Chapter 7: Conclusion

After the research, the relevant conclusion is drawn. The unconventionality of the themes of great plays of Dattani has achieved the focus on Indian literature scenario. The whole research article has emphasized the essentiality consisting in above mentioned plays.

Some of Indian writers since pre-Independence era to contemporary writers have tried to paint the feelings of fractured psyche of people of society. Anxiety and insecurity are personified in characters of plays by Mahesh Dattani very beautifully and aptly. All four proposed plays illustrate the central theme of gender discrimination as well as Individual space too. The research studies the psyche of people in Indian society who are oppressed by family kin only. Such socio-cultural and psycho-cultural aspects are scrutinized in this study to understand the emotional condition.

The present thesis is the mirror of the society where there is hypocrisy, superficiality and showiest rigidness of the will. The select plays of the great playwright render the themes of gender discrimination whether a son or a daughter, the power and authority a male head wants even after his death, the classical dance had no inheritance though it is the presentation of Lord Shiva and the people who are different from the world like gay or lesbian or eunuchs have to face many problems in their life.

This play shows how chauvinism takes place in Indian life. The authoritative head person of the family wants to direct and determine the actions of family members even after his or her death. Though the head man is himself adulterous in his deeds but he wants his family member not to go beyond the limitations which he has periphered for the rest.

Celebrated play of Dattani’s Dance Like a Man’ which has cinematographic presentation also. This plays has the theme of modernity versus rigid traditionality. This play shows how chauvinist father doesn’t allow his son to be a dancer but he allows his daughter-in-law the same profession. Such hypocrisy is highlighted in this play. And after a generation, the grand daughter of that chauvinist Mr. Parekh becomes world famous classic dancer.
Dattani ‘s Tara is very touching three-act stage play. The play is centred on a girl who is not favoured by her own mother. Her mother favours her son. Then she showers rewards of love for her compensation because she has done injustice to her own daughter. Her guilt bites her. This play shows the arguments and preferences of parent’s to their son to daughter particularly in India. This plays hold a mirror to audience when they witness the programmes of sex ratio and of empowerment and betterment of women and what reality is prevailing.

In this play the unconventionality of gayism is focused. How such people have to face the situation when they are even in the secure hands of their kin. The conjugal relations are disturbed by such notions of gayism or lesbianism.

Mahesh Dattani has used stage for social transformation from the dogmas to healthy relations. The exploration of alternative sexuality, the patriarchal notions on rectangular platform is aptly depicted. India is a country of kaleidoscopic contrasts. Many people inhabit the giant triangle. So the diversity in unity one can find easily. Mankind gets humiliated and hurt on many steps. The theatre mirrors both this variety and this unity.

In India, the attitude of discrimination towards men and women is existed for ages and affected the lives of both the sexes. In Dance Like a Man, Jairaj is affected and discriminated though he is male just because he is not entertained by his father for Jairaj’s passion. Although equal rights are granted to men and women by the constitution of India, gender disparity still remains. There are many researches done on gender discrimination mostly in favour of men over women. Due to subjective research on gender discrimination against men, it is opined mostly that it is only women who are suffering. The men are left out of the picture in such research which is often conducted by selectively sampled. The capabilities of women are often underestimated and of men are over estimated , where women are perceived to be disadvantaged at work. Such areas are explored by Mahesh Dattani in his plays.

Queer the canon

Twins conjoined at birth were separated in an operation, the mother and the maternal grandfather decide to give the boy, the leg that receives most of its blood supply from the girl and hence has
a better chance of survival in her. Such gender discrimination is practiced in society and Dattani has shown such matters on stage with true eye. The leg that would have been Tara’s rightfully is wasted on Chandan as a piece of dead and decaying flesh.

Bharati’s love for Tara is obsessive. Her showering of love on Tara is a compulsion to make up for the wrong, which she had done here when Tara was barely a child. Such type of compensation can not compensate the loss of life. By favouring her son in a crucial decision, she had given in to an age-old prejudice prevalent in Indian society.

To overcome her guilt she tries to be over-protective of her daughter. When Tara finally comes to know of the truth about her mother’s decision, her shock knows no bound. Chandan escapes to London unable to exercise her guilt at having given Tara a raw deal. The mother withers away after a kidney transplantation, in which she donates a kidney to Tara, again a compulsive act prodded by guilt. The end of Tara is not described in any details. We come to know of it from the telephonic conversation between Chandan and his father.

The physical disability that is perceived as a miserable cross on Tara’s back is looked upon with great sympathy in Chandan. His grandfather bequeaths him his entire property, his father wants to prepare him for life, teach him business, and does not want him to remain at home as “sissy”. On the other hand, Tara, a spirited, intelligent girl, is denied her limb, her rightful opportunities and consequently her rightful place in life for no other reason, but her gender. In spite of being much smarter than Chandan, she is not encouraged to discover her abilities. While her father’s indifference towards her is repulsive and disgusting, her mother’s compulsive acts of love are equally oppressive. Tara is the epitome of the talented, yet marginalized Indian womanhood.

The conjoined twins can be seen as a supreme symbol of androgyny, the ideal ‘Ardhanari’ conception, where man and woman form parts of one whole. It can be taken to be the author’s
message that only a society, which perceives man and woman as equals and their roles as complementary to each other, will prosper. A society that discriminates on the basis of gender, that hands out raw deals to women on account of their being women, is one that has to face the consequences in the long run.