, with underlying metaphorical implications. (Sitanshi 162)

To look child and girl with one-sided and separating eyes has been customary and age old custom in India and it has been labeled with rituals and ceremonies of life. Guardians figure their girl of outsider home as one day she would be hitched and of her better half. They have odd and legendary conviction of being eventually liberated on account of their child. This reality relating to deception of life is ideally taken advantage of by Dattani in this play. The entire show is circumnavigating cycle one dull mystery and its disclosure. The twin: Tara and Chandan effectively worked and isolated by Dr. Thakkar. The twin had three legs among them and the third leg was provided by Tara's blood framework. The likelihood of the leg's endurance was more noteworthy with Tara. Yet, Bharati and her powerful dad were hand in glove to attempt the gamble of providing the third leg to Chandan. Chasing securing this vindictive plan the specialist was paid off with a plot of land in Bangalore by Bharati's strong and political dad. Patel couldn't protest stoutly enough and he likewise at last became accessory of this awful trick. The leg that had endure just for two days with Chandan might have been went with Tara's for eternity. Tara is crushed by this disclosure. Further explaining the setting of orientation separation in the dramatization Dattani talks in a meeting:

Well, I think it is the revelation in the end about, you know, Tara's love for her mother which uptil then was unquestionable. She suspected her father for having done something, you know, was in someway, but she had no idea what it was, but her love, her mother's love was unquestioned and she did not question that, so when she comes to know of the truth of what we, I mean, we only have the father's version. We don't know whether that is the real truth or no. again, but it does sort of break her away like a shooting star from the mother, and I think with that she-that's tragedy, she dies. We don't know how she dies, but we know that's the end of Tara, and I think that's somehow all the attitudes towards Tara and the relationship between her mother, her father and her brother, which we see through the play. In hindsight you could see where it was coloured or where it was blinkered or where it was being compensated for. (Angelie 130)

Bharati needs to pay excessively for submitting one slip-up or sin of denying one leg to her little girl, Tara. In light of the actual inability the Patel's family is hollowed into an endless loop and irresolvable quandary. The intimate and wedded existence of both Bharati and Patel is risked and they are found based on unpleasant conditions and quarreling with one another. Along these lines as consequence of actual incapacities of Chandan and Tara, the wedded existence of Bharati and Patel experiences a profound inability. Bharati displays vainglorious, cunning and compensatory love for Tara to such an extent that notwithstanding contributor for kidney transplantation of Tara has been found at this point Bharati is resolved to give her own kidney to Tara. Bharati tells to Tara she is giving her kidney to her to make up for the treacheries that have been finished by Patel with Tara. The gift of kidney to Tara by Bharati observes one more instance of handicap in the dramatization and Bharati experiences mental meltdown. Consequently it can securely be recommended that Mahesh Dattani's Tara is weaved into the snare of handicaps and illnesses.

REFERENCES

1. *The Dramatic World of Mahesh Dattani: A Critical Exploration*, Amarnath Prasad(Ed), New Delhi: Sarup Book Publishers Pvt. Ltd., 2009. Print.
2. <http://www.maheshdattani.com>.
3. *Mahesh Dattani's Plays Critical Perspectives*, edited by Angelie Multani, New Delhi: Pencraft International, 2007. Print.
4. <http://www.anitanair.net/profiles/profile-mahesh-dattani.htm>.
5. <http://www.scribd.com/doc/54543266/Dattani-Interview-Muse-India>.
6. <http://www.hinduonnet.com/thehindu/mp/2004/07/26/stories/2004072601790100.htm>.
7. *Indian English Literature 1980-2000*; New Delhi: Pencraft International, 2007.