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## WOMEN BELLIGERENCY FOR EMANCIPATION: DISCORD OF VIRAGO AS EVINCED IN MAHESH DATTANI'S THIRTY DAYS IN SEPTEMBER

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### ABSTRACT

Literature connects its readers with the past, enlarges their wisdom towards future and makes them understand the value of present. Literature portrays a brave new world. It sparkles the life of human psyche and drives out evils of each individuals. It is endowed with moral codes and builds ones creative ability. It is an atlas which teaches history, culture and religion of other worlds. It acts as a bridge between society and role of an individual. English is deep rooted in India during the time of Imperialism. Indians have their own accent, tone, stress and numerous dialects in its own flavors. It projects various social issues in Indian society. Indian writing in English has many unanswered question with void answers. Drama has its own classical origin. It is designed mainly for leisure. Real success of drama depends on its performance on stage. It has it unique features like setting, plot, character, themes and stage properties. Indian drama traces origin from Mohenjo-daro and Harappa civilization to Post-Modern Era and includes various forms like Kuthu, kaliyattam, Ras lila and so on. It reforms with new themes which unmask the social taboos in contemporary Indian Society.

Mahesh Dattani is a Post-modern dramatist. His plays are composed with new themes such as social exclusion, LGBT issues, and trauma by dreaded diseases like HIV, Cancer and so on with mind blowing techniques. Mahesh Dattani's *Thirty Days in September* whirls around Self-Liberalisation of Women in male chauvinist Indian society. It is strongly constructed by a traditional set up called as Family. In majority, Male leads as patriarchal head of family. In *Thirty Days in September*, Dattani clearly depicts the status of women in Indian society. The researcher focuses on how women are treated as idol of sex, identity crisis, suppression, longing for love and social constraint. This manifesto spotlights on strife encountered by a Virago (Mala) to attain her Liberty by demonic subjugations.

**Key words:** Suppression, Discord, Emancipation, Ipetity, Idol of lust

### INTRODUCTION

Mahesh Dattani's *Thirty Days in September* elucidates the wrangle of women in contemporary Indian society. Modern Indian Women explores new achievements and add laurels in their respective field but still there are women who are unaware of

the values of education, curtail their passions and emotions for family and society. They lack many opportunities and are considered as weaker sex. Dattani rightly pointed out the importance of freedom in his *Tara* too.

Those who survive are those who do not defy the Gravity of others. And those who desire even a Moment of freedom, find themselves hurled into Space , doomed to crash with some unknown force. I no longer desire that freedom. I move, just move Move, without meaning. (Dattani,60)

Mahesh Dattani exemplifies two women character, Mala and Shanta (Mala's mother) in his play *Thirty Days in September*. Uncle Vinay dominates his sister, Shanta and her daughter, Mala. She seeks individuality as a victim of molestation. For every Indian, family name is enclosed with their own names. Mala also hassle for ipseity.

MALA. . . . and my name is . . . I don't think I want to say my name . . . I am sorry. I hope that is okay with you . . . I am unsure about this . . .(Dattani,89)

As a victim of incest, Mala humiliates to reveal her own name. The reason behind is society's perception. Dattani portrays the society's view on a rape victim. Society fails to notice the ache of victim instead it criticizes on her chastity not about the fiend who devastates her entity. Mala also affirm that it is her fault which makes that happen. Victim has to face the consequences in the outer world, offender are set free through the use of power and prosperity. In Mulk Raj Anand's *Untouchable* too, Bakha is a sweeper boy and he belongs to lower caste. He has a sister call as Sohini. One day when she goes to fetch water from higher caste people well (in pre-independent India, separate wells for high and low caste people), a priest abuses her meanwhile Sohini shouts and make herself free from the hard clutches of him. The priest put blame on Sohini as she attempts to enter into the temple. Sohini is addressed as "Untouchable" by this society. It fails to understand the intrinsic emotions of a woman. It views her not as a soul but as a marginalized one. The state of victim (Sohini) in Indian society is explicit through Bakha's innate feeling. ". . . My poor sister! How can she show her face to the world after this? But why didn't she let me go and kill that man? Why was she born a girl in our house to bring disgrace upon us? (Anand,56-57). Mala and Sohini are deemed as Rape victims before the society. One may not blame and humiliate rape

victims but society must accept the strain of those victims and motivate, support and helps them to unmask the brutal men.

Mala lacks Love, care and security from her family. Her father and mother are separated when she is seven. Dattani symbolizes her Inner strife through a technique called taped conversation. It is a life-sized doll of a seven-year-old girl braced up on a chair. The back of the head is visible from the beginning; size of the doll enlarges and full face becomes visible only after Deepak's taped conversation. During the dispute between Mala and Shanta, Mala stated that her dad leaves them only because of her mother. He blames Shanta as ' Frozen Woman' . Shanta deteriorate as a wife and mother. There is no copious love, affliction and strong bond between mother and daughter. Shanta pays unheed to Mala's procuration regarding his Vinay's misdeeds. She always involves herself to worship Lord Krishna.

MALA. . . . Whenever I came to you, hurt and crying. Instead of listening to what I hadto say, you stuffed me with food. I couldn't speak because I was being fed all the time. . . .(Dattani,104)

Mala is shocked at last to know about the reason behind her Mother Shanta's Silence. Her uncle Vinay misbehaved with his own sister, Shanta when she is six year old girl. He continued molestation for ten years. She always prays Lord Krishna to ease her pain. She becomes dumb because of Vinay's dominant character. Mala pardons her mother and understand that it is not her fault alone.

Mala, a flirtatious woman has own freedom but her pangs lead her in a wrong path. She plays love game on men. She does not maintain a healthy relationship with men for more than thirty days. She has no intention to do it but she likes to play it with men. She is a not a bad woman. She deems it as western values but she likes to be a typical Indian woman. Mala flirts with a business typhoon called as Ravi. He wears a suit, gold-rimmed glasses. She magnetizes Ravi in a easy way. They start to dance in front of Ravi's fiancée, Radhika. She longs for ardor, exhilaration, concern atleast in the way of physical relationship.

MALA. Hold me closer.

MAN. No, don't get too close. Later, okay?  
(Dattani,105)

It is evident in Chekhov's One act play *The Anniversary*,

KIRIN. ... It would have been better if you hadn't invited any ladies to the anniversary dinner this evening.

SHIPUCHIN. ..Quite the reverse. Female company is uplifting (Chekhov,85)

Woman does not even have liberty to show their interest on any man candidly. If a man flirts, it is because of his macho but if a woman does the same, she is termed as characterless, bitch, whore. Women are considered as image of eroticism, showcase idols of attraction.

According to Mala, Freedom does not mean to perform feminine tasks. She desires to break down the taboo of gender constructed issues. She describes it through an imaginary cricket game. Mala advises women to be strong both physically and mentally during the time of menstruation.

Deepak's love makes a refinement in the zest of Mala. He fascinates not because of her physical appearance but with her soul ("... she was the most intelligent, sensitive and dynamic woman I had met...") (Dattani,94). Mala desires for eternal relationship. The nuptial life of her father and mother leaves a deep rooted scar in her little heart. Deepak stands even with mala in the times of her adversity. He accepts her reality and protects her from Vinay. Mala is just seven year old when Vinay abused her sexually. He makes a impression in her tiny heart that he thinks that mating is the way to show love. He threatens her that if she reveals this outside, people may call her as bad girl. He swears to love Mala more than her mother and father. The wretched creature calls the little girl as bitch! Whore! It signifies his inhuman nature and not to even indicate as MAN. He is considered as being lowliest of the low.

MAN. ...You like it! You enjoy it. After four years, you have become a whore! At thirteen you are a whore! (Dattani,124)

Being an Elderly man in the family, Uncle Vinay has to protect both Mala and Shanta. He has to lead

them in a good path and supports them as a blood relative. He handles them as object of sex. He quenches his lust by suppressing both Mala and Shanta. He treats his own family women as sluts. He fails his duty to safeguard them. Mala is afraid of him. It is because of him that she is diverted in a path full of constraints. Women in Indian society have innumerable issues exist within her family. Mala hassles with complications from the age of six. The complex thing is that she fails to get protection from her own family. Deepika is a dawn in Mala's verve to drive away the darkness by his unbound love. She grows in good spirit and un.masks her uncle.

MALA. Mala khatri. February 2004..Why not? ... I do not hesitate to use my real name now. Let People Know. There's nothing to hide. Not for me. After all, it is he who must hide (Dattani,88).

Mala is subjected to identity crisis, discordance as a rape victim, lacked love, compassion and protection from her own family. Fortunately she is blessed with divine love of Deepak, it brings dawn and liberation in her verve .Every woman must fight their own battles to taste the fruit of laissez-faire. Women need to enhance the social, educational, political, economic and gender rights of her in the society. She must be the warrior against the social milieus and solve it in a better way. Women should put forth effort to be liberal among her odds.

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