Chapter 3: Where There is a Will

Playpen has first performed this play at Chowdiah Memorial Hall, Bangalore, on 23rd September 1988, as part of the Deccan Herald Theatre Festival. The Gujarati and Hindi translation of this play was done by Suresh Rajda and Rajendra Mohan respectively. Under the directorship of Jaspaul Sendhu, Hindi show was performed in Tanzil Theatres, Mumbai on 25th December, 1992.

As other plays of Mahesh Dattani, this play ‘Where There is a Will’ is also with unique theme. As the title suggests it’s about will. It means the legal will which is declared for inheritance after death of so and so person. The title first implies the meaning of where there is will, there is way. But here will does not mean the inner urge or desire. It has pun meaning. In this play the theme is of inheritance and about chauvinism. The play shows the notions of patriarchal world. Male loves to rule the world and in particular to rule the female; is the theme of current play. The gender discrimination, individual space and the role of orthodoxy and modernity are layered by the notion of chauvinism. Dattani's first play ‘Where There is a Will’ is ingrained within the mechanics of the middle class Gujarati family. He has often referred to the subversion of patriarchy in the play as one of major themes.

The play is drawing room comedy. It has central character named Mr. Hasmukh. Hasmukh controlled his home and office during his life span but after death also he wants to rule and control the same. So he made a ‘will’ through which he can control his family and office affairs. This play reminds us about Ben Johnson’s Every Man in His Humour. In which each character is characterized as per his or her nature. In Comedy of Manners too, characters are portrayed as their moods, mode and manners reflect. In this play Mr. Hasmukh has his peculiar mood.

One act play named Dear Departed by Stanley Houghton has same theme about will and the central character Mr. Abel Merryweather is not dead but his family members took him as if he is dead. So the consequences and the manners are shown in comic way. In Volpone, (sly fox) by Ben Jonson the central character, Volpone, Venetian gentleman who pretends to be on his
deathbed, in order to dupe surrounded people, made a Will in such manner that every man around him behaves meanly to get the inheritance. When we read ‘Where There is Will’, these dramas come to our mind to understand the context. But this one is different than the rest.

‘Where There is a Will’ is a Stage Play in Two Acts. In this play playwright has stricken the blow on human faults and foibles and the double standard of the world. It is full of sarcasm. This drama shows more about chauvinism and patriarchal aspects. This play might fall in the genre of satire to mock on the water tight patriarchal codes. This play first evokes laughter but in depth it has introspection and insight. This is thought provoking comedy. Sita Raina has commented:

Joy is the essence of life and I have always believed that theatre should exude delight. Where There’s a Will is such a play. It is not only thought provoking and introspective but also provides an evening of pure entertainment.  

In this play playwright has stricken the blow on human faults and foibles and the double standard of the world. It is full of sarcasm. The marginalization of women is also presented in this play. Though it is said that woman is the queen of kitchen and home maker, but they are generally compelled to margins by men. This reminds the condition of Rani in the play of Girish Karnard ‘Nagamandala’, where the name of heroine suggests as if she would be the queen of her husband, though she was like a queen in hearts of her parents. But after her marriage she is treated not as queen but as a cook of home who is confined by her husband in a house. Such marginalization is common theme for literature and it is bitter reality of life for women. It is attributed:

Where There’s a Will has several interesting aspects. Mahesh described it as the exorcism of the patriarchal code. Women- be it daughter-in-law, wife or mistress- are dependent on men and this play shows what happens when they are
The play has the narration at Hasmukh, a great businessman’s lavish home. He is presented her as a ghost to observe the actions of his family members after his death and particularly after his Will. This play has three stage settings. The stage is divided into three divisions, the fancy dinning cum- living room, the bed room belonging to Hasmukh and Sonal Mehta, and the hideously trendy bedroom of their son Ajit, and his wife, Preeti.

The play starts with the conversation of Ajit with somebody on phone and he tells his fried that he needs money around five lakhs to modernize the plant. This shows he believes in Individual Space. He wants to live on his own terms and condition not on his father’s. Here he utters as

Ajit (on the phone): Five lakhs. That’s all. Give me five lakhs and I’ll modernize the whole bloody plant. That’s what I tell my dad............I mean, it’s not as if I want the money for myself. It’s for his factory......

Here Ajit’s articulation of the word his factory shows that he himself believes that the factory doesn’t belong to him but to his father. The boy is discriminated for his right to modify and modernize the factory as per world’s new demands.

Ajit: .....But he just won’t listen to me. I don’t think he has ever listened to me in his entire life.

This shows his utter dissatisfaction for his father. His father is prejudiced since Ajit’s childhood. Ajit was never authorized to take any discussions. Many a time not only girl but boys too have to face such discriminational attitude from society and from his own family. After passively listening his talk on phone, Hasmukh tells to audiences that if he listens to such crackpot schemes, he wouldn’t be around to listen to anybody. When Ajit says that he is the joint
managing director, his ghost father even regrets for making him JMD. Then Ajit states that he deserves the right for the factory which legally he deserves but he was denied. Then in frustration utters that after all he is Hasmukh’s son, at this stage, Hasmukh mockingly avers;

_Hasmukh: That was an even bigger mistake. What makes it words knows that I actually prayed to get him...... 9_

Hasmukh tells an unnatural and unexpected utterance about his son. He does repentance that Ajit is his son. This is unfortunate thing for Ajit that his father feels sorry for giving birth to him. Even he feels further sorry that he prayed for him. The existence of Ajit hinders the great Hasmukh that he wishes for putting an end on Ajit’s life. Ajit is only son to Hasmukh in spite of that he can have such a negative thought. Then feels sorry for this desire and comically urges and prays God to make him a vegetable which never proves an obstruction to his way. During Victorian Age there was a practice of inheriting property to eldest son and if he is proved wrong father can disinherited him. But here Hasmukh is the only son.

Mr. Hasmukh has strictly followed his father’s footsteps and he wants his son, Ajit to do the same. But Hasmukh finds that this is not done as he wants. Ajit behaves as a new emerging youth with different business perspectives. Hasmukh had a staunch command on his family members. He enjoys the ‘absolute power’ over people who are around him. The nature of Hasmukh reminds Animal Farm by George Orwell 10 that power corrupts and absolute power corrupts absolutely. Here Hasmukh is not corrupted but he behaves differently as a normal psyche human being doesn’t behave and such power is enjoyed by Napoleon in ‘Animal Farm’. Such absolute power brings corruption. The playwright shows the fractured psyche of Hasmukh and how he affects rest characters. Hasmukh has not healthy family relationships. He is mean and selfish who enjoys the plight of other characters. He is sadist and does not like other around him to progress. His character reminds us the well known character Heathcliff of ‘Wuthering
**Heights’ by Emily Bronte**

who is sadist, though Hasmukh is not that much sadist. His actions have cold war like effect. Hasmukh does not show bitter reactions as Heathcliff has shown.

He has no emotional attachment to others. He does not respect others’ opinions. Such dry emotional level is always found in modern families. Modern families now become neutral and centred. So the family has less emotional bandings. Hasmukh Maheta has two aspects that are business affairs and family relations.

Ajit’s advance planning is not entertained by his father. Hasmukh did not even read and did not pay attention on this plan. Hasmukh is always ready to disagree with his projects. Ajit is mentally prepared for such rejections. This shows the gender discrimination practiced in Indian society which is demonstrated here by Hasmukh. Generally the victims of gender discrimination are girls, but it is not such with case of Ajit. Hasmukh considers that by birth Ajit is block headed. He says God forgot to fill some stuff, intellectualness, skill, shrewdness, slyness, cleverness, and calculative thoughts in his head. So he says that Ajit is born bankrupt. So in spite of being business tycoons’ son, Ajit is poor chap. Hasmukh believes him Aankh ka kanta. It’s pity for Hasmukh to call Ajit his son. Though Ajit is not at fault but his is the entire time sufferer. Without any solid reason he is handicapped by his father. This shows the fractured psyche of his father. Hasmukh knows that his son is not cunning and is not after his money.

The dramatist stresses on fractured interpersonal relationship within the family. Like all modern family there is a lack of emotional understanding towards rest family member’s feelings. Hasmukh Mehta’s relationship is plagued with selfishness and he has raised unrest at home. Hasmukh is embodied the patriarchal cannon. The canons of patriarchy control the women of society. Hasmukh died but his business is unobstructed and unceasing. Hasmukh always wants unquestionable obedience from the people who are around him. Hasmukh is completely antithesis to his wife. She is subjugated and suppressed by Hasmukh. Hasmukh is projected as brutal autocratic father. He controls and assesses the every moment of his son. He does not like his son to be a partner in his business. Even he can’t bear his son the owner of his property. He wants his son a slave to him. So he is addressed as slave driver by one of his near and dear one.
Hasmukh is possessive personality. Everything belongs to him. He utterly believes that the house belongs to him. He never found it as home where his family members share the feelings. Even the trivial thing like telephone, he believes, is belong to him. So no one else has the right to use it. As he told earlier that he owns every bit and bite of his surroundings.

_Hasmukh: Wrong! I, Hasmukh Mehta have every right. It’s my phone you are using in my home…_12

Hasmukh is self-made man. He lives his life as he wants. He cannot tolerate his son’s living style and behaviour. And at the other hand Ajit is badly treated by his father Hasmukh and at times he is helpless to make his father understand basic needs and freedom of actions and thoughts of youth. Hasmukh is shown by the colourful spectacles of his son Ajit. The patriarchal norms of society never allow any gender freedom of thought and freedom to live according to their own wish. Ajit is given wings but can’t fly. He is the son of Garment tycoon but not allowed to have casual talk with his friend on phone. It is nothing but the tendency of miser rich man.

_Ajit: anything I do is wrong for you! Just because you are a self-made man and had a deprived childhood, you feel that I am having it too easy. Nothing I do will ever seem intelligent to you. You are prejudiced._13

Hasmukh is very practical person. He answers his business call very coldly and sharply. Whatever is need to communicate, he does that much only. His cunningness is seen in his conversation on phone. His talk on phone was monosyllabic one. As whatever is necessary he speaks. The over-listener can’t grasp what was the topic of talk. As a business tycoon he performs his duty well. Such business person space is also a skill for one. At home Hasmukh
talks much but in business transactions and communication he talks precise and to the point. He
thinks to command the respect and to give order, one should be precise. But at the same time
Hasmukh doesn’t follow the brevity norm when he is at home.

Hasmukh is so much frustrated by his son’s personality that he even wishes had Hasmukh was
bestowed by a baby girl, a daughter. If he would have been blessed by a daughter, then he would
have been greater discriminator of gender.

Hasmukh even humiliates his son by calling him a big zero. That he is useless. As if Hasmukh
has tried a lot to improve his son but as in mathematics, if you multiply zero with any number,
the answer will be zero. According to Hasmukh he got out of his son. But its truly said that
nothing is useless in this world. The worst case it for putting as an example. The gutter water is
not useful for drinking but it can be useful to put the fire. So nothing in this world is waste. Just
one has to search the goodness in it. But Hasmukh is failed to understand this.

Hasmukh’s father has two sons. Both are of types. His elder brother is eccentric, who joined
hippies at Goa and then went to New York City. The elder brother was not of type to follow his
father’s steps blindly. He chose his own way. His elder brother has chosen the personal space for
himself while Hasmukh followed his father. He chose his own life style and profession. This
reminds the poem of Road not Taken by Robert Frost. Hasmukh has chosen the road which is
trodden but his brother has un-trodden one. This makes the difference to them.

Hasmukh is still disappointed for getting married at the age of twenty one. Then he further feels
sorry for giving birth to his son the following year of his marriage. Hasmukh is very conscious
about his position in the society.

_Hasmukh: I am a success in capital letters._
Hasmukh is proud person but he was not like this before Sonal says. *Money has made him stubborn.*

Sonal criticises his husband and compares him with that crow who colours himself white and looks like swan. But she agrees that they are still middle class people with lots of money. She in overconfidence says to Preeti that her husband can’t make her fool but she is being made fool since many years.

This shows his egoistic nature.

*Hasmukh: He ran away to Goa with some hippies.*  

Hasmukh is very tricky man. He confesses to audience he is not happy with Sonal. He has not much enjoyed sex life with her wife because she is not much interested. This is the common compliant many husbands have from the wife. So he stated to eat outside to satisfy his sexual hunger. Then he is so tricky that he admits he has enjoyed sex with prostitutes but he can’t afford them more, not for money matter but because he has to keep his impression good to double standard society. So he longs for a safer relation between wife and pick-up. For that he chooses a shrewd headed marketing executive, Kiran. Even he facilitates her by company flat in a posh locality. He is so shameless that he puts his craving of sex to audience as what’s wrong with having a bit on the side if especially since the main course is always without salt. Although he is wife is so concerned about her health and other needs and he keeps a mistress. The name Hasmukh means a smiling faces but Sonal and others have the compliant that he is without smile always. She informs audience that Ajit always complains that Hasmukh insults him in office. Hasmukh humiliates Sonal too for everything. He believes that she can’t cook like his mother. This is common blame on a wife by husband and wife blames husband that he can’t be like her
father. The expectations are so high that both are dissatisfied. Here Hasmukh is so cunning that Ajit has joined his office but he could not find Kiran Hasmukh affair.

Hasmukh is not happy with his son that metaphorically he says he is not his son because he doesn’t behave as Hasmukh likes. He gets tensed about his achievements that his son will destroy everything he has gained in his life. Hasmukh considers Ajit miserably failure man. So he gets high blood pressure and here he suffers from heart attack. Then he dies. He stands up as if he is asleep but it’s his ghost. He observes his dead body.

He shares his experience with audience that the world is opposite as u see it. He turned himself upside down as generally believed ghost does on tamarind tree. He says you can see the world properly like this. The Hasmukh is so practical man. He as a ghost also comments on an audience that that person’s shoes need polishing. Very unsophisticated and mean person Hasmukh is sown by the playwright. He says he doesn’t know about himself how he looks upside down turned but rest world looks peculiar. This shows his typical mentality of a patriarchal man. Whatever and wherever he is wrong it doesn’t make any difference to him. He wants to criticize the world as if he is the only truer man. He knows that he has turtle and jumbled his family member’s lives.

Hasmukh favours Kiran by comparing sensibility with that of his wife Sonal and uplifts Kiran and after twenty four years of married life he degrades his wife. This is dual standard of patriarchal world where thoughts wave in a selfish manner.

Ghost Hasmukh is happy by seeing that his wife is being transformed under influence of Kiran by getting some tips regarding what she missed to know Mr. Hasmukh and tries to live happy widow life. At the same time this happy widow life is not bearable to ghost Hasmukh. So he again has evil imagination to have some law of government to check that there should not be any
happy widow. Here indirectly the gender discrimination takes place among female audiences and in turn they might cook equal and law by government so that any happy male widow should not be there. Here the feeling gender discrimination in audiences might take place.

Being his wife very orthodox, when Hasmukh was alive, he disliked and when Sonal learn new lessons from Kiran, who is the spokesperson of Hasmukh himself, Sonal learns how to live happy widow life, this too is not acceptable by ghost Hasmukh. Whether she is orthodox female or modern new woman, chauvinist’s expression is focused on staged. The ideology of modernity versus traditionality comes true on the stage by verses of Hasmukh. The theme of orthodoxy versus modernity is personified in the character of Hasmukh.

Analysis by Hasmukh Mehta says that Preeti is much cleverer then he thought. She is superior to rest family members. At that present time he is afraid of Preeti’s cleverness as she may find some loose ends in the Will.

Hasmukh still rules the family even after his death through the ‘Will’. As a ghost he is still proud of the calls the family members receive after his death. It is said that after death there is another world where nobody has any desire. They get salvation, ‘Mukti’. But her Hasmukh is still full of desires and proud after death. He informs audiences that there are many phone calls for condolence. Even after a week there are many calls. He regrets that his he couldn’t guide his son for his own funeral. It’s the hyper temper of self-pride. He is pride of his condolence notes which are given in newspaper as ‘Garment Tycoon Dead’. This makes him feel good.

Hasmukh has made a special will before death and he wanted family members to get it after a week. Hasmukh has formed a trust, ‘The Hasmukh Charitable Trust ‘. All his property, finances, shares; including the house they live, he has donated to the trust. The family member will get
regular allowance from this trust. The money will be with trust till Ajit will be forty-five years old. Hasmukh is so shrewd that he has given terms and conditions.

*Sonal: .......Aju has to attend office everyday at nine a.m. and he can only leave at six p.m. he even has to have his lunch there.*

Hasmukh has specified minor details in his will regarding each and everybody.

Hasmukh is the personified patriarchal modes. He made such a Will that if anybody doesn’t follow his terms and conditions, they will not get a single penny from his money. The money will go direct to charitable trust.

Late Hasmukh is even not satisfied by his photo. The two faces of a person are shown dominating people around.

Ajit has analysed his father’s temperament. Ajit accepts that his father is fully at swords whatever he does. He thinks that his father is of such disposition because he is deprived of the childhood. His father had to work and join his father. He doesn’t have sweet memories of his childhood as he had to work hard. Listening such critical comments Hasmukh gets furious and shouts on Ajit that from where he learnt such words. He claims his wife indirectly for feeding such ideas in Ajit’s mind. In Indian society this is general practice of blaming women if anything goes wrong at any place. Women and children are blamed always and they are easy targets of any criticism. Ajit attains same attack on his father that why he considers him block headed every time. The same charge is carried as produced by Hasmukh that his son is incapable of doing anything fruitful. Ajit denies performing as a puppet in his father’s puppet show. This shows his victory. He is rebellious. This shows the tendency of individualism.
When Hasmukh was alive, more or less he ruled everyone, proved his supremacy and now even after his death he is in same colours. He looks to his personality; he doesn’t like his pose in photograph. He feels he is not too old. But in photo he looks so. This photograph should have been touched up for better appearance. Even after the end of his life. He comments on his own photo that the photo. Hasmukh has cornered each and every member of his family from the assets and must be enjoying this torment and torture in fourth dimension.

Hasmukh is so much worried about his personality even after death that he doesn’t like a sandalwood garland on his photo. He wants fresh flowers’ garland. It seems old and orthodox thinks never dies. Hasmukh recalls his father’s death and compares just a garland to compare dignity. He thinks he gets lesser dignity by getting sandalwood garland. He analyses his photograph by face reading elements having smaller eyes, hollow chicks, and tight lips and compares his photograph with his own photograph. He wants his photo’s size bigger than his father’s.

Hasmukh has the tendency of ruling the world. When Hasmukh observes his own photograph, he compares the size of photo to his father’s which he had already put in trunk. He is aware of that; his photograph will be at the same place. In spite of that to demonstrate his superiority he scrutinizes his photo by finding pointless faults and defects in that. This is satire on the human tendency that a ghost, who does not have any existence in the materialist world, puts emphasis on dead image of paper. The ultimate landing of every material of this world is coffin. Knowing this fact, Hasmukh and every such materialistic person is all the time inclined towards wealth and property issues. Though Hasmukh knows his photograph will be put in trunk he puts stress on such dead things. Each and everybody will be in coffin one day but why one runs after money and luxuries. Hasmukh knows he will die one day, but he wants to rule the world even after death. Such dominating nature Hasmukh must avoid.
Trunk of a tree shows the clutch and experiences of years it has. The same is with Hasmukh. He has and wants always a clutch on the world. Hasmukh is so rude and straight forward that she declared in his will, if any recipients of the trust which are the legal heirs of the Mehta family don’t compile with rules set down by Hasmukh, the holding of the trust will be divided between certain charitable institutions recommended by the founder. Such a rude personality is of Hasmukh Mehta is! The family members will not see even a single rupee earned by Hasmukh Meta if they don’t co-operate with Kiran and follow the rules.

Ajit is very meek and can’t hold any significance at office or home. He can be labelled as subaltern. The play enacts the policies of patriarchal world which makes women folk as well as men marginalized. Hasmukh is over-powered on his son Ajit. Ajit is not allowed to use his father’s property in his own way. He is excommunicated for making any decision process in business. His father is ego-centric and self-opined man. Ajit is not allowed to show his talents and skills for any enhancement of business. That strange that Hasmukh has made Ajit managing director of his company.

Ajit as if knows the plans of his father and unknowingly says that when his father enjoys his worldly rule, becomes the Big Boss and even after his father’s death, he wants to remain Big Boss by the means of his son Ajit. But incidentally his utterance proved right in future. He unintentionally foresighted his father’s will. His father rules the family even after his death. The height of power sickness is shown through the character of Hasmukh.

\[ \textit{Ajit: I mean that you want to run the show, play Big Boss as long as you can.........} \]

\[ \textit{In short, you want me to be you.}^{18} \]

Very beautifully Mahesh Dattani has put the psychology of youth by the conversational diction when Ajit asks about his existence and his thoughts.
Ajit: and what becomes of me? The real me. I mean, if I am you, then where am I? 19

Here he demands his father not to ask him to follow him blindly. Ajit wants to live and walk on his own steps. He doesn’t want to become a blind sheet that follows the other. She wants the lead role and wants to live as he wishes.

Ajit is so much against to his father because his father practices gender discrimination on him that he lied on trivial matters as he wants parathas or not. He asks his mother to make parathas though he doesn’t want but he asks so because he wants to go against to his father. This shows he is stuffed with disappointment and discontent that on such a small matter he does what his father doesn’t desire.

Ajit: Anything I do is wrong for you! Just because you are a self-made man and had a deprived childhood, you feel that I am having it too easy. Nothing I do will ever seem intelligent to you. You are prejudiced. 20

Ajit is commanded in Will indirectly not to suggest any new projects because it will not be sectioned. He is deprived of his legal right.

Ajit feels very poor and angry for his father who kicked him from money and property that he shows his anguish by uttering abuses to Photo of late Hasmukh. He asks his photo whether he is satisfied or not and he is addressed as Devil by Ajit.
Ajit is in shock and when he learns about Kiran’s intentions to join his home and he plainly utters that his father must be in hell. Indian customs believes that a son or a daughter wish and want their parents rest in peace in heaven. They do worship for that. There are few traditional worshiping for soul to rest in heaven. But here frustrated Ajit wishes his father to unrest in hell.

Ajit: I hope he is rotting in hell.  

At the same time when Ajit looks at late Hasmukh’s photograph, he doesn’t hesitate to call him devil. And he literary abuses this pic to edit and add a tail and two horns to give the complete picture of Devil. Ajit gets psychological relieve by expressing his discontentment. Right from Ajit’s childhood he was bearing dos and don’ts, and unfortunately could not help himself to make his father understand that he is living creature with aspirations and desires to analyses his own sense of right and wrong. Ajit learnt to answer his father back.

Ajit: you must be happy now, wherever you are. Ever since I was a little boy, you have been running my life. Do this, do that or don’t do that, do this. Was I scared of you! Then, when I grew up, I learnt to answer you back. And were you furious with me! I think it was worth disagreeing with you. At least I have the satisfaction of knowing that you were worried about me. 

Ajit is concerned about his personal space. He feels to comfort gambling for betterment. In such circumstances he is double minded where to achieve his identity, is a dream and the other option is to compromise with the present situation and accept puppetry. Ajit is interested in other job than to do job in his father’s job place. Then he feels that he might regret in future for not bearing his father’s tortures so that he would be the owner of the great factory of his father.

Ajit: At least I have the satisfaction of knowing that you were worried about me.
Ajit says to his father’s photo and shows his feelings that he was happy when he rebels to his father. Ajit has satisfaction that he made worried his father. This shows his personal space.

Sonal is such a *pativrata* wife that after knowing about the will, she till favours her late husband, even though she knows that her husband had mistress too. Such female do exists in the world. Girish Karnard’s *Nagamandala* has such feministic theme. It has too fender discrimination thought. As Rani is very beautiful, she is not paid attention by her husband Appana. Kappana, a friend of her late mother-in-law gives her herb roots so that she can enchant her husband and make him love Rani, but after changing the colour of curry by putting a herb into it, she throws it out of window. Though he husband never pays attention on her and tortures her, he has a concubine too. The present play has same element of ditching a wife by her husband. And then too she remains always loyal to her husband, even though he doesn’t deserve her loyalty. The same matter happens in *Fire and the Rain* by Girish Karnard but in this play the betrayed one is male and ditching person is female.

In Mulk Raj Aanand’s *Coolie* the gender discrimination, bamboozling, swindle and hoodwink are practiced on the central character Monoo. Despite the fact that this character is boy, who is brought up by his uncle, has to face gender discrimination compared to his uncle’s children. Monoo has faced many problems and can’t find the place for himself in this world of mean people and at last dies at the end of the novel *Coolie*.

Sonal is discriminated by her own sister and husband. Sonal is such a down to earth lady, that she thinks and believes that Hasmukh has decided Kiran to stay with them, so she is each and every time reminded that how inadequate she is. Still she bundle of the blame takes on her head. She can’t charge her husband for such an unworthy step for her.

*Sonal: Your presence will keep reminding me of how….inadequate I was.*
Sonal is so welcoming woman that when there is discussion of where Kiran would stay in their room, Sonal stretches the hand for friendship and tells to stay in her room. Sonal asks Ajit to help Kiran to settle in their lives. Everybody wants their own life and lifestyle but here Sonal is shared her husband, property and at last her room by an outsider for what she is not responsible. The space is shared where she is the only heir by someone else. Individual space is a space where no one wants anyone to enter whether it is psychological or earthy. But Sonal is sensible enough to understand the situation that they like or don’t like they have to accept the situation and have to be harmonious with the lady in charge of the property.

When Ajit informs about Kiran Jhaveri and his father’s relation, Sonal regrets that her husband was with another lady when she was making parathas for him. Such is the nature of a lady that she is concerned about her husband and is fooled by him.

The most tragic-comic character of the play is Sonal Mehta. She is without confidence and discreet. Like a parasite creature she is dependent on others. She is like creeper whose existence is not possible without support. She is dominated by others. In the plays she is continuously depended on her sister Minal in every matter of her life she takes advices from her sister. She lands humour effect to play. After her husband’s death, condition of her becomes more pitiable that she has to depend on her husband’s mistress. No Indian wife can tolerate such humiliations. The gender discrimination is played the role on her too. But she found a good friend in Mrs. Jhaveri. Sonal learns many new things about the husband through her husband’s kept. This is the tragedy of her life. Sonal tells Kiran;

*Sonal : How little I knw him. If I had understood him when he was alive, I would have died laughing.*

Thus a drastic change occurs in her nature and way of thinking at the end.
Hasmukh is indifferent to his wife Sonal. He does not care for her much. But somewhere in the corner of heart he is softer one. When Preeti asks him not to shout because Sonal gets high blood pressure, he inquires Preeti that Sonal has took the medicine or not and complains which is also compliment for Sonal that she reminds him to take medicine but forgets sometimes for herself. This is common nature of a lady that she is aware of her duties to others not to herself. Here Sonal makes Salad for her husband who is not worth to have her services and halwa for her son Ajit. But there is no description what she makes for her or for her daughter-in-law who carries seven months pregnancy. The gender discrimination is done to both genders by homo gender or hetero-gender. Here Sonal should pay attention on her daughter-in-law too. Females of home don’t think of themselves they just pay attention to rest of the family members. Here Sonal pays attention more to her husband and son. The well-known Oedipus complex is shown in treatment of Sonal to her son and her husband. Even if there is enough food, Sonal makes parathas for members. She wants Hasmukh not to eat halwa as he is suffering from diabetes. She is that much conscious of her husband who is involved in an extramarital affair. He does not deserve this much attention. The great gender discrimination is shown in this pair of Hasmukh and Sonal.

When Sonal fainted down in kitchen when is rolling parathas for family members and then she is helped by them, she utters her complain to Hasmukh after a conversation regarding their cook, Maharaj, that she is never asked what she needs and wants. She is not given any value by her husband.

*Sonal: ….when have you started bothering about what I wan and don’t want?* 29

Above line shows how she is being neglected by her husband, and if she knows then why she becomes such an idol of sacrifice and serves him on the cost of her health.
Sonal is driven on many occasions by her sister Minal, the other person who controls her. Even Sonal complains that Minal blames her for heart attack which Hasmukh had. And frankly admits that her husband doesn’t listen to her at all

_Sonal:_ … _as if you would listen to me even if I was firm with you._

When Sonal and others know about Will, Sonal says that Hasmukh wasn’t in love with her. If she would have known that he has a mistress, she would have left him earlier. Such a bold statement she utters. This courage she gets might be because she is been exploited since many years.

Sonal is so much depended on all. When she gets the news of ‘Will, she informs the mess which is created by her late husband to Minal to get consolation.

Sonal is clear about the money and property which legally belong to her and now because of Will. Sonal tells to Preeti.

_Sonal:_ well, let me tell you something, madam. If this house doesn’t belong to me, it doesn’t belong to you either.

Sonal now is very clear that the money doesn’t belong to any of them and as a typical Indian filmy mother-in-law she directly taunts Preeti for her money mindedness.
Sonal: …Aju, now I know why your father did all this. He didn’t want her to squander all his money.  

Sonal even is directed or misdirected by her sister about Preeti. Minal told Sonal that Preeti is very cunning lady. She will bring only trouble to all.

Preeti is too very clever and sly as Kiran is. When they learnt about Will, Preeti accuses her husband Ajit for not following his father blindly and so they have to face the problems that they don’t even have legal right on money of her father-in-law. Preeti accuses his husband then in counter reply he exclaimed that Hasmukh was not good to him so he behaved badly. Preeti accepts that Hasmukh was not good to her too but she remained obedient because she is after her father-in-law’s money. And Preeti couldn’t fool Hasmukh too. He didn’t leave money for her too. When there is conflict between Sonal and Preeti about money, they both blame Ajit for not behaving nicely to his father. Preeti accepts that she married to Ajit because he is from well to do family. She tries to find the solution and even tries to prove Hasmukh mad so the ‘Will’ will be automatically proved wrong. But Hasmukh is so cunning that he had a witness while signing the will and attached a certificate that he sound minded during this procedure. The physician was Jhunjhunwalla.

Preeti is a mirror of Mrs. Kiran. She is at rough terms to her mother-in-law. When everybody knows about the Will, she shows her true colour. She accepts that she married to Ajit because he is from rich family. Then she talks to Sonal and to Ajit very furiously. Because she understood that now she need not bow to anybody for money. She behaves and talks to Sonal mannerlessly. Generally in Indian society daughter-in-law should talk to elders with respect and here the scenario is completely changed because now there is no chance of applying butter for getting money. She is that much furious that she abuses her mother-in-law and her sister, Minal.
Preeti: I'm not talking to you! ...... you keep coming in the way as usual.  

Again Indian filmy drama queen like Preeti humiliates her mother-in-law and further opines of her mother-in-law and Sonal’s siter,

As far as I'm concerned, you and your sister can go jump into a bottomless pit!

Kiran Jhaveri is the trustee of Hasmukh Mehta Charitable Trust. She is the mistress of Hasmukh Mehta. She is the marketing executive turned company director.

When Kiran first time enters the house of first time, her status is uninvited guest and all the members of Mehta family are not comfortable with first sight of Kiran at Hasmukh’s villa. They look each other at glance before any dialogue takes place. This shows the uncomfortable situation of the members of Mehta family. Own on her she decides to stay with them. As per legal authority Kiran is at Mehta’s house to keep track of prescribed will and happenings. Though nobody is happy with her entry, everyone is helpless, thanks to dictator Hasmukh. She is addressed by Preeti as Miss Jhaveri. This might be because generally it is believed that the mistress should be single. This shows orthodox nature an individual. But when Kiran says she is Mrs. Jhaveri then Sonal exclaimed and asked about her married status. This shows the traditionality of a person that a mistress is a bachelor. But the modernity of modern woman, Kiran and needy Hasmukh; have extramarital affairs. They don’t follow traditionality.

The further discussion goes on about the affair of Late Hasmukh and Mrs. Kiran Jhaveri. If she is married then why her husband has no objection regarding the relationship they have. Kiran frankly confesses that her husband has no objection because he is depended on her. Her husband needs a full bottle of whisky, Johnnie Walker, which is his basic necessity and he couldn’t earn
later because he was caught for his business which gives him extra money. Husband of Mrs. Jhaveri has his peculiar nature. He has his personal space that he can’t do compromise with his needs. So he accepts the way his wife wants to live. So she can earn more money and her husband can fulfil his needs and necessities. So Mr. Jhaveri has his own reasons for not minding the relations his wife had with late Hasmukh Mehta. This she accepts very frankly to all. This is the temperament of a modern woman who accepts the private matters openly. And the space she wants, she grabs it. Here the typical Indian husband Mr. Jhaveri too becomes self centred. As he accepts his wife’s extra marital affair for the sake of his needs. Everybody is self centred in this play. Everybody wants one’s personal space. Though they behave orthodox to others but when it comes to their needs they become modern valued and free. Ajit asks Kiran what about his father’s reaction when he knew about her married status, Mr. Hasmukh knew that. Even relation with a married woman is acknowledged by Mr. Hasmukh. That means he too has agreed for relation. Rather Hasmukh has advised Kiran to get married because according to him it’s not nice to not to get married at the age of thirty. This shows double tendency of a person where he behaves traditionally and against tradition also.

\textit{Kiran: He said it wasn’t nice for a woman to stay single after thirty.}^{35}

Kiran says that it is convenient to both of them that she got married and got a husband and Hasmukh got her to fulfil his needs. She is not the lady who can be tamed by her husband or by Hasmukh. She is a type. Nobody can enslave her. She isn’t commanded by anyone. She is tricky. She leant from her childhood experiences. She witnessed her father beating her mother every night and he comes with a bottle wrapped in a newspaper. After getting drunk her father quarrels with her mother even without any reason. The psyche of Kiran since childhood is rebellious as she had faced such situations since her childhood.
When Kiran is inquired about her intentions of coming at Hasmukh’s home, she told that she is home to help them and this is Hasmukh’s intentions. Then she puts further detail that Hasmukh’s intentions were noble and she criticizes Preeti that her intentions are not nobler one. She is sharp minded executive so she learns the intentions of Preeti too very well. She further passes judgment on Preeti that to desire for money is not bad but with such a passion is not good.

When Sonal cries because she has not legal or illegal power on Hasmukh’s money and wealth, Kiran consoles her and tells her that if she would have known to plans of Hasmukh, she could have stopped him. She even tells to everybody that to come and stay at their home “As a part of Mehta family.” is not her wish. It is instructed by his father in Will, to leave her husband and to stay with Hasmukh’s family members at Hasmukh’s home. She herself was unaware of this action of Hasmukh.

Kiran is so sophisticated lady that she comes home with positive attitude as she herself doesn’t know that she would be in-charge and trustee of Mehta group of industries. She doesn’t boast for her authority and doesn’t behave rudely to ret members of Mehta house. But when she is compelled to talk by Preeti, she becomes firm and announced that if they don’t follow the instructions given by late Hasmukh, the whole trust will be divided between certain charitable institutions.

Kiran had some place at Mehta villa when Hasmukh was alive, she was care taker of him, and after his demise of she is caretaker of his Will.

After Hasmukh’s demise, the Will will be read. This will has charges-counter charges, revelations -reaction, shocks -surprises, and acceptance-protestations. There is disturbance and upheavals in the family which the Will has created. After reading the Will, family members understood that Hasmukh, garment tycoon will have patriarchal authority over home and
business even after his death. He will dictate their lives through the conditions and rules and regulations written in Will. The will is complicated and detailed one. As per the instructions of Hasmukh, the Will is announced after the one week of his death. As per the Will, nobody form three Mehta family members.

Here enters Preeti, Hasmukh’s daughter-in-law. She has conceived and expects motherhood. Hasmukh also criticizes Preeti whom he introduces to audiences as beautiful, charming and pretty as her name suggests. But at the same time his actual expression for her, is as just same as Ajit. Hasmukh has no faith in his son and his daughter-in-law too. He believes that Preeti is made of same element as Ajit is. So Hasmukh doesn’t like Preeti. She is part and the parcel of Ajit’s faults. They are as good as wheels of same vehicle which is a drawback for Hasmukh. Hasmukh believes they both are worthless for him. She is calculative, clever cunning and can sting if she gets an opportunity. Hasmukh knows such trait of pretty Preeti. Regarding atmosphere of Hasmukh’s jungle house, to some extent he believes his daughter-in-law humorous and clever to his wife, Sonal. But at home he is not happy with women and believes that things are not in order as he wishes. He thinks that if meal is not ready, one should or the queen of kitchen should not utter Yes. Hasmukh is not happy with both the ladies Sonal and Preeti for such affirmative reply. The orthodox nature of Hasmukh is seen in the treatment of ladies at home but it defers when it is with his mistress Kiran at business and in personal interest. This shows his double standard when he obeys his mistress in the field of profession but at home both females are exploited. So they must obey Hasmukh and must follow his words as command. At the same time he discriminates and also keeps his space safe. Hasmukh knows that Preeti is after his money. She has an eye on his property and wealth. She is wearing a mask. Her appearance is completely different as she comes to world. The expression of Individual space is there but in the case of Preeti, her attitude is negative where her existence shows her motto to achieve is wealth and property. Therefore, he says;

“That’s my daughter-in-law, Preeti, pretty, charming, graceful and sly as a snake.”®
He further says that Preeti is money minded and materialist as she married to Ajit for money.

To some extent Preeti is better than his son Ajit. To some extent Preeti is better than his son Ajit, because Ajit does not want the same, whereas Ajit wants his own way of life to live personal space. Hasmukh couldn’t digest this. So thinks that Ajit is hollow brained man and dislikes him. How can a father ditch his own son? Ajit says that he has mental power to rule the factory and everyone as his father has. Ajit agrees that he is not well experienced to tackle major business issues but at the same time he is quite confident to manage everything by his focused mind.

*Ajit: that’s what really counts. Brains and young blood. That company needs my talent and young blood.*

To control the masses brain power is more important than muscle power. This idea is suggested in one act play named, *The Game of Chess by Kenneth Sawyer Goodman* in which a Jamindar Alexis Alexandrovitch having his lean physic overruled the people around him by his mind power and also by muscle power of subordinates. He outwits the Boris Ivanovitch Shamrayeff by his intellectual power. Without any hesitation and knowing subject of communication between two friends, Ajit and Deepak he insults both of them. A young man is stopped by Hasmukh not to flirt and at the same time he is totally under influence of his mistress, Kiran that is in professional circumstances, it is need of the day but not flirt for Hasmukh. Such discrimination is common in our society. Such theme shows orthodoxy versus modernity.

Ajit challenges his father that his father’s dreams will never come true as orthodox and outdated tunes of his father’s logic are not in harmony with him.
Preeti is too very clever and sly as Kiran is. When they learnt about Will, Preeti accuses her husband Ajit for not following his father blindly and so they have to face the problems that they don’t even have legal right on money of her father-in-law. Preeti accuses his husband then in counter reply he exclaimed that Hasmukh was not good to him so he behaved badly. Preeti accepts that Hasmukh was not good to her too but she remained obedient because she is after her father-in-law’s money. And Preeti couldn’t fool Hasmukh too. He didn’t leave money for her too. When there is conflict between Sonal and Preeti about money, they both blame Ajit for not behaving nicely to his father. Preeti accepts that she married to Ajit because he is from well to do family. She tries to find the solution and even tries to prove Hasmukh mad so the ‘Will’ will be automatically proved wrong. But Hasmukh is so cunning that he had a witness while signing the will and attached a certificate that he sound minded during this procedure. The physician was Jhunjhunwalla.

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Preeti is so very much concerned about the impression world has for them. She asks not to shout on phone about her late father-in-law. She notices that the neighbour has turned television off, to listen the talks of Ajit regarding her father-in-law. The superficial and artificial relations she wants to show the world. But Ajit shouts more and it doesn’t make any difference to him. He says today or tomorrow people will know about the fact.
At the same time Preeti wants Ajit not to talk loudly and she abuses her mother-in-law for not making show off.

*Preeti: Who cares whether they know? Just stop making a bloody tamasha of it!* 39

Preeti is indirectly addressed madam by Sonal that if house is not belonged to Sonal then it is not belonged to Preeti too. So there is no need to boast and speak roughly. Preeti even feels repentant for marrying Ajit. Sonal accuses Preeti that Hasmukh might know her nature so he made such Will. Preeti is even charged by Minal as Sonal utters that Minal too believes Preeti will be a trouble one day for whole family. Kiran gets furious and yells abuses to Sonal that Sonal and Minal go to hell and can go jump into a bottomless pit! Preeti is becomes angry and shows her true colours as chameleon changes the colour according to the situation, so does Preeti. Preeti wants to ascend her success and she can assemble the property for her personal fulfilsments. She can’t respect anybody who doesn’t have wealth. Her living God is money. Hasmukh has assisted everybody like Kingly authority and assigned all the duties as if he assumed his Divine right over surround people, assured the power, astonished everybody by Will, attempted to control, and audited the awaited. The teething period of Ajit’s career is demolished by his father. The Epic struggle between orthodoxy and modernity is beautified in this play. Hasmukh has used his will as bait in hook for rest of the family members. He has woven the Will as a Silk worm weaves the cocoons around it.

Kiran Jhaveri in the play *Where There’s a Will* is also societal victim. However, She is shrewd enough to change even awkward situations to her advantage, as she wanted. She is the fittest one who survives her odds. Kiran, Sonal and Preeti and marginalized before Hasmukh’s money power and male chauvinism.

Her mother suffered at the hands of her drunken father. Yet she never showed it up. Similarly, she was subjected to the same sort of sufferings under her alcoholic husband. Her brothers even
did not spare her but put her to hardships. Ultimately, she fell into the arms of Hasmukh Mehta as his mistress. Hasmukh considered his wife Sonal as good for nothing and as good as mud. Sonal, Kiran and her mother are victims of gender discrimination and marginalized by the male chauvinism.

One cannot underestimate the crucial and essential role of women at home outside. Unfortunately, their position is pushed to lower levels. The subordination of women to men is believed to be older than civilization itself. Sex is the creation of God and sexual differences are essential for procreation, whereas gender is not God’s creation. Certainly, it is the creation of patriarchal hegemony serving the male flair for domination. Patriarchy firmly asserts men’s superiority over women and is based not on mutuality but on oppression. Although women play a vital role in patriarchy, the patriarchy always relegates them to the margins. Thus, Mahesh Dattani’s play show how people are marginalized based on sexuality.

This play rings the note of some social maladies inflicting the man of the modern time. Like *Tara*, it also flings a very harsh satire on the patriarchal authority. But the beauty of this drama lies in it that the playwright has exposed this grave reality of patriarchal domination with the help of some comic situations and humours. As a matter of fact a serious thought presented in a comic mode elates the pleasure of the theatre, liberates the text from the burden in intertextual pressures. The humour in the play through the visible and invisible presence of Hasmukh, especially after his appearance as a ghost, his mute observations and the free display of the inner feelings of different characters against the authority of Hasmukh is unique device for self-assessment for the characters.

He wrote in the language which he usually speaks. In the English language he wrote Indian matter and sentiments. The play is the reflection of his deep-rooted perception of a Gujarati traditional family. Asha Kuthari Chaudhuri writes about the play:
Ever since his first play in 1988, Where There is a Will, which was rooted in the Gujarati familial dynamic. Dattani has in a sense chronicled the follies and prejudices of Indian society as reflected within the microcosm of the family unit, the most tangible and dynamic reality in middle class Indian lives. Dattani calls the play an 'exorcism of the patriarchal code and skillfully works his narrative around the intrigues and manoeuvrings of a dysfunctional Indian family. 40

Like other plays of Dattani, the play Where There is a Will speaks across linguistic and cultural barriers. It is essentially rooted in the Indian settings. The playwright makes an abundant use of Indian mythology, rituals, traditions and contemporary problems in his plays and this play is not an exception to them. In this play he elevates the theme of gender discrimination and patriarchal code to higher level, touching the human chords that emanate love, happiness, will and problem of identity. In this play he is able to merge the past and the present as well as geographical locations. In this play the playwright, Mahesh Dattani, has raised the issues of gender discrimination and feminine sensibilities very beautifully which are gaining ground all over the world. In other words he has exposed the ills and maladies prevalent in the society. The playwright has, also very deliberately and thoughtfully, used the method of comic pleasure so as to lessen bitterness of the situation or events. This reminds us of the various tragedies of William Shakespeare and the plays of George Bernard Shaw. It seems that Dattani wants to use the theatre as a powerful tool for bringing about some significant social maladies. He excels in mirroring his society dramatically. As he tells in an interview:

Theatre to me is reflection of what you observe.... I write plays for the sheer pleasure of communicating through this dynamic medium. 41

Where There is a Will is a stage play in two Acts. The play raises the ugliest problems of Society which Dattani tells them in comical ways. These problems are running without any punctuation marks in the society. Here his attitude seems to be very much near to that of William
Shakespeare who strongly believes in the concept of telling the truth of life with the help of poetry and literature.

For any play, aesthetic beauty and delight is must. It is in this perspective that the playwright, Mahesh Dattani is hailed high in the field of dramatic art and poetic presentation. He declares that in his plays “everything is geared towards rasa.”

His deep-rooted concern for 'rasa' makes him a distinct playwright on the contemporary scene. He carved a niche in the realm of the long tradition of Indian drama. His primary business as a writer of drama is to entertain the general audience. He never wants to be called himself a propagandist or didactic writer. He depicts in his plays what he sees:

“Theatre to me is a reflection of what you observe. To do anything more would to become didactic and then it ceases to be theatre.”

His, this play is full of his experience of his observation of society. The play has several interesting aspects to which Sita Raina, the director of the play, points out in the note of this play.

The play is about the relationship between a father and a son, a husband and a wife and a rich man and his mistress. In this play, the playwright depicts the gap that still prevails in our society and family in the name of age old tradition. The older generation tries to impose the traditions on his own wards that he has inherited from his own forefathers. But the new generation tries to lead an independent life, free from all the backward traditions. It also shows the miserable relationship that still exists between a husband and a wife. The playwright has dramatic technique to show that happiness still exists in the family matters, but under the traditional influence we leave that and as a result we get misery although it can be achieved. As Subir Dhar gives his opinion about the play.

‘Where There is a Will’ is quite evidently a young man's play which shows fairly optimistically that there is a way by which
men and women can find happiness on their own terms. The developments, twists and surprises in the action are not however not facilely based on contrivances of plotting alone but far more appropriately on human motivations and wills.”

The play is about Hasmukh Mehta, one of the top 'Garment Tycoons' in the city. He is a gritty, gusty and stubborn type of man. Having been a good boy to his father all through his life, he expects the same from his son Ajit and does not allow him intervenes in his plans. He does not have good relationship with his son and thinks him as an 'outright loss'. After overhearing Ajit’s talk on phone, Hasmukh tells to audiences that if he listens to such crackpot schemes, he wouldn’t be around to listen to anybody. When Ajit says that he is the joint managing director, his father even regrets for making him J.M.D. Then Ajit states that he deserves the legal right for the factory but he was denied. Then in frustration utters that after all he is Hasmukh’s son, at this stage, Hasmukh mockingly avers;

_Hasmukh: “That was an even bigger mistake. What makes it words knows that I actually prayed to get him. Oh God! I regret it all. Please let him just drop dead. No no. what a terrible thing to say about one’s own son. I take it back. Dear God, don’t let him drop dead. Just turn him into a nice vegetable so he won’t be in my way. Ever since he entered my factory, he has been in my way.”_

Then Hasmukh feels sorry for this desire and comically urges and prays God to make him a vegetable which never proves an obstruction to his way. During Victorian Age there was a practice of inheriting property to eldest son and if he is proved wrong father can disinherited him. But here Hasmukh is the only son. This practice is exemplified in the works of Jane Austen’s _Pride and Prejudice_.
Hasmukh tells an unnatural and unexpected utterance about his son. He feels sorry for Ajit that he is his son. This is unfortunate thing for Ajit that his father feels apology for giving birth to him. Even he feels further sorry that he prayed for him. The existence of Ajit hinders the great Hasmukh that he wishes for putting an end on Ajit’s life. Ajit is only son to Hasmukh in spite of that he can have such a negative thought. One act play titled *The Monkey’s Paw* by William Wymark Jacobs\(^47\) has characters named Mr. and Mrs. Whites who have only son. When their son Herbert is died it becomes unbearable for them and here Hasmukh wishes his son dead or a dead like thing. This is the contrast between the parents who pray for child specially boy child and Hasmukh is blessed by son but he regrets for that. The individual space becomes the evil force for Hasmukh. Hasmukh lives today to be committed tomorrow. Ajit wants live his truth. He likes to express his love for life. He shares his enthusiasm of youthful zest. He desires to take action towards his dreams. He loves to walk his way. He wants to make his dream of becoming better and successful businessman, his thoughts and wants to make his thoughts into actions. He urges to dance and sing to his own music. He longs to make his today worth remembering. But the gender discrimination applied to him by his father doesn’t allow this. Generally in Indian family, when son comes to age of twenty, father wants him to support the family. Here when Ajit is helpful in Hasmukh’s factory, Hasmukh feels “Ever since he entered my factory, he has been in my way”\(^48\). This is unconventional thought so Hasmukh makes audience feels farcical situation and this gives the taunt on modern man that they can’t even tolerate his own son in one’s progress.

As silk worm weaves the cocoons, Hasmukh too does the rules of his authority around Ajit. Ajit’s advance planning is not entertained by his father. Hasmukh did not even read and did not pay attention on this plan. Hasmukh is always ready to disagree with his projects. Ajit is mentally prepared for such rejections. This shows the gender discrimination practiced in Indian society which is demonstrated here by Hasmukh. Generally the victims of gender discrimination are girls, but it is not such with case of Ajit. Hasmukh considers that by birth Ajit is block headed. He says God forgot to fill some stuff, intellectualness, skill, shrewdness, slyness, cleverness, and calculative thoughts in his head. So he says that Ajit is born bankrupt. So in spite of being business tycoons’ son, Ajit is poor chap. Hasmukh believes him the thorn in his eye. As if he is pricking and irritating Hasmukh like stuff in the eye. It’s pity for Hasmukh to call Ajit his son. Though Ajit is not at fault but his is the entire time sufferer. Without any solid reason he is
handicapped by his father. This shows the fractured psyche of his father. Hasmukh knows that his son is not cunning and is not after his money. Everyone in these worlds tells what to do and what’s good for one. They don’t want one to find his or her answers. They want one to believe theirs. It is truly said the unfed mind demolishes itself.

Without any hesitation and knowing subject of communication between two friends, Ajit and Deepak he insults both of them. A young man is stopped by Hasmukh not to flirt and at the same time he is totally under influence of his mistress, Kiran that is in professional circumstances, it is need of the day but not flirt for Hasmukh. Such discrimination is common in our society. Such theme shows orthodoxy versus modernity.

Whatever is need to communicate, he does that much only. His cunningness is seen in his conversation on phone. His talk on phone was monosyllabic one. As whatever is necessary he speaks. The over-listener cannot grasp what was the topic of talk. As a business tycoon he performs his duty well. Such business person space is also a skill for one. At home Hasmukh talks much but in business transactions and communication he talks precise and to the point. He thinks to command the respect and to give order, one should be precise. But at the same time Hasmukh doesn’t follow the brevity norm when he is at home.

Ajit challenges his father that his father’s dreams will never come true as orthodox and out-dated tunes of his father’s logic are not in harmony with him.

Hasmukh is possessive personality. Everything belongs to him. He utterly believes that the house belongs to him. He never found it as home where his family members share the feelings. Even the trivial thing like telephone, he believes, is belong to him. So no one else has the right to use it. As he told earlier that he owns every bit and bite of his surroundings.
Hasmukh is self-made man. He lives his life as he wants. He cannot tolerate his son’s living style and behaviour. And at the other hand Ajit is badly treated by his father Hasmukh and at times he is helpless to make his father understand basic needs and freedom of actions and thoughts of youth. Hasmukh is shown by the colourful spectacles of his son Ajit. The patriarchal norms of society never allow any gender freedom of thought and freedom to live according to their own wish. Ajit is given wings but can’t fly. He is the son of Garment tycoon but not allowed to have casual talk with his friend on phone. It is nothing but the tendency of miser rich man.

Hasmukh is so much frustrated by his son’s personality that he even wishes had Hasmukh was bestowed by a baby girl, a daughter. If he would have been blessed by a daughter, then he would have been greater discriminator of gender.

Hasmukh even humiliates his son by calling him a big zero. That he is useless. As if Hasmukh has tried a lot to improve his son but as in mathematics, if you multiply zero with any number, the answer will be zero. According to Hasmukh he got out of his son. But it’s truly said that nothing is useless in this world. The worst case it for putting as an example. The gutter water is not useful for drinking but it can be useful to put the fire. So nothing in this world is waste. Just one has to search the goodness in it. But Hasmukh is failed to understand this.

Hasmukh’s father has two sons. Both are of types. His elder brother is eccentric, who joined hippies at Goa and then went to New York City. The elder brother was not of type to follow his father’s steps blindly. He chose his own way. His elder brother has chosen the personal space for himself while Hasmukh followed his father. He chose his own life style and profession. This reminds the poem of *Road not Taken* by Robert Frost. Hasmukh has chosen the road which is trodden but his brother has untrodden one. This makes the difference to them.

Hasmukh is still disappointed for getting married at the age of twenty one. Then he further feels sorry for giving birth to his son the following year of his marriage. Hasmukh is very conscious about his position in the society.
Hasmukh: “I am a success in capital letters”

Hasmukh is proud person but he was not like this before Sonal says. *Money has made him stubborn.*

Sonal criticizes his husband and compares him with that crow who colours himself white and looks like swan. But she agrees that they are still middle class people with lots of money. She in overconfidence says to Preeti that her husband cannot make her fool but she is being made fool since many years. This shows his egoistic nature.

*Hasmukh: “He ran away to Goa with some hippies”*

Hasmukh is very tricky man. He confesses to audience he is not happy with Sonal. He has not much enjoyed sex life with her wife because she is not much interested. This is the common compliant many husbands have from the wife. So he stated to eat outside to satisfy his sexual hunger. Then he is so tricky that he admits he has enjoyed sex with prostitutes but he can’t afford them more, not for money matter but because he has to keep his impression good to double standard society. So he longs for a safer relation between wife and pick-up. For that he chooses a shrewd headed marketing executive, Kiran. Even he facilitates her by company flat in a posh locality. He is so shameless that he puts his craving of sex to audience as what’s wrong with having a bit on the side if especially since the main course is always without salt. Although his wife is so concerned about her heath and other needs and he keeps a mistress. The name Hasmukh means a smiling faces but Sonal and others have the compliant that he is without smile always. She informs audience that Ajit always complains that Hasmukh insults him in office. Hasmukh humiliates Sonal too for everything. He believes that she can’t cook like his mother. This is common blame on a wife by husband and wife blames husband that he can’t be like her
father. The expectations are so high that both are dissatisfied. Here Hasmukh is so cunning that Ajit has joined his office but he could not find Kiran Hasmukh affair.

Hasmukh is not happy with his son that metaphorically he says he is not his son because he doesn’t behave as Hasmukh likes. He gets tensed about his achievements that his son will destroy everything he has gained in his life. Hasmukh considers Ajit miserably failure man. So he gets high blood pressure and here he suffers from heart attack. Then he dies. He stands up as if he is asleep but it’s his ghost. He observes his dead body.

Hasmukh still rules the family even after his death through the ‘Will’. As a ghost he is still proud of the calls the family members receive after his death. It is said that after death there is another world where nobody has any desire. They get salvation, ‘Mukti’. But here Hasmukh is still full of desires and proud after death. He informs audiences that there are many phone calls for condolence. Even after a week there are many calls. He regrets that his he couldn’t guide his son for his own funeral. It’s the hyper temper of self-pride. He is pride of his condolence notes which are given in newspaper as ‘Garment Tycoon Dead’. This makes him feel good.

Hasmukh has made a special will before death and he wanted family members to get it after a week. Hasmukh has formed a trust, ‘The Hasmukh Charitable Trust ‘. All his property, finances, shares; including the house they live, he has donated to the trust. The family member will get regular allowance from this trust. The money will be with trust till Ajit will be forty-five years old. Hasmukh is so shrewd that he has given terms and conditions.

Sonal: …….Aju has to attend office everyday at nine a.m. and he can only leave at six p.m. he even has to have his lunch there

Hasmukh has specified minor details in his will regarding each and everybody. Hasmukh is very practical person. He answers his business call very coldly and sharply.
Hasmukh has the tendency of ruling the world. When Hasmukh observes his own photograph, he compares the size of photo to his father’s which he had already put in trunk. He is aware of that; his photograph will be at the same place. In spite of that to demonstrate his superiority he scrutinizes his photo by finding pointless faults and defects in that. This is satire on the human tendency that a ghost, who does not have any existence in the materialist world, puts emphasis on dead image of paper. The ultimate landing of every material of this world is coffin. Knowing this fact, Hasmukh and every such materialistic person is all the time inclined towards wealth and property issues. Though Hasmukh knows his photograph will be put in trunk he puts stress on such dead things. Each and everybody will be in coffin one day but why one runs after money and luxuries. Hasmukh knows he will die one day, but he wants to rule the world even after death. Such dominating nature Hasmukh must avoid. He wants his photo’s size bigger than his father’s.

Hasmukh is so rude and straight forward that she declared in his will, if any recipients of the trust which are the legal heirs of the Mehta family don’t compile with rules set down by Hasmukh, the holding of the trust will be divided between certain charitable institutions recommended by the founder. Such a rude personality is of Hasmukh Mehta is! The family members will not see even a single rupee earned by Hasmukh Mehta if they don’t co-operate with Kiran and follow the rules.

He shares his experience with audience that the world is opposite as u see it. He turned himself upside down as generally believed ghost does on tamarind tree. He says you can see the world properly like this. The Hasmukh is so practical man. He as a ghost also comments on an audience that that person’s shoes need polishing. Very unsophisticated and mean person Hasmukh is sown by the playwright. He says he doesn’t know about himself how he looks upside down turned but rest world looks peculiar. This shows his typical mentality of a patriarchal man. Whatever and wherever he is wrong it doesn’t make any difference to him. He
wants to criticize the world as if he is the only truer man. He knows that he has turtle and jumbled his family member’s lives.

Hasmukh favours Kiran by comparing sensibility with that of his wife Sonal and uplifts Kiran and after twenty four years of married life he degrades his wife. This is dual standard of patriarchal world where thoughts wave in a selfish manner.

Ghost Hasmukh is happy by seeing that his wife is being transformed under influence of Kiran by getting some tips regarding what she missed to know Mr. Hasmukh and tries to live happy widow life. At the same time this happy widow life is not bearable to ghost Hasmukh. So he again has evil imagination to have some law of government to check that there should not be any happy widow. Here indirectly the gender discrimination takes place among female audiences and in turn they might cook equal and law by government so that any happy male widow should not be there. Here the feeling gender discrimination in audiences might take place.

Being his wife very orthodox, when Hasmukh was alive, he disliked and when Sonal learn new lessons from Kiran, who is the spokesperson of Hasmukh himself, Sonal learns how to live happy widow life, this too is not acceptable by ghost Hasmukh. Whether she is orthodox female or modern new woman, chauvinist’s expression is focused on staged. The ideology of modernity versus traditionality comes true on the stage by verses of Hasmukh. The theme of orthodoxy versus modernity is personified in the character of Hasmukh.

Analysis by Hasmukh Mehta says that Preeti is much cleverer then he thought. She is superior to rest family members. At that present time he is afraid of Preeti’s cleverness as she may find some loose ends in the Will.
Hasmukh is the personified patriarchal modes. He made such a Will that if anybody doesn’t follow his terms and conditions, they will not get a single penny from his money. The money will go direct to charitable trust.

Late Hasmukh is even not satisfied by his photo. The two faces of a person are shown dominating people around. Hasmukh shares his frustration with his aunt that each and every minor detail is specified in the Will.

*Ajit:* “Imagine! He specified tall that in his will. It also mentions that no new business project of mine should be sanctioned!”

The doyen businessman Hasmukh is the staunch follower of patriarchal system. The dramatist gives induction of Hasmukh live and Hasmukh dead by his ghost.

The patriarch capitalist who makes Barbie dolls, guns, are the passive gender discriminators. They earn million dollars by feeding gender discrimination roles.

The dramatist stresses on fractured interpersonal relationship within the family. Like all modern family there is a lack of emotional understanding towards rest family member’s feelings. Hasmukh Mehta’s relationship id plagued with selfishness and he has raised unrest at home. Hasmukh is embodied the patriarchal cannon. Hasmukh died but his business is unobstructed and unceasing. Hasmukh always wants unquestionable obedience from the people who are around him. Hasmukh is completely antithesis to his wife. She is subjugated and suppressed by Hasmukh. Hasmukh is projected as brutal autocratic father. He controls and assesses the every moment of his son. He does not like his son to be a partner in his business. Even he can’t bear his son the owner of his property. He wants his son a slave to him. So he is addressed as slave driver by one of his near and dear one.
Hasmukh is so mean that he never let anyone to know about his extra-marital relation until he dies. He must have the hold on Kiran for not revealing the truth to the world. Hasmukh is so dry by heart that he doesn’t like his wife. He calls her *mud and good for nothing*. Though she is fully devoted to him, he considers her nothing, as if there is no existence of her.

Initially it seems that the working of the home and office goes smooth as Hasmukh wants after his death. But gradually it is disturbed as Kiran lets others to understand his personality and nature. Kiran is of notion that lives and let live. So after Hasmukh’s death she makes everything smooth. Gradually his desire to control the world is collapsing. He appointed Kiran to keep watch and check others not live in their own way. Revelations made by Kiran about his temperaments diversify the intentions. Hasmukh was the decision maker but actually he was driven by Kiran for any decision.

*Kiran: “…..Like his father had. Hasmukh didn’t really want a mistress. He wanted a father. He saw in me a woman who would father him! Men never really grow up!”*  

Hasmukh is like a kid. He wants to be directed by someone as father does to the child. So he is comfortable with Kiran. Because she is like father to him. She directs him. Generally in India the family is ruled by father. There is special seat of dining table for father from where he can observe the rest family members. As if the seat decides who the ruling person is. Hasmukh is good boy to his father and as he wants all family members down to earth to him. He wants Ajit to him as Hasmukh was to his father.

Hasmukh’s life was clouded by his father and he too wants Ajit’s clouded by his overshadow of the Hasmukh’s father darkened his creativity and Hasmukh wants the same from his son.
Here his nature seems very harsh towards his son, Ajit. Hasmukh also tells that Ajit has no single quality to which he likes. He thinks that his son, Ajit, has ruined his life and he has been left with nothing. But we also find in him the heart of an Indian sensitive father. He curses Ajit to die but very soon he apologizes for what he commits.

The play starts with the conversation of Ajit with his friend on phone and he tells his friend that he needs money around five lakhs to modernize the plant. This shows he believes in Individual Space. He wants to live on his own terms and conditions not on his father’s. Here he utters as

Here Ajit’s articulation of the word his factory shows that he himself believes that the factory doesn’t belong to him but to his father. The boy is discriminated for his right to modify and modernize the factory as per world’s new demands.

Ajit: “.....But he just won’t listen to me. I don’t think he has ever listened to me in his entire life. 54

The teething period of Ajit’s career is not cured by his father. The epic struggle goes on upto the end of the play between father and son. Ajit does not want the money and he wants his own way of life to live personal space. Hasmukh couldn’t digest this. So thinks that Ajit is hollow brained man and dislikes him. How can a father ditch his own son? Ajit says that he has mental power to rule the factory and everyone as his father has. Ajit agrees that he is not well experienced to tackle major business issues but at the same time he is quite confident to manage everything by his focused mind.

Ajit: All right, so I’m still inexperienced. But I’ve got brains. That’s what really counts. Brains and young blood. That company needs my talent and young blood. 55

But Ajit here is not given any importance for his ideas and his creativity.
This shows his utter dissatisfaction for his father. His father is prejudiced since Ajit’s childhood. Ajit is never authorized to take any discussions. Many a time not only girl but boys too have to face such discriminational attitude from society and from his own family.

Ajit: This is just the point! Anything I do is wrong for you! Just because you are a self-made man and had a deprived childhood, you feel that I am having it too easy. Nothing I do will ever seem intelligent to you. You are prejudiced. 56

This above statement shows Ajit has analyzed his father’s temperament. Ajit accepts that his father is fully at swords whatever he does. He thinks that his father is of such disposition because he is deprived of the childhood. His father had to work and join his father. He doesn’t have sweet memories of his childhood as he had to work hard.

After listening critical comments Hasmukh gets furious and shouts on Ajit that from where he learnt such words. He claims his wife indirectly for feeding such ideas in Ajit’s mind. In Indian society this is general practice of blaming women if anything goes wrong at any place. Women and children are blamed always and they are easy targets of any criticism. Ajit attains same attack on his father that why he considers him block headed every time. The same charge is carried as produced by Hasmukh that his son is incapable of doing anything fruitful. Ajit denies performing as a puppet in his father’s puppet show. This shows his victory. He is rebellious. This shows the tendency of individualism.

Ajit as if knows the plans of his father and unknowingly says that when his father enjoys his worldly rule, becomes the Big Boss and even after his father’s death, he wants to remain Big Boss by the means of his son Ajit. But incidentally his utterance proved right in future. He
unintentionally foresighted his father’s will. His father rules the family even after his death. The height of power sickness is shown through the character of Hasmukh.

Ajit: I mean that you want to run the show, play Big Boss as long as you can. Or as long as God permits. And when all of a sudden, you are ‘called to a better world’, you will still want to play Big Boss. And you can do it through me. In short, you want me to be you. ⁵⁷

Very beautifully Mahesh Dattani has put the psychology of youth by the conversational diction when Ajit asks about his existence and his thoughts.

Ajit: And what becomes of me? The real me. I mean, if I am you, then where am I? ⁵⁸

Here he demands his father not to ask him to follow him blindly. Ajit wants to live and walk on his own steps. He doesn’t want to become a blind sheet that follows the other. She wants the lead role and wants to live as he wishes.

Ajit is so much against to his father because his father practices gender discrimination on him that he lied on trivial matters as he wants parathas or not. He asks his mother to make parathas though he doesn’t want but he asks so because he wants to go against to his father. This shows he is stuffed with disappointment and discontent that on such a small matter he does what his father doesn’t desire.

Ajit is commanded in Will indirectly not to suggest any new projects because it will not be sectioned. He is deprived of his legal right.
Ajit feels very poor and angry for his father who kicked him from money and property that he shows his anguish by uttering abuses to late Hasmukh’s Photo. He asks his photo whether he is satisfied or not and he is addressed as Devil by Ajit.

Ajit: There! Are you satisfied, you devil?  

Ajit even wants to give touch to Hasmukh’s photograph by painting a tail and two horns. So the picture of devil can be completed. Ajit further asks his late father that he must feel happy wherever he is. He utters his dissatisfaction for his father that since he was a little boy, his father has been running his life. He wants him to do so and so things and not to do rest. There were many dos and don’ts in Ajit’s life by Hasmukh. He was scared of father. Then when he grew up, he leant to answer him back. And this make father furious with Ajit. He believes by making his father angry by disagreeing with him, he feels satisfaction.

Ajit: At least I have the satisfaction of knowing that you were worried about me.

Ajit further thinks to accept a job but then he rethink if he applies for a job and after few years he might regret for not waiting. After few years of waiting he would be the owner of a great company of his father’s. He is as if in dilemma. He is in confusion like Hamlet of Shakespeare to be or not to be, to listen the voices of soul or to listen the materialistic demands of body. Ajit is in shock and when he learns about Kiran’s intentions to join his home and he plainly utters that his father must be in hell. Indian customs believes that a son or a daughter wish and want their parents rest in peace in heaven. They do worship for that. There are few traditional worshiping for soul to rest in heaven. But here frustrated Ajit wishes his father to unrest in hell.
Ajit is very meek and can’t hold any significance at office or home. He can be labelled as subaltern. The play enacts the policies of patriarchal world which makes women folk as well as men marginalized. Hasmukh is over-powered on his son Ajit. Ajit is not allowed to use his father’s property in his own way. He is excommunicated for making any decision process in business. His father is ego-centric and self-opined man. Ajit is not allowed to show his talents and skills for any enhancement of business. That strange that Hasmukh has made Ajit managing director of his company.

Ajit doesn’t know the nitty-quitty of the business as Hasmukh thinks for him. Hasmukh thinks Ajit doesn’t have the guts, shrewdness and proper spirit of business to reign supreme in the industry. Ajit is not courting and commanding as well as diplomatic and daring person of the business.

Ajit, a young man, is the 'joint managing director' in the factory of his father and thinks to bring innovation in his father's factory. But Hasmukh thinks his innovative plans as his 'crackpot schemes'. He always wants to possess over his son's Will, factory, wife and daughter-in-law. He always thinks that his Will should prevail all where in his family matters as well as in factory. He could not tolerate any slide deviation from that. As a result all become his enemies. He goes to the extent of comparing his wife as good as mud.

Hasmukh thinks that his son, Ajit, is not an able child and his suggestions are dangerous for his factory and he may come under fiscal problem. He always suggests his son that he should work for his factory and should not spoil time talking to his friends. Hasmukh always wants to control his family and it is the real problem for him and his family also. He forgets the basic nature of human that pines for independence to which he wants to tame. Machine and an organization may be controlled but the family matters are different from all those.

A very attractive, well-preserved woman who looks anywhere between thirty and forty years- enters, carrying a large suitcase.
When Kiran first time enters the house of first time, her status is uninvited guest and all the members of Mehta family are not comfortable with first sight of Kiran at Hasmukh’s villa. They look each other at glance before any dialogue takes place. This shows the uncomfortable situation of the members of Mehta family. Own on her she decides to stay with them. As per legal authority Kiran is at Mehta’s house to keep track of prescribed will and happenings. Though nobody is happy with her entry, everyone is helpless, thanks to dictator Hasmukh. She is addressed by Preeti as Miss Jhaveri. This might be because generally it is believed that the mistress should be single. This shows orthodox nature an individual. But when Kiran says she is Mrs. Jhaveri then Sonal exclaimed and asked about her married status. This shows the traditionality of a person that a mistress is a bachelor. But the modernity of modern woman, Kiran and needy Hasmukh have extramarital affairs. They don’t follow traditionality.

The further discussion goes on about the affair of Late Hasmukh and Mrs. Kiran Jhaveri. If she is married then why her husband has no objection regarding the relationship they have. Kiran frankly confesses that her husband has no objection because he is depended on her. Her husband needs a full bottle of whisky, Johnnie Walker, which is his basic necessity and he couldn’t earn later because he was caught for his business which gives him extra money. Husband of Mrs. Jhaveri has his peculiar nature. He has his personal space that he cannot do compromise with his needs. So he accepts the way his wife wants to live. So she can earn more money and her husband can fulfil his needs and necessities. So Mr. Jhaveri has his own reasons for not minding the relations his wife had with late Hasmukh Mehta. This she accepts very frankly to all. This is the temperament of a modern woman who accepts the private matters openly. And the space she wants, she grabs it. Here the typical Indian husband Mr. Jhaveri too becomes self centred. As he accepts his wife’s extra marital affair for the sake of his needs. Everybody is self centred in this play. Everybody wants one’s personal space. Though they behave orthodox to others but when it comes to their needs they become modern valued and free. Ajit asks Kiran what about his father’s reaction when he knew about her married status, Mr. Hasmukh knew that. Even relation with a married woman is acknowledged by Mr. Hasmukh. That means he too has agreed for relation. Rather Hasmukh has advised Kiran to get married because according to him, it’s not nice not to get married at the age of thirty. This shows double tendency of a person where he behaves traditionally and against tradition also.
Kiran: He said it wasn’t nice for a woman to stay single after thirty.  

Kiran says that it is convenient to both of them that she got married and got a husband and Hasmukh got her to fulfil his needs. She is not the lady who can be tamed by her husband or by Hasmukh. She is a type. Nobody can enslave her. She isn’t commanded by anyone. She has tractableness. She learnt from her childhood experiences. She witnessed her father beating her mother every night and he comes with a bottle wrapped in a newspaper. After getting drunk her father quarrels with her mother even without any reason. The psyche of Kiran since childhood is rebellious as she had faced such situations since her childhood.

When Kiran is inquired about her intentions of coming at Hasmukh’s home, she told that she is home to help them and this is Hasmukh’s intentions. Then she puts further detail that Hasmukh’s intentions were noble and she criticizes Preeti that her intentions are not nobler one. She is sharp minded executive so she learns the intentions of Preeti too very well. She further passes judgment on Preeti that to desire for money is not bad but with such a passion is not good.

When Sonal cries because she has not legal or illegal power on Hasmukh’s money and wealth, Kiran consoles her and tells her that if she would have known to plans of Hasmukh, she could have stopped him. She even tells to everybody that to come and stay at their home “As a part of Mehta family.” is not her wish. It is instructed by his father in Will, to leave her husband and to stay with Hasmukh’s family members at Hasmukh’s home. She herself was unaware of this action of Hasmukh.

Kiran Jhaveri is the trustee of Hasmukh Mehta Charitable Trust. She is the mistress of Hasmukh Mehta. She is the marketing executive turned company director.

Kiran is so sophisticated lady that she comes home with positive attitude as she herself doesn’t know that she would be in-charge and trustee of Mehta group of industries. She doesn’t boast for her authority and doesn’t behave rudely to ret members of Mehta house. But when she is compelled to talk by Preeti, she becomes firm and announced that if they don’t follow the instructions given by late Hasmukh, the whole trust will be divided between certain charitable institutions.
Kiran had some place at Mehta villa when Hasmukh was alive, she was caretaker of him, and now after his demise of she is caretaker of his Will.

Kiran is fully trusted by Hasmukh who has no trust in his own family members. She caters the physical and sensual needs respectively of brain and body to Hasmukh. Hasmukh is full of praise for her. No one knows about their affair until he dies. Kiran too is practically ready that she doesn’t reveal this to anyone. Even she is not that much hard hearted that she would have blackmailed Hasmukh for this relation. But Kiran has accepted the relation as if Hasmukh is the hen who given golden eggs to her. Kiran is the decision maker of the business. She is that much ruler natured person that she reveals the truth about Hasmukh’s nature to sonal.

He depended on me for everything. He thought he was the decision maker.

But I was. He wanted me to run his life.  

She runs his life when Hasmukh was alive and after his death she runs his home and business. Kiran even pities Hasmukh, who was ruling his home after his death by Will.

No one of his family members controls Hasmukh. But Kiran Jhaveri, an executive in his office wins his free heart accolades. She is a beautiful girl with genuine brain. She manages her work, house and Hasmukh at the same time. She is an experienced girl who knows the psychology of man very well. When Sonal, the wife of Hasmukh, says that Kiran is a lucky and educated girl and that is why she is in a position to win the heart of her husband, Hasmukh. But on the contrary Kiran refuses this:

Wrong. I learnt my lesson from being so close to life. I learnt my lesson from watching my mother tolerating my father when he came home every day with bottles of rum wrapped up in newspapers. As I watched him beating her up and calling her names. I learnt what life was when my mother pretended she was happy in front of me and my brothers, so that we wouldn’t hate my father. And I learnt when I kept my mother away from my father, so that in return he would remain silent for those three hours when he came home, and before he fell asleep on the dining table, too drunk
to harm us anymore. I served him those drinks, waiting for that moment when he would become unconscious and I would say a prayer ... Thank God he was too drunk to impose himself on us! Yes, Mrs. Mehta. My father, your husband - they were weak men with false strength.  

Hasmukh is a different kind of man. He wants safe relationships with ladies, he wants his mistress who may control and direct him. When he finds all these qualities in the conduct of Kiran, he appoints her in his factory. He also develops his weakness towards her and wants to treat her as his mistress and in course of time he raises her status to the directorship. He has many reasons to do so as he explains the reason of doing that:

... Twenty-five years of marriage and I don't think that she has ever enjoyed sex. Twenty-five years of marriage and I haven't enjoyed sex with her. So what does a man do? You tell me. I started eating out well, I had the money; I could afford to eat in fancy places ...And ... Those expensive ladies of the night in five star hotels! ... But ... I needed a safer relationship. Something between a wife and a pick-up. Yes, A misters! It didn't take me very long to find her. She was right there in my office. An unmarried lady ... If there was anyone in my office who had brains to match mine, it was her. She is now one of the directors of the company.  

It shows that Hasmukh is not satisfied with his son, Ajit, his wife, Sonal, and his daughter-in-law, Preeti. As a result, he died in early age. After a week of his death, all people of his family know the reality that Mrs. Jhaveri, the director of his company will be the real power holder. Sonal, Preeti and Ajit are shocked by this act. They in the beginning, try to kick her out from their family house. But according to the Will of Hasmukh, they could not do so. Kiran is given the full power to run the factory as well as family. Hasmukh, during his life time, had made all these plans to amend the way of his family members and for imposing his will indirectly. But Kiran behaves with all of the members of the family very nicely. She makes it clear that she is
only the trustee of all the wealth and not the owner of the wealth according to the Will, she assigns the job to Ajit that he will go office daily. Sonal will get a regular allowance to run the house and Preeti will get allowance only when she will become a mother. Kiran will get the salary for her job. As she clears all these:

... I am only the trustee of all his wealth. Not the owner. .. Everything rightfully belongs to the three of you ... Ajit will have to attend the office as usual. . Mrs. Mehta, you shall get a regular allowance to run the house, and a little more for your personal expenses. And Preeti, you too will get an allowance – When you become a mother. When your child is twenty-one, the trust automatically dissolves. Its holdings will be transferred to Ajit for him and his heirs to enjoy. 66

The will clearly shows that in his life time, what Hasmukh could not achieve, he tries to get them through his will. But Kiran creates a very cordial relationship with the family members of Hasmukh. Preeti does not want that Kiran should live in the house 'as part of the Mehta family'. On this, Kiran threatens to divide the trust between certain charitable institutions and thus she will get nothing. Only then all members become ready to allow Kiran to live with them. Ajit, in the beginning, feels uncomfortable in the office. He does not like to step into his father's shoes but he is shoved into them.

Most of the people do not know the real relationship between Kiran and Hasmukh. Preeti even does not know whether Kiran is married or unmarried. But Kiran tells them about her real social status and the relationship between her and Hasmukh. When Sonal tries to know more about their affairs she clarifies her relationship very clearly. She explains:

Mrs. Mehta, no woman has an affair with an old man especially a married man, for a little bit of respect and trust. It was mainly for the money. 67
Thus we find that Kiran explains the problems which she faces everyday in the society. In the childhood she suffers in the hands of her father. After marriage she leads a miserable life under her drunkard husband. For whisky her husband sends her to work in a factory. Here she is sexually harassed by her boss Hasmukh. So all where, Kiran is shown as an experienced girl but at nowhere she leads a respectable life.

Through the sufferings at various stages of her life Kiran has got deep insight on various issues of family and life. When Sonal says that Preeti is doing now all work for money; on her own experience Kiran utters that it is bad to say such type of comment. She clears it that she has become the protector of the money and Preeti is trying only to get them back. She also says that everyone likes her because she always gives something to others at the cost of her own suffering. At the same time she also says that she is not always loser but a gainer also. Thus Sonal learns her lesson that she does not get because she never gives. On this Hasmukh’s ghost becomes happy that at last Sonal learns her lesson.

The pathetic plight of women can be known through Kiran. She clears the fact that her mother suffered and used to make her children happy. So now she is doing all the work very conveniently while sufferings go on in her life. It is her experience of life on which she evaluates the nature of Hasmukh. She tells Sonal that Hasmukh is the same being who ever agreed with his father. He was brought up under the guidance of his father. He does not have his own life - that is why when Ajit tries to live an independent life Hasmukh opposes his ways. He becomes cruel due to his father's nature. He wants that all the family members should be dependent on him for all decisions. He wants a wife who could control him as his father used to. He wants an obedient child. When he finds such type of talents in Kiran he appoints her his adviser and also makes the protector of his family. And a 'stubborn' man like Hasmukh bows before a beautiful lady.

It is very interesting that Kiran is appointed to tame the family members. But she is happy that Ajit could not inherit those qualities from his father and has escaped. She also says that ultimately Ajit has won his fight. The proud of Hasmukh was false. He thinks that he is a powerful man but in reality she is the real power holder in his office. This is what Kiran says to Sonal:
Ultimately we find that Kiran gets Success to win the heart of all the members of the family. She makes them happy and all the members, after some time, start to co-operate her in all the decisions. It is because she never wants to impose her will but she tries to include them in her decisions. The wealth, that had created gap between Hasmukh and his families, never comes in their way and the play, Where There is a Will ends with a note of gay mood in which the ghost of Hasmukh disappears and the new life springs in Mrs. Mehta's family. It means the time is coming close to hand over the property to the family by Kiran.

In this play the whole actions move round the character, Hasmukh. But all other characters, Preeti, Sonal, Kiran and Ajit, get enough space to flourish in this drama, according to the plan of the dramatist. But Hasmukh typifies the general outlook and behaviour of the business tycoons who gestures no hesitation in busting up relationship which are not in furtherance of their self interest and who misses no chance of using others as means to their ends. He is very possessive of his property and he is extremely cautious of person who demands even a fraction of it. He thinks that his wife is good for nothing - physically and mentally. Ajit and Preeti are dead loss for him. Ajit, his son, has no brain to run the industry. Kiran has, as he thinks, almost all the qualities that he wishes. She is enticing, commanding and headstrong. For Hasmukh; she is a worthy-match. Besides Hasmukh and Kiran, all the characters prove their role very artistically.

The relationship grows in perfect shape according to the plan of the dramatist. It is in their resistance reaction that the play gains definite impression. As Ashwini Kumar Vishnu writes:

... The charm of the play, in truth, lies in the left orchestration of these characters. Especially noteworthy is Dattani’s skill with which he has saved them for being flat, dull and vulgar. Hasmukh, Ajit, Sonal, Preeti, and Kiran – all exude their nature consistently
and without being anachronistic. They may be aptly called 'adequate' in actual styanian sense.”

It is very remarkable that Dattani's *Where There is a Will* is a comic play by nature but it also raises a serious issue of the world - gender discrimination. Although we are living in modern world but Women still have been enslaved, degraded and subject to various types of atrocities and tyrannies at the hands of man and male dominated society. Even the modern era has not brought liberation for her. The gift of democracy, which we have received from our earlier generation, is denied to women. The principle of equality of sexes has never been put into practice. The play *Where There is a Will* reflects the intricacies of patriarchal code, where women are destined to be in peripheral position. Kiran is an educated girl and economically independent girl, but these qualities do not give her freedom from injustice and tyranny from male dominated Society. Sonal says that Kiran is 'lucky' because she is an 'educated' girl. That is why she could succeed in getting the faith of Hasmukh. But on the contrary, Kiran says that Hasmukh was not a powerful man. He was intoxicated with his power of money. The Will of Hasmukh is nothing but his false pride, although which he wanted to rule over his family. On the basis of his money Hasmukh keeps a mistress, Kiran, and uses her for his own physical satisfaction. He, for his own interest provides wine to Kiran’s husband so that he could not oppose the relationship between Kiran and Hasmukh. As Kiran says

“.... Anyway, it all worked out to be quite convenient. I got a husband, my husband got his booze, and your father get...well, you know.”

It indicates that Kiran is an educated girl. She earns money but she has no freedom. She leads her life for her husband. She works in the factory of Hasmukh for arranging the wine for her husband and her boss Hasmukh physically exploits her for his own satisfaction. Thus Kiran is crushed from the both sides and has no way to escape from it. In this way she becomes a source for both; her husband for getting his liquor and her boss for getting physical and sensual satisfaction. At nowhere her relation is based on respect, mutual understanding, co-operation and dignity.
It is very strange that our religious scriptures enjoin upon us the duty to accord due respect to women. The great sage of the Hindus, Manu, writes in his famous work Manusmriti’:

“Yatra naaryasthu pujyanthe, Ramanthi tatra devatha.”71

This above hymn suggests that gods dwell where women are worshipped. Has women enjoyed this status of being worshipped? From time immemorial society has never given women their right share. Violence against women is rising in society. Many people do not prefer to discuss such issues because they bring bad name to the society and country. They are always treated as second grade citizen. A woman always lives in the search to be loved, but she never finds that. Her life becomes meaningless in searching it. She is always marginalized in our society. As Manju Kapur writes in her famous novel Difficult Daughters:

I was nothing. Husband-less, childless, I felt myself hovering like
a pencil notation on the margins of society. 72

Despite such types of various above mentioned injunctions in our old scriptures have been ill – treating women and have been showering scorn on them in various ways through centuries. In the play Where There’s a Will, Kiran is tortured everywhere. No one ever tries to know about the inner feelings of the woman. Even women like Preeti and Sonal mock Kiran for her relationship with Hasmukh, without knowing the reality. It shows that even a woman does not support woman in time of need. As Preeti says to Kiran:

"Mrs. Jhaveri, we were all looking forward to a new arrival in this
house, but we didn't expect you.” 73

This incident shows that how in modern age the greatest enemy of the women is women herself. Generally we see that when a woman falls in some critical juncture and some deep distress the other woman may be her close relative and friend, jeer and taunt at her. Sometimes they even go to the extent of fabricating some unbecoming strategies to catch the woman in the net. So many modern TV serials are glaring examples. The same is the case here with Kiran who has to suffer a lot in her life.
The play shows that the average woman leads a life not better than of a slave. At all the stages of life, right from the childhood to the old age, she has been in a subordinate position to her male counterpart. She has never been recognized as an ‘independent entity’; free to select a course of her life at her own choice. Her good has always been said to be associated with the good of her husband whose service alone has been recognized as a way for her deliverance. To a wife, the only God worth-worshipping is her husband, regardless of the fact whether he treats her well or ill. Simone de Beauvoir, one of the greatest exponents of women's right, writes in her famous book *The Second Sex*:

> ... humanity is male and man defines woman not in herself but as relative to him; She is not regarded as an autonomous being ... (woman) is simply what man decrees: thus she is called 'the sex' by which is meant that she appeals essentially to the male as a sexual being. For him she is sex - absolute sex, no less. She is defined and differentiated with reference to man and not he with reference to her; she is the incidental, the inessential as opposed to the essential. He is ... the Absolute - she is the other.\(^7_4\)

Beauvoir observes in her famous book *The Second Sex* we find the same issue in the form of dramatic art. Dattani in his play shows that Hasmukh is a big business tycoon. He always wants to fulfill his lust through Sonal; this wife. When after some time of his marriage, he does not get the same pleasure, he compares his wife, Sonal, to mud. As Hasmukh says:

> I soon found out what a good-for-nothing she was. As good as mud. Ditto our sex life. Mud Twenty-five years of marriage and I don't think she has ever enjoyed sex. Twenty-five years of marriage and I haven't enjoyed sex with her. So what does a man do?\(^7_5\)

It shows that a man always expects a rich sexual life from his wife and if she does not fulfill that he starts to search elsewhere as Hasmukh does in the play. When Sonal involves herself in family business, Hasmukh gets his physical satisfaction from others. For him, women can be
bought at the cost of money. For a rich man the dignity of woman is nothing but she is an object who can be hired and after satisfying sexual pleasure, can be fired. As Hasmukh does in the play:

... I started eating out. Well, I had the money. I could afford to eat fancy places. And what about my sex life. Well, I could afford that too. Those expensive ladies of the night in five star hotels! (Smiles at some pleasant memories.)

It is interesting to note that Feminism has become a matter of literary discourse in Post Modern literature. Most of the Indian writers, particularly women writers and poets have shocked and mesmerized the Indian audience with their revolutionary attitude about the suffocation and persecution of women. Prof. S.Z.H. Abidi in his key note addresses on 'Feminism in Post Modern Indian English Literature'; rightly says:

"Thinkers like Michel Foucault, Judith Butler, Elaine Scurry and several others have invested a great deal of their concerns in the way the body is discursively manipulated and energized in the recent times, providing a rich context for new subjectivities. When deployed in arts, literature, cinema and media, the body as substance and trope could be both exploitative and empowering. Such an investment has also raised questions about the normatively of hetero-sexual relationships. The last few years have been commentaries, both critical and literary, on every possible aspects of human embodiment especially in relation to the female body. These include the works of Veena Das (1988), Leena Dube (1986), Meenakshi Thapan (1995), Featherstone, Hepworth and Turner (1990), Susan Bordo (1993), Judith Butler (1990, 1993), Elizabeth Grosz (1994), Emily Martin (1987) and Luce Irigaray (1985). The 'body' has become a powerful metaphor of such specificity and concreteness, which rejects the male tradition that thinking, can somehow occur on a plane of disembodied universality. Indian women novelists and poet writing in English often reflect in their
poetry and fiction not only the complex phenomenon of their movement towards self individuation and self-differentiation but also telescope the changing position of women in the Indian society. They delineate women's journey from dependence on men to independence of women from the powerful clutches of men. The central female protagonist of Uma Vasudev's novel A Song of Anasuya is a contrast to Anita Desai's Maya and Uma. In Cry, The Peacock; Maya craves for sexual jouissance and even her naked body fails to evoke any response from Gautam but Anasuya uses men and is happy with herself.”

Women are marching ahead in every field but their achievements are not recognized by the world today. Mahesh Dattani, a minute observer of society, deals with the gender issue in his another play Bravely Fought the Queen in which he mocks at the man's artificial world that thinks that 'bravery' is the word related to man. As Alka says: “So bravely fought the manly queen ...” It shows that a woman cannot be a fighter and the basic element of bravery lies within a man. It also shows the patriarchal domination in our society.

It is interesting to note that there are many similarities between the play Bravely Fought the Queen and Where There is a Will. As Baa is not in a position to control her son, Jiten in Bravely Fought the Queen and so is Sonal who does not control her husband Hasmukh in Where There is a Will. The character of Jiten and Hasmukh is very similar and they are representative of carrier of patriarchal code. Hasmukh inherits the qualities from his father and suppresses all the members of his family. As Subir Dhar observes:

In fact, in one way the thesis of this play [Bravely Fought the Queen] is somewhat similar to that of ‘Where There's a Will’. As Hasmukh had been his father’s son down to possessing his father's mean little eyes, so too does Jiten in Bravely Fought the Queen resemble his father in appearance and in nature. Both Hasmukh and Jiten, ... represent the darkest face of patriarchy - intolerance,
hatred, dominance - passions all fuelled by inner insecurities and complexes of guilt and fear.  

Society is made up of the combination of man and Woman but she is always marginalized. Sonal suffers in the hands of her husband in ‘Where There is a Will’. The description shows that women are marching ahead. They have come out the boundaries of household matter but the mentality of men has not changed much. Most of men are still in the trap of old traditions and customs. They only wish to confine women to the household works. This is what Shashi Deshpande holds the view:

*Even in the real life, during the last 30-40 years you see women have changed so much. There is a lot of change in the attitude of women, but there is no change in men. This is the reality I've seen. Men are reluctant to change. They still expect things to be what they were ... We still have rapes and all these things go on - and one thing is true, that men have not changed very much.*

It is interesting to note that in order to change the attitude of men in society so many female and male writers are giving their whole-hearted support. The critics like Mary Wollstonecraft’s ‘*A Vindication of the Rights of Woman*’, Virginia Woolf’s *a Room of One’s Own*, Simone de Beauvoir’s *The Second Sex*, Germaine Greer’s *The Female Eunuch*, Betty Friedan’s *The Feminine Mystique*, Kate Millett’s *Sexual Politics* and Helen Cixous *The Laugh of Medusa*, have done their best to raise the problems of female and domination of male hypocrisy. They have also tried to establish a separate identity of women in the society. They even demand a female language, free from all types of domination of men, in which they could express their own wishes and aspirations. It is also very interesting that Patriarchy has given woman only one identity i.e. physical or sexual identity but she is denied the independent desire. She is told to cover her head, body and other symbols of sexuality. As Imtiaz Dharkar uttered such discrimination in his poem ‘*Another Woman*’ and wrote many poems which show the rebel of female for injustice. Her sexual identity is meant only to provide sexual pleasure to men and her own emotional, physical and sexual needs and 'jouissance' are always ignored. Such type of
attitude of man's exploitation of woman is exposed by the well known poetess Charmayne D'Souza in her poem 'When God First Made a Whore':

My body
Is a coffin creak
and the tap-tap of a desolate shutter,
it's the cuckold's last silent shriek
and the village idiot's stutter.
Adam's rib
chewed to bone, to blood
and the stone
that hurled Abel to the mud.
One day,
God will ask for this sweety body
of mine
but, like all the rest,
He will 'have to stand in line
So said the whore,
as they asked for more.  

We are living in the age of science and technology. But on the matter of patriarchal - domination we never apply the same reasoning power. Men always find the genesis of women in religions scripture that support the suffering of women and male domination over female. The Bible says;

Then the Lord God made the man fall into deep sleep, and while he was sleeping, he took out one of the man's ribs and closed up the flesh. He formed a woman out of the rib and brought her to him. 

It is interesting to note here that what Mahesh Dattani depicts the characters of Sonal, Kiran, Preeti in his play Where There is a Will about the feminine sensibility and gender discrimination
is very close to the Indian Women Writers in English who have tried their best to expose the sham and hypocrisy of the male dominating world. Women Writers like Kamala Markandaya, Nayantara Sahagal, Anita Desai, Shashi Deshpande, Shobha De, Arundhati Roy - to name only a few - have raised their revolutionary and rebellious views about the pathetic plight of women of the working classes in general and the rural women suffering the undeserved sufferings in particular. But in the presentation of this challenging theme, the play of Mahesh Dattani is even more interesting because it is the dramatic presentation of the subdued and suppressed emotion of women. The dramatist is very successful in presenting that psychological treatment of women, their struggle for individuality, their undeserved suffering and untold miseries under the patriarchal root, their marathon efforts for searching their identities in cold and indifferent atmosphere.

It is a universal fact that dramatic art has always been admired for its fine fabric of philosophical undertone and social consciousness. The philosophical reflections on the predicament of human destiny against the odds of socio-cultural practices impart an exceptional depth and richness of his plays. However ‘Where There is a Will’ is positive justification to the observation that Dattani’s genius is equally fertile both in comic plays and serious plays.

The comic mode has even a far reaching effect than tragedy. It is predicted that satire, irony, gallows, humour and other mutations of the comic spirit will be the guiding force of our theatre in the coming years and tragedy has little to offer to a rebellious generation obsessed by the danger of mega-deaths.83

Although this play describes the social maladies of society, it is a brilliant comedy containing sustained moments of pure laughter and good humour. Hasmukh, who is suffering from many diseases like hypertension, high blood pressure, high cholesterol and an enlarged heart, leaves the audience cracking into laughter when he chuckles to them:

In the old days, if you said someone had a large heart, you meant he was generous and loving. Today it means he is receiving high
aggravation from his twenty-three-year-old son and his scheming daughter-in-law.\textsuperscript{84}

The above mentioned example is not one but it is one of the many examples in the play which create comic situations before the audience. Another enthusiastic scene appears when Hasmukh unravels, before the audience, his motive behind making Kiran as the in-charge of his trust and to live with his family. As he says:

\begin{quote}
I suppose it was a nasty thing to do. Making Kiran come and live here. You may ask - what kind of a fool would ask his mistress to live with his family? A fool who knows his family very well Kiran may have been my mistress, but she has far more brains than my wife ever had. But you should see her now, my wife! Transformed. From stupid incapable housewife to clever incapable housewife. Every day is a new lesson for her on more learns about me. The more she learns about me, the more she'll regret having been such a goon-for-nothing wife. That will keep her from being a happy widow ever after. One thing I can't stand is a happy widow. There should lie a law against them.\textsuperscript{85}
\end{quote}

Many other comic situations also prevail in the play. Whenever Hasmukh and other characters self-expose themselves and interact with each other, the audiences go gleeful. The scene where the members of the family condemn and flout each other, when Hasmukh's affair with Kiran comes in their knowledge, is a beautiful comic:

\begin{quote}
Hasmukh: My daughter-in-law certainly has changed overnight, hasn't she?
Preeti: How could he do this to us?
Ajit: Well, he's done it.
Preeti: It's all your fault
Ajit: My fault?
\end{quote}
Preeti: Yes, If you had been nicer, all this wouldn't have happened.

Hasmukh: Clever girl

Ajit: I wasn't nice to him because he wasn't nice to me.

Preeti: So what? He wasn't nice to me either

Sonal: And he wasn't exactly in love with me either. If I'd known he had a mistress, I would have left

Hasmukh: I should have told her years ago then.

Preeti: Well, I have to suffer on account of you two.

Sonal: How can you say this?

Preeti: He did not get along well with both of you. So he did what he did. I was always obedient to him.

Sonal: I haven't noticed him leaving you any money! You didn't fool him for a second. Hasmukh: Full marks

Preeti: Rubbish,

Sonal: Anyway, it's hardly your place to talk about money. You've married about your standards. Preeti: Well, that hardly holds good now, does it?

Sonal: How dare you say that?

Preeti: At least my father didn't keep a mistress'

Ajit: Preeti! Don't talk to mummy like that

Sonal: That's because he couldn't afford one

Hasmukh: Not bad at all, I've misjudged the Woman

Ajit: Mummy, Don't talk to Preeti like that

Preeti: (Together). It's your entire fault! 86

Thus this serious play, Where There is a Will, on the patriarchal code and gender discrimination, is full of comic scenes. It evokes laughter at many places in the play and the dramatist has been able to depict close darker aspects of life the help of his aesthetic and dramatic touch in both the Acts of the play. As Asha K. Chaudhuri comments:
Dattani’s wicked humour is at its best in the Hasmukh spits at everybody in general. The second half is problematic because here the dead man's perception of himself and the world mat he has left behind are radically jolted. The comedy runs riot at times .... the play also hints at pathos, in the special kind of bonding that takes place between Sonal and’ Kiran. New power centres in place, the entire perception of the world, as it were, is turned on his head, best illustrated physically in the play by the dead father hanging upside down as ghosts are wont to do in Indian cultural belief - instances that the contemporary audiences will recognize as individuations and participate in convivial laughter aroused by a community understanding as the play looks at the Indian middle class morality and then proceeds to parody it. Hasmukh’s reality is taken apart by the two women who know him best, and his ghostly outrage goes unnoticed by the protagonists who amalgamate into a properly functioning family unit under female leadership. His ploy with the will has worked all too well, and he can see himself and all that he stands for, being buried once and for all. He escapes, (like many of Dattani's 'powerful' men do) to hang himself from the tamarind tree; but there is no respite yet, and the audience is told that the tree will be chopped off on next day.  

Comic is introduced in the play to bring laughter among the audiences while the playwright puts the social ills through dramatic dialogue. Indian traditions and customs dominate all where in the play in which a father always wishes that his son should obey to follow his foot-steps. But this very thought brings miseries in the life of Hasmukh. He does not get satisfaction with his son, Ajit. The playwright shows that Hasmukh behaves typically only because he is carrying what his father has imposed upon him. Like most of the modern English Literature Where There is a Will is related to the experiences of Hasmukh who felt them in his childhood and wants to impose his experiences and wills upon his son, Ajit  to necessary to be studied.
Hasmukh Mehta, from the very beginning, lived under the guidance of his father. His father was very much conscious to provide him the best business skill because he had no option. His other son had left his house and he did not want to leave Hasmukh to adopt any other habit. So he imposed his qualities upon Hasmukh. From his father, Hasmukh learns the art of earning money. As he says:

Yes. My father had only me to help him out. He took great trouble to make sure I did not turn out like my brother. No more school. No more loafing for me. Hard work. And I am happy ….. did that! We made money! I remember we used to spend half the night going through our accounts and counting our profits. The other half of the night we would dream of being millionaires.

Hasmukh follows his father's foot-steps and no problem arises. But when Ajit tries to lead his own life, the family problem begins. In all the decisions Hasmukh thinks himself as superior while other's inferior. This shows he exercises male dominance on rest of the family members and the practice of gender discrimination is the evident in his life manners. Ajit criticizes his father's attitude that all the members should dance at his tune. He comments upon Hasmukh as stubborn. And he even evaluates him in the following terms:

... Anything I do is wrong for you! Just because you are a self-made man and had a deprived childhood, you feel that I am having it too easy. Nothing I do will ever seem intelligent to you. You are prejudiced.

Hasmukh’s childhood is very much manipulated by his father and so he always thinks himself as an ideal son while his father as ideal father. He was beaten by the virus of idealism to such an extent that all through his life he becomes a great champion of it. His character reminds us of the protagonist of the story The Kite by S. Maugham. He wants to infuse his skill into Ajit. It is because he thinks that Ajit is raw and by imposing himself upon him, Ajit will be in position to survive in the rough circumstances of world. As he tells:
... A son should make me happy. Like I made my father... happy. I listened to him. I did what he told me to do. I worked for him. I worked hard for him. I made him ... happy. That is what I wanted my son to make me ... But he failed! Miserably! He has not a single quality I look for in a son! He has made my entire life worthless! He is going to destroy me.  

It is interesting that all the characters - Hasmukh, Kiran, Sonal, Preeti, Ajit - lead their own life but it is Ajit who breaks the traditional code and leads his own independent life. Hasmukh lives but actually he lives the life of his father. Kiran is fully under the shadow of her mother, to whom she learns how to tolerate and never revolt against the tyranny perpetuated by the male members of her family. Sonal has no power to take decision but follows the instructions of her sister, Minal. Preeti is ready to sacrifice her independent will for money. But Ajit never comes under the traditional patriarchal code. He even says:

*I shall be happy if I get a son who turns out to be like me. Now if he turns out to be like you that would really finish me off.*

Kiran also says about Ajit,

*“He may not be the greatest rebel on earth, but at least he is free of his father's beliefs. He resists. In a small way, but at least it's a start. That is enough to prove that Ajit has won and Hasmukh has lost.”*

Hasmukh always bursts against the plan of Ajit. He is a frustrated man as Kiran declares at last in the play and says that the real winner is Ajit who rejected the manipulated plan of his father and ultimately leads his own life. Psychology also tells that if a man's ardent desire in his early life is crust or suppressed, it bursts like lava of volcano in his later life. In other words, disappointment, frustration and repressed sentiments began to take its toll in the sufferer's life. The mind is fractured with so much psychological maladies that he begins to develop a sadistic attitude so that his long suppressed desires may be compensated. As we see in the life of
Hasmukh, he never lived his own life. His childhood is so much dominated by his parents that he thinks to implement his own will upon his son, Ajit. When his son - Ajit, his wife - Sonal, and his daughter-in-law - Preeti, do not follow his dictates, several deformities arise in him. He comes under the grip of hypertension, blood-pressure, enlarge heart, sugar etc. At last he died in his early age. After watching the play, the audience may also know the psychological reaction that is gaining ground in the heart and mind of Hasmukh. He wishes that his wife should cooperate him and fulfill his physical, mental and sexual desire but Sonal, his wife, never does so. Hasmukh is active while Sonal behaves passively. As a result he develops bodily relationship with other women during his five star hotels visit. He even does not get the support of his son - Ajit and his daughter-in-law - Preeti. The feeling of loneliness, emptiness and imperfectness has collectively created a situation in which Hasmukh makes many wrongs which are not the matter of happiness but he does so. As he tells:

“Sonal, my wife. My son's mother. Do you know what Sonal means ? No ? ‘Gold’. When we were newly married, I used to joke with her and say she was as good as gold. But that was when we were newly married. I soon found out what a good-for nothing she was. As good as mud. Ditto use sex life. Mud. Twenty-five years of marriage and I do not think she has ever enjoyed sex. Twenty-five years of marriage and I haven't enjoyed sex with her ... I started eating out ... I could afford ... Those expensive ladies of the night in the five star hotels!... some of them were really...”

Through this statement, the dramatist shows that human organ has some certain needs which a human being wants to get them fulfilled at any cost. Sex is also the need of body because it is the root of all energy. Freud propounded his theory related to sex and it is now not a taboo subject. Dattani, very clearly, depicts this here. D. H. Lawrence, the well-known novelist, holds the same view in his novel ‘Lady Chatterley's Lover’

“The blood of man and the blood of woman are two externally different streams, they can never be mingled. Even scientifically we
know it. But therefore, they are the two rivers that encircle the whole of life and in marriage the circle is complete and in sex the two rivers touch and renew one another without ever commingling or confusing. We know it. It is the deepest of all communions as well as the religions in practice we know.  

When we examine psychologically this play, we find that all the characters are suffering with the wishes that arisen their minds. Hasmukh wants to secure his business. Ajit always wishes for new experience, as he has new experience of the world. Kiran wants the equal response from the male member but it could not be feasible. Preeti wishes for recognition. Their psychological needs do not get satisfaction, all come under cares and anxieties. They live under ‘forced harmony’.

On psychological level Hasmukh is very close to Arundhati Roy's Pappachi in The God of Small Things. In the novel we find that Pappachi develops an unsociable, sapless and obdurate behaviour. All these are due to the denial of credit for his scientific discovery of a new moth. This denial is so devastating that he always beats his wife and children severely. Although Hasmukh does not beat his child and wife, their relationship is never cordial. He never leads a happy and amiable life. He does not learn the lesson of love. He only knows how to rule over other as his father used to. This is what Kiran says in the play:

“Hasmukh was intoxicated with, his father. He thought he was invincible. That he could rule from his grave by making this will.”

It is also notable that the experiences of childhood have moulded the life of Kiran. When she comes close to Hasmukh, she becomes his faithful colleague and he promotes her from marketing executive to one of the directors of his company. He also appoints her the protector of his Trust after his death. He does so as to suit his caprices. But Kiran behaves differently and she gets success to win the heart of the family members which she had learnt in her childhood.
Dattani, through his play ‘Where There is a Will’, shows the various picture of society. It does not only show the picture of tradition bound Indian family but also depicts the picture of changes. There is an extra marital relationship. There is a new woman of today in the form of Kiran who is full of confidence and capability. The play has a ghost. The playwright, at last, also highlights a murder mystery. So this has made the play a gripping one where the audience or the reader eagerly awaits to see what happens next. It is interesting to note here that the playwright presents the modern society very artistically. The post-colonial Indian society has undergone some fundamental changes. In the beginning of the century, Indian economy was predominantly agrarian, which fostered the patriarchal code. The son tilled the field in the same way his father did. That is what Mahatma Gandhi calls:

“We are inheritors of a rural civilization.”

In social and family life, codes were fixed and each succeeding generation was taught to follow them in a rigorous manner. Business was also carried forward as a family enterprise from one generation to another. Life was organized around families rather than individuals whether in villages or in towns. The head of the family was supposed to be the custodian of the community tradition.

With changing economic scene all these began to change. In Independent India, the agrarian set up began to crumble over the years. There has been an exodus from villages to towns. With the spread of education and the growth of employment opportunities in industry, commerce and service sectors, the youngsters from villages have been drawn to towns and cities. This has led to a breakdown to joint families and growth of nucleus families, resulting in individualism. Since the young man has to look after himself, he develops an independent thinking where the guidance of the father and other elder of the family have but a limited role. In many cases the decision has to be his alone.

It is the very interesting fact of the modem Indian society. The spirit of individualism has pervaded other walks of life as well. Even when a young man is working with his father or other elders of the family, for example - in the family business or industry, he has his own views on
different aspects of the business and industry, he is involved in. He wants them to be implemented. But a younger's thoughts are not given due weightage in the patriarchy. This is what Dattani depicts in the play. Ajit is a dynamic manager in his father's factory. But Hasmukh thinks differently about Ajit. As he says to Ajit:

    You are nothing just a big zero. No matter what you do, you'll remain a zero. Over the year you'll just keep adding zeroes to your zero. Zero, zero, zero. On their own, the zeroes don't mean a thing. But if there's a number one standing before all those zeroes, then they really add up to a lot. 

The above dialogue shows that for a father, the thought of a child is meaningless. But he forgets that the importance of 'zero' and 'one' all are important in mathematics as well as in real life. But the dramatic beauty lies in the fact that Dattani shows that Ajit is zero but he is a zero after a number 'yes man' of his father but his own idea dominates.

Hasmukh accepts his defeat:

    “.... what I wanted my son to make me ... But he failed! ... He has made my entire life worthless.”

Ajit wins his liberation because he is firm on his idea and he never bows down before his father. He thinks that he has 'brain' to think and 'blood' to realize the thought into reality. As he says: .....  

It is relevant to say here that Dattani seems to say through his play that all should give their wards full freedom to fly in the sky. Under patriarchal code and traditions they should not be denied their opportunities and talent to utilize them. If the society will do so, it will continue from generation to generation without limitation. So the playwright is not in the favour of a weak man in the society with false strength. He puts question mark against this. Kiran says that when this will end of the ruling of men. She asks to reader that would it be forever.
Dattani depicts Hasmukh as a traditional father who believes in Sanskrit hymns 'Putrah Pituratma' (a son is the shadow of a father). When he does not find his own image in Ajit's behavior, he calls him worthless and outlaws loss. But the dramatist proves this wrong. At last, he shows that Ajit is right and the evaluation of Hasmukh was not appropriate. It is interesting here to note that in the beginning all characters are in the influence of other’s. Hasmukh is in the shadow of his father, Sonal is in the trap of her sister, Minal, Kiran is leading the life of her mother, Ajit is forced to obey the dictates of his father and even Preeti pretends as close to Hasmukh for money. But at the end of the play we find that all realize their fault and they think to lead the life of peace and harmony, free from all types of will and tradition. As Sonal says to Minal to “go jump into a bottomless pit !”

Mahesh Dattani is not only a different playwright in the matter of content but also in the matter of technique. He uses the most innovative and interesting technique to convey the matter of a dead protagonist in this play. He uses injected dialogues of Hasmukh which though unheard by the other characters, introduces a further dimension of implication for the benefit of the audience:

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Kiran: He was just like his father, wasn’t he?
Hasmukh: No, I wasn’t.
Sonal: Yes. He was.
Hasmukh: Don’t contradict me, woman!
Kiran: The same bossy nature?
Sonal: Yes. ( together )
Hasmukh: No.
Kiran: Did he ever disagree with his father?
Sonal: No (together)
Hasmukh: Yes
Kiran: Did he ever do anything at all without consulting his father first.
Sonal: No, never! (together)
Hasmukh: Yes, always! 100
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It shows that Dattani excels in the matter of content as well as in technique. In the second part of the play Hasmukh is dead. But Dattani presents him in the form of Ghost. His invisible presence, he encounters the inner conscience of all those characters whom he dominates in his life time. The idea of invisible presence is an excellent device of self realization. It also contributes to sustain a lively humour with it constant shift between illusion and reality. About this Dr. Beena Agrawal says:

... The garb of authority maintained by Hasmukh was a method to save his own inner self from clashes of the outside world. After the death of Hasmukh, the real nature of each character is freely revealed and their comments present a fine mockery of parental authority ... The amazing reactions and witty remarks of Hasmukh at the reality of Sonal, Ajit and Preeti make the play a sparkling comedy ....

Thus this brief critical analysis of the drama Where There is a Will shows how Mahesh Dattani, a great observer of man and manner of the society, has very brilliantly portrayed very realistic presentation of society. The various maladies which we, the reader, confront with in this work are very common to our day-to-day life. The problem of a free and independent existence of a woman in a male-dominating world is a glaring example today. The same is the case with the will of a man which plays a very vital role in moulding the personality of a man. Everybody has a will of his own. The will should not or must not be crushed and mutilated by the elders or by the conservatives. In order to run the society smoothly, it is necessary the part of the elders to pave the way for the new comers so that these new comers may flourish and bloom with new vigour and vitality without any impediments. This is what Dattani wants to show in this drama. We all know that Mahesh Dattani like the modern playwright G.B. Shaw depicts a very realistic and thought provoking portrayal of this modern world. But so far as the plays of G. B. Shaw are concerned we generally see that in most of his plays the protagonist becomes the mouthpiece of the dramatist. But in the plays of the Mahesh Dattani, the playwright Dattani is never visible through his character. He allows his characters to speak as naturally as the water of the river gushes out of the mountain. The thoughts and ideals which Dattani has depicted in this play are...
not the collection of facts and figure but they are moulded in the form of rich art rendered through metaphoric expression and some other dramatic and poetic devices.

Where There's a Will is another play in which Mahesh Dattani has depicted another aspect of patriarchal dominance. Let it be daughter, wife, daughter-in-law or mistress, all area dependent on man for financial and physical security. Man has always taken up woman as a liability and a source of requirement. Women have been looked down upon by men as an object to meet their needs. They should be there to cook their food, smile cordially at his friends, run around attending to their needs and sexually satisfy them whenever they have the urge. If the wife is unable to satisfy the husband then there is always a mistress to do that. That mistress also is subject to compulsion to kowtow before him for he may be having reins to her weakness. Everything finally boils down to one conclusion, which is the autocratic nature of man discreetly dealt with by Dattani in this play. Hasmukh Mehta is an autocrat and cynical man who always criticizes his son and wife and also looks askance at his daughter-in-law. To him they are all his enemies trying to squander away his hard earned money. He also had a mistress name Kiran Jhaveri about whom he had a high opinion and had made the trustee of his property. His family was ignorant about his second relationship and its revelation was shocking to them which came their way after his death. But here the difference between a man and woman has been discreetly outlined by Dattani. Hasmukh being a man was arrogant and tactless and therefore was unable to make place in the hearts of his family members, whereas, Kiran Jhaveri being his mistress, had impressed Sonal so much that she became her confidante. Ajit and Preeti also accepted her as one of them and were quite at ease with her. Hasmukh Mehta, whose spirit was a mute - watcher of all the developments in his house after his death was greatly disappointed and thwarted to see his mistress take the place amongst his family members which he had desired throughout his life.
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