

Gender Discrimination in Mahesh Dattani's *Tara*

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Abstract: Mahesh Dattani is a notable celebrated current Indian – English dramatist. His plays generally manage the many-sided elements of the cutting edge metropolitan family. In his many plays, he appropriately manages different issues like homo sexuality, orientation separation, and communism and youngster sexual double-dealing. Dattani is a dramatist who tested the building of Indians as they have been introduced in the cutting edge English theater. This paper is a modest endeavor to concentrate on the orientation based foul play and male youngster inclination over the female kid in an Indian family. The play *Tara* tells the story of two conjoined twins and the control of their mom and grandfather to lean toward the boy over the young lady kid. This play additionally manages the issues of class and society and regular qualities.

Keywords: Urban family, homo sexuality, gender discrimination, socialism, child sexual exploitation, conventional values

I. INTRODUCTION

Mahesh Dattani manages the contemporary issues of orientation and sexuality. His plays investigate orientation with each conceivable perspective. In most of the plays, he deals with the issues related to identity – masculine, feminine or queer, and sexuality. In the play like *Tara* and *Dance Like a Man* he deals with gender role. In *Bravely Fought the Queen*, he deals with the theme of domination and violence of women by their husbands. In *On a Muggy Night of Mumbai*, he deals with the taboos like gay and lesbian identities and their existential problem. In this paper, the focus is on the Mahesh Dattani's popular play *Tara*. In a note on the play Erin Mee told that "A Note on the Play", published in Dattani's Collected Plays, one of his students points out on the theme of play

"...Tara and Chandan are two sides of the same self rather than two separate entities and that Dan, in trying to write the story of his own childhood, has to write Tara's story. Dan writes Tara's story to rediscover the neglected half of himself, as a means of becoming whole." (CP 320)

It notices that there is a feminine trait in the men and masculine in the feminine but there is need to identify them. *Tara* is the third work of Mahesh Dattani. This two-act play was published before as *Twinkle Tara*. This heartbreaking story of two Conjoined twins addresses the question of gender in numerous ways. The play *Tara* is recited by Chandan, the manly half of the total of which the 'other' is Tara. Mahesh Dattani has presented a veritably strange reality of the Indian society in which woman is adversary of woman. This play is about the courage and spirit of a hindered girl-child, Conjoined twinborn in a Gujarati family.

Tara is a most cherished play of the Mahesh Dattani because it deals with the gender self of conjoined children with home touch. The title of the play tells that this play focuses on the life of deprived girl Tara. She is a victim of social inequality in the siblings and becomes the pray only because she is born as a woman. In the happy life of the Patel couple, problem starts with the birth of their conjoined children. The happy life of Patel couple ends because they focused on the health and survival of these children. Asha K. Chaudhuri points out the trauma of Patel.

"The play looks at the battles, the victories and the defeats of an Indian family coping with the trauma of freak children and their survivals, while also exposing the existing Patriarchal stereotypes of the Indian mindset, which has always preferred a boy child to a girl child." (37)

The twins have three legs between them with the significant blood supply vein in the young lady's side. Nonetheless, as custom requires, it is fundamental for the boy to survive with two legs. She (Tara) might have made due however her mom takes choice to give the additional leg to her twin sibling, Chandan. Tara's mom has permitted a leg to be cut off

from her Conjoined twin despite the fact that destiny has its own arrangements and Chandan's leg isn't acknowledged by his body bringing about another removal. Maybe it would have fit Tara's. In the entire play Dattani spreads a harsh reality of youngster misuse well established in the Indian culture.

Every girl child brought into the world in an Indian family experiences some or the other sort of abuse. Dattani's Tara is a common woman character and she has been extensively acclaimed and distinctively deciphered on gender and race. Dattani strikingly communicates the double-dealing of Indian ladies in his work as it is a lot of noticeable in Indian culture, as the honors are purposefully given or would ladies be at any point viewed as equivalent to man, is an unavoidable issue to be replied by each person and the general public at large. There is differentiation between a male and a female child.

The play Tara revolves around Chandan and Tara Patel. A operation is done to separate the conjoined twins at the time of birth which leaves Tara crippled for life. The play explores and exposes the typical Indian mind set which has preferred a boy child to a girl child. Discrimination, prejudice, double standards of society and age-old myths are all examined; what appears is a work that provokes and disturbs. The fact that the discrimination is done by the victim's own mother (as mostly countryside Indian women does) whose preference to the male child makes the play more heartbreaking and suggests indirectly that it is woman, not man who continue the sequence of injustice to woman right from the minute of their birth.

Tara is not just the story of the protagonist of the play. It is about the story of a girl child born in any traditional orthodox Indian family. Each girl child born in an Indian family does undergo some kind of exploitation and is very much aware of it as the privileges that are denied to them are deliberately or involuntarily provided to the sons.

Indian social orders have consistently a man centric society insight. All choices in family are taken simply by the senior male of the family. Regardless of whether there is a female part who is senior to the male, she isn't given as much authority as the male. Mr. Patel's father by marriage, the senior in his family, is a strong and prosperous legislator. He pay-offs the specialist Dr. Thakkar with the approval of a real estate parcel in Bangalore for his medical clinic. Dr. Thakkar tumbles from his high status in the general public. Rather than taking a right clinical choice of leaving the leg with Tara, he offered his inner voice for the bait to satisfy his desire.

Mr. and Mrs. Patel are warned by the surgeon even though they did wrong to the innocent girl Tara. The name Tara correctly suggests a star; the child is a bright and a shining star that is a source of happiness for her family. Dan can't have a complete life but for Tara. Tara has been shown as a female character with guts while her brother has shown unimaginative. The father of the two, however, is tense upon securing the future of the boy. The conversation between Bharati and Chandan reflects Bharati's concern about her daughter.

Bharati: "I wish your father would pay more attention to Tara."

Chandan: "He does. He does not like to show his affection."

Bharati: "Do not tell me about your father. He is more worried a your career than hers."(CP 353)

Tara's eventuality is offered in the name of gender. After failure of surgery, Bharati is full of guilt as she has spoiled the life of her daughter. Her feeling of guilt makes her mentally disturbed. The quarrels between husband and woman also increase leading to pressure in family. She tries to lessen her guilt by transferring blame to her husband and proving that she loves Tara more than he does. Patel remarks, "You know she loves you. You're sure of that. Don't make her choose between us, for God's sake! You are ruining her life because you are sick. I want to help you, Bharati, please allow me to help you."(CP 353)

At the end of the play, Dattani shows Chandan apologizing to Tara in some heart-touching lines. In order to overcome his sense of separation and guilt knowledge Dan decides to compose his autobiography in which Tara naturally appears as an necessary character reminding Chandan that how life was exasperating and alone without her. Dan justifications to Tara for doing this,

"Forgive me, Tara. Forgive me for making it my tragedy".(CP 380)Tara isn't simply an individual character but she rises as an epitome, an hallmark of the Indian girl child who's defeated and calm in the name of tradition and fustiness. In the play, Mahesh Dattani not only aptly shows how girls are subordinated to prejudice in an educated society but also stresses upon the fact that how the demarcation is done by women.

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