

Study on the Girish Karnad Mahesh Dattani's Plays Portray Social Issue

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Abstract - The present research traces a history of the Indian drama from its humble beginnings and goes on to detail some of the major contemporary Indian dramatists and their works with special reference to their experimental elements. The data collected from both the primary and secondary sources. Ancient Indian theater has made significant contributions to global literature. Indian dramatists have produced a wide range of works, each of which is distinctive and wholly evocative of India and its people and culture, as well as of the historical and cultural shifts that have taken place there over the centuries. Modern Indian play may be better understood and appreciated with the aid of this research. By the conclusion of the paper, the reader has a solid grasp of the experimental components in the work of the chosen contemporary Indian dramatists.

Keywords - Dramatist, Modern, Cultural, Ancient, Contemporary, Evocative

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INTRODUCTION

Girish Karnad was a prominent figure in the Indian cinema industry, having worked mostly in Kannada, Hindi, Tamil, Telugu, Malayalam, and Marathi films during his career (19 May 1938 – 10 June 2019). Like Badal Sarkar in Bengali, Vijay Tendulkar in Marathi, and Mohan Rakesh in Hindi, his success as a playwright in the 1960s signified the emergence of contemporary Indian playwriting in Kannada. In 1998, he won India's highest literary honor, the Jnanpith Award.

Karnad received his bachelor's degree from Karnataka University in 1958 and then attended Oxford University as a Rhodes Scholar, where he studied political science, economics, and philosophy from 1960 to 1963. While a student at Oxford, he penned his first play, *Yayati* (1961), which received rave reviews. The play's focus on a legendary monarch is an early example of how Karnad would return to historical and fantastical themes throughout his career. *Tughlaq* (1964), Karnad's second play, is one of his most famous for depicting the life of the 14th-century monarch Muhammad ibn Tughluq.

Karnad wrote plays over four decades, typically drawing on mythology and history to address modern challenges. After adapting his plays into English, he found critical success. The likes of Ebrahim Alkazi, B. V. Karanth, Alyque Padamsee, Prasanna, Arvind Gaur, Satyadev Dubey, Vijaya Mehta, Shyamanand Jalan, Amal Allana, and Zafer Mohiuddin have all directed adaptations of his plays into other Indian

languages. He has been recognized for his achievements in both Hindi and Kannada films as an actor, director, and screenwriter.

The Government of India honored him with the Padma Shri and the Padma Bhushan, and he took home four Filmfare Awards (three for Best Director in Kannada and one for Best Screenplay). In 1991, he hosted the scientific magazine show "Turning Point" on Doordarshan.

Karnad's first film, *Samskara* (1970), was also his directorial debut. He adapted U.R. Ananthamurthy's anticaste book of the same name into a screenplay he also starred in. With B.V. Karanth, Karnad directed *Vamsha Vriksha* (1971). Throughout this time, Karnad kept up his work as a writer, with his 1971 play *Hayavadana* being hailed as one of the most significant works of Indian theater since independence. In 1974, he received one of India's highest civilian honors, the Padma Shri, for his work in the theater.

Tabbaliyu Neenade Magane (1977; *Godhuli*) and *Ondanondu Kaaladalli* (1978) were two of Karnad's other well-known Kannada flicks. His work in Hindi includes the highly regarded version of the 4th-century Sanskrit drama *Mrichchakatika* by Shudraka, titled *Utsav* (1984). In his play *Nagamandala* (1988), Karnad used symbols from traditional Kannada stories to depict a modern marriage that was failing.

The Padma Bhushan, another of India's highest honors, was given to Karnad in 1992 for his artistic

achievements. In 1999, he was honored for his work in literature and theater with India's highest literary honor, the Jnanpith Award. He kept working in the film industry, directing films like *Kanooru Heggadithi* (1999) and appearing in others including *Iqbal* (2005), *Life Goes On* (2009), and *24* (2016).

CULTURE IN GIRISH KARNAD'S PLAYS

Girish Karnad is very interested in India's mythology and folklore. The second movement (the copying of the narrative methods and structure of Sanskrit dramaturgy) includes Karnad's *Naga Mandala*, the finest depiction of culture. Folklore is where its treatment belongs. The Naga worship of Kerala left its mark on *Naga Mandala*. Kerala's Naga cult is a spiritual practice. Its practice varies widely throughout the state of Kerala. The influence of Hindu mythology is still felt. '*The Fire and the Rain*' is a continuation of Karnad's traditional rituals. This fall drama is academically ambitious and complex. It's built on concepts and the overkill of suffocating relationships, and it moves with remarkable efficiency and emotional intensity. Thus, Karnad does a fine job of embellishing Indian culture in these plays. He wants to educate us about Indian heritage. It's true that even if we've progressed so far, we're still fascinated with our own culture. Never does he try to force his views on his readers, but he consistently stresses the significance of our culture.

Role of Culture

Lifestyle, ethics, society, art, and culture are all creations of Karnad. Among Indian playwrights, Karnad is one who has resisted the temptation to copy the West. They've taken a chance on something original and homegrown. Karnad has tried to stick to a respectable method, theatrical form, and style. Human and cultural awareness have been the subject of his research. He hopes to provide a visually appealing and enjoyable experience for the viewers. He pondered the possibility that these traditional themes may have contemporary resonance. As Karnad puts it, "my play '*Hayavadana*' suddenly started to take shape in my head" as he began to consider the problems of the folk forms and the usage of masks and their link to theatrical music.

Hayavadana by Karnad is a cultural icon drama. Karnad mines the vast storehouse of indigenous performance traditions for this drama. The folk music and supernatural themes in this drama are integral to the plot. Masks, curtains, mines, songs, commentators, narrators, dolls, horsemen, and stories within stories are all elements typical of folk tales and folk theater that the playwright makes use of. He fashions a fantastical setting. Thomas Mann's short tale "The Transposed Heads" served as inspiration for the play's storyline. The folk tale by Karnad explores the issue of incompleteness and man's longing for perfection in the context of the challenge of human identity in a world of ambiguous relationships. The show opens with the traditional Hindu theater god

Lord Ganesha's mask being brought onto the stage. His adoration of Yakshagan drama is like that. The Bhagvata tells the narrative formally, as if it were a folk tale. Dharmapura was formerly the capital of King Dharmasheela's vast realm.

Treatment Of Myth In Yayati

There is always a blend of fact and fiction in each classic story. When it comes to literature, there is no one genre that can satisfy everyone. Many individuals with various interests find enjoyment in it. The fact that it exists on the cusp between reality and fiction is what gives it its potency. From G.S.Kirk's perspective, "Myth seems to possess essential properties like their fantasy, their freedom to develop, and their complex structure" (Kirk 25). The need to distract oneself from monotony may have inspired the development of myths and stories. People from many walks of life and all eras have been drawn to them, not only those in the current Western world. This is often disguised as something more respectable-appearing. The definition of a myth is anything that does not exist in reality; hence myths are works of fiction. This is a made-up tale with ancient mythology at its core. Traditional myths are stories that have been told from one generation to the next. Indra "... myths are one of the segments which serve to determine the Indianness in our literature," Nath Chouduri says (Chouduri 22). The myths, parables, and stories that shape and define our civilization provide a plenty of material for the playwright. The tale has neither tragic or comedic elements; it is just a superb metaphor for life. It's a way of putting things that makes sense and is grounded in truth. They stand in for a culture's untapped potential. If the English dramatist has ignored myth, then he has also failed to fully use the rich historical background from which he sprang creatively, as Naik argues. (Naik 190).

- **Indian Myth – Scope for Dramatist**

Indian dramatists have a lot of room to work with since there is an endless supply of myths, parables, and tales that shape and define our culture, as stated by Harry Levin: "Myth, at all events, is raw material, which can be the stuff of literature" (Levin 229-230). Our early English playwrights like Sri Aurobindo and Kailasam drew inspiration for their stories from Indian mythology and tradition. Although Karnad's topics may seem to be constructing fantasies in the air, he found solace in myths and tales and used them to propel a fresh perspective. Girish Karnad, the foremost Indian dramatist in the Kannada language, is known for his vivacious liveliness and his penchant for mining mythology for contemporary insights. Karnad's artistic talent is in assembling seemingly disparate pieces of historical and mythical experience into a coherent whole. Karnad connects the past and the present, the archetypal and the actual, via the "grammar of literary archetype." Modern problems have historical analogues in the form of myths and fables, which in turn provide fresh perspectives on the subject at

hand. Myths provide glimpses of understanding into the mystery of existence because they are not constrained by the constraints of time and place. They have diverse meanings depending on context and are reflective of current events, making up an integral element of the national consciousness. Since Jungian collective race awareness is something, Karnad really believes in, he constantly looks backwards for inspiration. Clyde Kluckhohn observes that the tales that other cultures use are "reinterpreted to fit preexisting cultural emphasis" (Kluckhohn 58). All of his plays, from the most fantastical to the most historical, have a strong connection to the present since they are literary explorations of the Indian collective history.

- **Myth – A Tool to Disclose the Absurdity of Life**

He used these tales to illustrate the folly of human existence, complete with its baser desires and conflicts and the never-ending quest for perfection. Sinha claims that "Girish Karnad's art can be described as a vision of reality" (Karnad 123). Because of this, Karnad goes deeply into ancient stories to describe the mental suffering and predicaments that contemporary man creates for himself. To make his stories more engaging, Karnad does not just steal the tales wholesale but instead cherry-picks the parts that suit his purposes and fills in the rest with his own creativity. His focus was on interpreting myths and stories in a way that served his creative vision, rather than replicating them verbatim. Several talented playwrights have mined mythology and folklore for material. The idea of realism in play was revolutionary and unprecedented in the history of the theater. Karnad's plays are stand-ins for myths and tales. When asked why he does what he does with myths and legends, Karnad said he just wants to tell the narrative well, and so "the borrowed tales are given a turn of the screw, as it were, which works wonders with his plays" (Chakravartee 36). From *Yayati* through *Tale-Danda*, all of his plays follow a formula with which his audience is already aware. Karnad's handling of the plays' sources makes it abundantly clear that his interpretation of ancient Indian history differs significantly from his originals and indicates a bold attempt at investing an old legend with a new meaning that has urgent relevance to modern thinking about man and the world.

- **Myth – Representation of Absurdity in Modern Life**

Girish Karnad has given this classic story additional depth and importance that is strikingly applicable to modern life. Both *Yayati's* ultimate renunciation and his symbolic connection to life and its joys are preserved. *Yayati*, in the *Mahabharata*, discovers that sexual cravings are intrinsic to human beings and that satisfying them does not eliminate them. However, through a series of symbolic meetings with reality, *Yayati* realizes the misery of his own existence and

takes on moral responsibility in Karnad's play. The dramatist reinterprets the myths and creates a whole new connection in order to make them relevant to contemporary audiences. It appears that Karnad utilized this fable to illustrate man's never-ending quest for perfection and to mock the folly of life with all its basic emotions and conflicts. His *Yayati*, like the character of the King's son Puru in the play, opposes the King's slavish devotion to sensuous pleasures while simultaneously advocating for a life of duty and sacrifice.

A test of *Yayati's* sensuality on the one hand, and Chitrlekha's own selfishness on the other, Chitrlekha proposes to *Yayati* now that *Yayati* is young thanks to an age swap. Thus, Karnad's rejection of inappropriate sensuality, together with duty and responsibility, is effectively communicated in *Yayati*. Karnad's treatment of the sources in the plot makes it abundantly clear that his interpretation of the ancient Indian story differs significantly from the originals and indicates a bold attempt to invest an old legend with a new meaning that is quite relevant to modern thinking about man and his universe. Ramasamy gives Karnad the following praise: Girish Karnad is the only contemporary English writer to successfully incorporate myths and tales into stage-ready works. He achieves success where others have failed by using a strategy of fusing myth and legend into a folk tale style. (Ramasamy 278)

Songs, dances, and masks are used extensively in his plays for spectacular effect, since he believes that the theater is a place where the audience is transported to a magical world. *Yayati* loses hope for his kids when Shukracharya curses him with old age, and he blames Sharmistha. It's a fairy tale that Puru will return to tell *Yayati* that his curse may be lifted if he agrees to trade his old age and the decline it brings to a young person. Surprisingly, his son Puru volunteers to take on the responsibilities of old age in return for his youth. Puru begins to feel weak after the conversation and is ready to collapse when Sharmistha catches him. *Yayati* eventually succeeds in changing his misdeeds and his advancing age into Puru. Though she is completely taken aback by the news, Chitrlekha boldly proclaims that she is blessed to be honored when Sharmistha informs her that Puru has embraced his father's old age. When Puru asks for her aid with something important, he's taken on, she's happy to provide a hand. It's a fairy tale that she hasn't seen his face yet, but that will change once she realizes the tragedy that has befallen her. She becomes afraid of him and begs him not to touch her. At the end, she begs Puru to change his mind, but he refuses. Despite the patriarchal society's tight grip on women, she refuses to accept her husband is giving up his youth in the name of filial piety. Nothing like this would ever occur in the real world. Karnad infuses the narrative with a

fresh awareness that is both modern and very inventive.

MODERNITY IN GIRISH KARNAD'S TUGHLAQ

An essential literary asset of nativism is modernity. It's a time of transformation, growth, and improvement. It's founded on reason and modern ideas, and it seeks to provide everyone a comfortable life. Some bad characteristics of old socio-cultural norms, such as superstition, a restricted worldview, and social backwardness, are fought against throughout the modern period of any society's or nation's history. It aims to effect positive change in political, economic, cultural, and other spheres. The actual power of India lies in its local ideals, which is why Mahatma Gandhi, a genuine nativist, favors Indian modernism. It's not about copying the West or taking ideas from there at face value. Choudhari, Indranath makes the following observation: "The elements of modernity are to be sought in our roots and traditions - in our own realities...." (1997:2-3). Overall, modernity isn't something that can be transferred, but rather something that has to be molded in accordance with historical precedent and contemporary reality so that it can complement our ancient roots. Thus, at the heart of nativism is a true path toward social transformation.

'*Tughlaq*' (1962), the second play by Girish Karnad, was initially written in Kannada but was subsequently translated into English by the author himself. This drama portrays *Tughlaq* as a forward-thinking ruler and medieval idealist, full of creative plans and schemes. In reality, he intends to put them to good use in the service of the improvement and growth of his people. He wants to transform his country into a paradise. For this good cause, he foregoes sleep, leisure, and the finer things in life. He really is quite advanced for his age. As a result, both his generation and his people misunderstand him. Karnad, who is conveying *Tughlaq's* progressive and reformist enthusiasm, is interested in finding our identity and the moral and social implications of our current situation. As a result, the decades after independence are a political target in this drama.

Tughlaq, an Indian Muslim emperor in the fourteenth century, is known for his progressive policies. He has an unusually strong motivation to lead his country to a place of peace, prosperity, justice, equality, and harmony. For this reason, he has decided to institute new regulations. He makes five radical decisions: 1) requiring people to pray five times a day and punishing them if they don't; 2) allowing people to speak out freely even against His Majesty; 3) moving the capital from Delhi to Daulatabad; 4) allowing copper coins to circulate alongside silver dinars; and

5) eliminating anyone who stands in the way of his decision (Barche 74).

EXPERIMENTAL ELEMENTS IN THE PLAYS OF MAHESH DATTANI

Indian actor, director, and writer Mahesh Dattani was born on August 7, 1958. He has written several plays, including *Final Solutions*, *Dance Like a Man*, *Bravely Fought the Queen*, *On a Muggy Night in Mumbai*, *Tara*, *Thirty Days in September* 2007, and *The Big Fat City*. He received the Sahitya Akademi Award before anybody else who wrote a play in English. Renowned film filmmakers such as Arvind Gaur, Alyque Padamsee, and Lillete Dubey have all taken up one of his plays.

Bangalore, India is the place where Mahesh Dattani's Gujarati parents had him. Before enrolling at St. Joseph's College in Bangalore, he attended Baldwin Boys High School. Dattani has degrees in three disciplines: history, economics, and politics. In order to pursue a career as a copywriter, he graduated with a master's degree in marketing and advertising management. His first acting role was in Utpal Dutt's *Surya Shikhar*, which he performed with the Bangalore Little Theatre. He first got interested in writing after reading *Who's Afraid of Virginia Woolf?* by Edward Albee. He also became interested in playwriting after reading the Gujarati dramatist Madhu Rye's *Kumarni Agashi*. Some of his most notable works include *Where There's a Will*, *Dance Like a Man*, *Tara*, *Bravely Fought the Queen*, *Final Solutions*, *Night Queen*, *Do the Needful*, *On a Muggy Night in Mumbai*, *Seven Circles Round the Fire*, *The Swami and Winston*, and *Thirty Days in September*. Many people have spoken out about Dattani's plays in the press and online. One of India's greatest and most serious contemporary English playwrights is Dattani, according to the International Herald Tribune.

MAHESH DATTANI'S PLAYS PORTRAY SOCIAL ISSUE

The appeal of Dattani's pieces is substantial. They could be set up anywhere in the world and would immediately become the center of attention. Dattani crafts his topic such that it is both informative and interesting. His plays convey their messages over linguistic and cultural barriers. Dattani draws from Indian rituals and traditions as well as current problems that the country faces. But he takes them to a higher plane, touching on human harmonies that emit love, happiness, sexual fulfillment, and questions of identity. While he may be based in Karnataka, he speaks extensively not only about India but about the whole planet. The health of things calls for an evaluation of the playwright's contemporary concerns alongside his exploration of and experimentation with the theater. On August 7th, 1958, Mahesh Dattani entered this world. He was born in Bangalore. He is a famous playwright in India who writes in English. Baldwin's Secondary School

and St. Joseph's school of Expressions and Science in Bangalore were where he received his affirmation. He has studied political philosophy, economics, and history. He has advanced training in the field of executive promotion and publicity. Before joining his father in the family business, he worked as a copywriter for a public relations agency. In 1984, Dattani formed the theater collective Play pen. He used *Mango Souffle* to showcase his vision for the future. He has directed a wide range of plays, from ancient Greek tragedies to cutting-edge new compositions, for them. He has written film and radio programming for the BBC over the course of 25 years with Ek Alag Mousam. In 1998, Mahesh Dattani was honored with the prestigious Sahitya Akademi Award for his contributions to Indian theater.

Mahesh Dattani has been praised by the likes of the *Worldwide Messenger Tribune*, which has called him "One of India's ideal and most genuine contemporary play wrights writing in English." For his contributions to the world of theater, Mahesh Dattani has been honored with India's highest literary honor, the Sahitya Akademi Award. One of the most real modern playwrights, in Alyque Padamsee's opinion. Dattani's plays have been published in two forms: an anthology and a collection of individual works. His plays are available from Penguin in a single collection titled *Gathered Plays*. In the words of Alyque Padamee, "Finally we have a play wright who gives sixty million English speaking Indians a character." Mahesh Dattani is a well-known playwright who writes in both Indian and English. He has successfully eliminated the Indian forum via the use of English. He tackles a wide range of topics in his plays, including homosexuality, sex discrimination, communalism, and child sexual abuse. Dattani said, "The adoration of my life is drama, and I need to compose more plays," in a meeting titled "Individual Plan" and distributed in Branch on Walk 21, 2004. The breadth of his subject matter is one of his defining characteristics as an author. Dattani writes plays specifically for the theater. The aesthetic appeal and emotional effect are the most crucial aspects. Dattani crafts his topic to be both informative and interesting. Because to Alyque Padamsee, Mahesh Dattani was able to gain self-assurance and start booking regular audiences for his plays. Alyaque believed in my work long before I did, as Mahesh Dattani points out in his introduction. He gave me the confidence to see myself as an accomplished dramatist and commander.

Dattani received the Sahitya Akademi Award for his collection of plays in 1998. East-West Books, located in Chennai, India, provided both whole sets of answers and other plays. - (Dattani's work) examines the complex ways in which modern Indians think about and react to public contrasts, commercialization, and a generally excellent devotion to Indian play written in English, as recognized by the Sahitya Akademi Award. Dattani's plays are able to handle heavy drama, explicit sensuality, and sex issues. One of the most authentic working playwrights today, according to

Alyque Padamsee. He has documented the cultural biases, carelessness, and prejudices of Indian society. Some of Dattani's plays provide compelling defenses of the marginalized and would-be revolutionaries in society. The play "*On a Muggy Night in Mumbai*" is a touching look at the struggles and triumphs of a homosexual support group in Mumbai that has been tricked out of its true identity. The plays "*On a Muggy Night in Mumbai*" and "*Do the Needful*" are among the first in India to tackle the topic of homosexuality head-on. As a play, "*Final Solutions*" focuses on a particular scene. It reveals how the skepticism is purposefully spread from generation to generation. Mahesh Dattani's plays appeared as a "fresh introduction" to the field of Indian English theater in the 2000s. The plays are astonishing in their relevance to our own day. John Mc Rae's research suggests that. - These are modern plays, some of which are so authentic as to spark heated controversy, and yet they also represent archetypes of many traditional forms in global theater. The plays of Mahesh Dattani are transformative. If you watch "*Where There's a Will*," you won't see the ghost of Hasmukh Mehta, but rather his father. There is a wide range of problems in both "*Dance like a Man*" and "*Bravely Fought the Queen*" that may be examined via the lens of the homosexuality of selected characters. Dattani illustrates the meaninglessness of middle-class existence. His plays probe the facades that people and their families put up to deceive others. The Dattani family is a microcosm of loose society. To be true to themselves, Dattani's characters want safety and approval.

Definition of Socio-Psychological Concerns: A Perspective On Mahesh Dattani's Dance Like A Man

On September 22nd, 1989, *Dance Like a Man* had its world premiere in Bangalore at Chowdiah Memorial Hall. Mahesh Dattani was the director for the premiere. The NCPA Experimental Theatre in Mumbai hosted performances of this piece. His *Dance Like a Man*, staged by Lilette Dubey and playing to sold-out audiences throughout the globe for the better part of eight years, has also been adapted into an award-winning film by Pamela Rooks, which took home the Best Feature Film Award in English at the National Film Festival.

The dramatic framework serves to convey the inner turmoil that spans three generations. The drama opens with a focus on the sociocultural, psychocultural, and psychological dimensions. This play is an excellent examination of interpersonal dynamics and the power of emotion. It manifests itself in the daily lives of those who, despite their best efforts, are unable to overcome their environment's and life's obstacles. The timeline of this drama spans both the past and the present. According to Freud's psychoanalytic theory, there are several phases in the maturation of an

individual's personality, each marked by its own unique kind of inner struggle.

Character analysis in *Dance Like a Man* focuses on how the issues of sexism and patriarchy have an impact on Jairaj. In the play's first scene, we learn all there is to know about the characters' social status and family history. Amritlal forbids his son-in-law's dancing. She credits devdasi for teaching her how to dance. The disgrace to his family's honor is a real concern for him. He also rejects the value of creative endeavors. Jairaj, on the other hand, has tremendous admiration for dancing. It bothers Amritlal when Jairaj socializes with the other dancers.

Amritlal sets the stage for Jairaj's dancing show. He represents slavery in a sense. It's allegory; he stands in for a certain stereotype in our culture. He wants to make his sons happy, but he lacks the confidence to pursue the art because of his family's reputation and the social norms and ideals to which he is expected to adhere. These issues preoccupy Amritlal most. Here, Amritlal is likened to Wole Soyinka's *The Lion and the Jewel's* Baroka. Modernity is completely vanquished in both *Dance Like a Man* and *The Lion and the Jewel*. Amritlal and Baroka, our protagonists, are exceedingly cautious to not break with custom. They planned and plotted cunningly in opposition to their desires. They work to protect the environment, their heritage, and their reputation.

Mahesh Dattani's Dramatic Works Display Glittering Facades of Social Realism

Drama's literary umbilical in modern Indian English writing is frayed at best. The Indian writer writing in English has been able to authentically convey the Indian mind in the realm of fiction, but he has not been nearly as effective in poetry or, especially, in theatre. English is no longer seen as a foreign language in India, and this is a well-established truth. The writer would be well-advised to take stock of the situation after Independence because of the extensive fictional exploration of its inventiveness and potential. He must first learn about and then reawaken India's vast theatrical tradition, which dates back over 2,000 years, by connecting it to the pressing issues of the present. Then, he should learn from the tried-and-true methods of dramatizing stories in Hindi, Bengali, Marathi, and Kannada, to name a few of India's many regional languages. At some point, he'll have to make a decision: either adapt English to the dramatic structure of Indian theater, or utilize English as a translation tool. One of India's top playwrights, Mahesh Dattani works only in English. He has also written and directed plays. The vast range of topics covered in his major works include his dramatic choices, his theatrical art, his notion of alternative sexuality, his LGBT themes, and his special talent for blending emotion with structure. They focus on socioeconomic concerns that most people would rather not think about or discuss, subjects like institutionalized racism and poverty. His plays also deal with issues of prejudice against women and racial and ethnic strife in the community.

GENDER IDENTITY IN MAHESH DATTANI'S TARA

Mahesh Dattani, one of the most important living playwrights working in English, is often credited with kicking off the English-language theatrical scene in India. He received the prestigious Sahitya Academy Award for his play collection, *Final Solutions* and Other Plays, making him the first Indian dramatist to get such recognition. His plays, films, and radio plays have garnered him critical praise all around the world. Some of his most notable works include 1986's *Where There's a Will*, 1989's *Dance Like a Man*, 1990's *Tara*, 1991's *Bravely Fought the Queen*, 1993's *Final Solutions*, 1997's *Do the Needful*, 1998's *On a Muggy Night in Mumbai*, and 1999's *Seven Steps Around the Fire*. Dattani has made significant advances in Indian theater with his experimental, forward-thinking writing.

He addresses some of the hidden problems of modern Indian society. The authentic voice of India's urban middle class may be heard in his writing. Through the lens of the family, he explores the complexities of interpersonal relationships as his characters fight against convention, societal expectations of gender, and suppressed desires to find happiness and independence. His plays, including "*Final Solutions*" (about racial tensions), "*Seven Steps Around the Fire*" (about politics and crime), and "*On a Muggy Night in Mumbai*" (about homosexuality), might be seen as "slices of life" that portray reality as it is. *Tara*, a drama by Dattani, illuminates our perspective on gender. Dattani, who has the capacity to look beyond conventional beliefs and established institutions, uses this skill to write plays that challenge sexist portrayals of women and their culture.

Kate Millet, whose book *Sexual Politics* is referenced in the play, describes politics as an uneven system of power relations and theorizes the connection between sex difference and sexual politics. In her view, patriarchy is the most fundamental and pervasive kind of political oppression. Sexual oppression takes on varying forms among countries due to inherent differences in their power systems. When women agree to be oppressed, a system of sexual politics is established. The concept of 'sex', in her view, is a product of biology, whereas that of 'gender' is purely sociological. When a decision must be made between a man and a woman, the man is always selected.

Whether it is said by men or women, women are virtually always the ones on the receiving end of injustice and marginalization. The dominant gender politics and power structures in the society are to blame.

Tara exposes the strange truth of women's traditional subordination to men. It's a sad dramatization of the anguish endured by a pair of Siamese twins. The play is a metaphor for today's society, which presents itself as progressive and egalitarian yet maintains gender norms for young

children. Dattani has brought to light the horrors that might befall a woman even in a culture that makes a big deal about women's equality. The reality is that throughout history, through cultures, and across borders, patriarchy has shaped and controlled the lives of women.

CONCLUSION

In conclusion, Karnad has used the tale of *Yayati* as the basis for his play *Yayati* in order to extol the existential philosophy of duty and responsibility. Myths, like the tale of *Yayati* in the play of the same name, are thus a major part of Karnad's theatrical canon. Karnad has made this jump in order to give the myths and tales fresh significance by analyzing them from a modern perspective. Karnad has said that he has returned to myths, histories, and oral tales not because he lacks tremendous innovative talent, but because they are still highly relevant in the modern world. According to Devindra Kohli, "Karnad's use of myth to deal with a theme which has a striking contemporary relevance is wholly authentic and salutary and has the weight of experiment successfully made in contemporary world literature" (15). Girish Karnad, by using the element of myth, has skillfully described the modern world, making his representation of it universally attractive, which is the main objective of theater. It's no surprise that he's been heralded as one of the most popular and productive playwrights in modern Indian theater.

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