

Mahesh Dattani S Tara A Silent Scream Of The Indian Girl

Kaustav Chakraborty (PhD) is Assistant Professor, Department of English, Southfield (formerly Loreto) College, Darjeeling, West Bengal. He has authored one book and also edited a volume of critical essays. Dr. Chakraborty has contributed many articles in reputed national journals and anthologies. This edited volume on Indian Drama in English, including Indian plays in English translation, with contributions from experts specializing on the different playwrights, covers the works of major dramatists who have given a distinctive shape to this enormous mass of creative material. This comprehensive and well-researched text, in its second edition, continues to explore the major Indian playwrights in English. It encompasses works like Rabindranath Tagore's *Red Oleanders*; Vijay Tendulkar's *Silence! The Court is in Session*, *Kanyadaan*, *The Vultures*, and *Kamala*; Girish Karnad's *Hayavadana*, *Tughlaq*, *Naga Mandala*, and *The Fire and the Rain*; Mahasweta Devi's *The Mother of 1084*; Mahesh Dattani's *Final Solutions*, *Tara*, *Dance Like a Man*, and *Bravely Fought the Queen*; Habib Tanvir's *Charandas Chor*; Indira Parthasarathy's *Auranzeb*; and Badal Sircar's *Evam Indrajit*. The book focuses on different aspects of their plays and shows how the Indian Drama in English, while maintaining its relation with the tradition, has made bold innovations and fruitful experiments in terms of both thematic and technical excellence. New to This Edition The new edition incorporates two new essays on very popular plays of all times—one, Manipuri dramatist Ratan Thiyam's *Chakravayuh*, and the second, Maharashtrian playwright, Mahesh Elkunchwar's *Desire in the Rocks*. The essays added give a panoramic view of the plays in succinct style and simple language. The book is intended for the undergraduate and postgraduate students of English literature. Besides, it will also be valuable for those who wish to delve deeper into the plays covered and analyzed in the text.

This pivot considers the history, methodology and practice of Asian theatre and investigates the role of Asian theatre and film in contemporary transnational Asian identities. It critically reviews the topics of transnationalism and intercultural political difference, arguing that the concept of Transnational Asian theatre or 'TransAsia' can promote cultural diversity and social transformation. The book notably offers an understanding of theatre as a cultural laboratory, a repository for diverse histories and a forum for intercultural dialogue, allowing for a better understanding of sociocultural patterns surrounding transnational Asian identity and mobility.

Post-Colonial Literatures in English, together with English Literature and American Literature, form one of the three major groupings of literature in English, and, as such, are widely studied around the world. Their significance derives from the richness and variety of experience which they reflect. In three volumes, this Encyclopedia documents the history and development of this body of work and includes original research relating to the literatures of some 50 countries and territories. In more than 1,600 entries written by more than 600 internationally recognized scholars, it explores the effect of the colonial and post-colonial experience on literatures in English worldwide.

Mahesh Dattani, b. 1958, Indian English playwright.

'A playwright of world stature'—Mario Relich, *Wasafiri* A witty and enjoyable black comedy, *Where There's a Will* was Mahesh Dattani's first play. Following the death of business tycoon Hasmukh Mehta, his family is in for a rude shock: Hasmukh's mischievous will stipulates that they will not inherit his wealth anytime soon and, worse, his mistress must come to stay with them. But while Hasmukh's ghost gleefully watches the proceedings from the sidelines, little does he know that he is in for the biggest surprise of all. 'At last we have a playwright who gives sixty million English-speaking Indians an identity'—Alyque Padamsee 'Powerful and disturbing'—The New York Times

'A playwright of world stature'—Mario Relich, *Wasafiri* Framed by the age-old battle between traditional authority and youthful rebellion, *Dance Like a Man* pivots on the strained relationship between Jairaj Parekh and his wife Ratna, both ageing Bharatanatayam dancers. When their daughter arranges for them to meet the boy she wants to marry, the fissures in the elderly couple's relationship come to the fore. As old wounds are torn open again, both Jairaj and Ratna find that they must come to terms with their bitter past. The play was later adapted into a National Award-winning film. 'At last we have a playwright who gives sixty million English-speaking Indians an identity'—Alyque Padamsee 'Powerful and disturbing'—The New York Times

Introduction Social Activism: The Voices of Protest The Subalterns and Black Humour: A Discourse of Class Articulating Indian History Conclusion Bibliography

Essay from the year 2016 in the subject Literature - Asia, grade: Post Graduation, course: MA English with Communication Studies, language: English, abstract: Mahesh Dattani is a contemporary Indian playwright and his play "Tara" revolves around the separation of conjoined twins. Gender discrimination is the reason for the separation and the exercise of the parental authority is also observed in the course of the play. The research focuses on how parental authority and gender discrimination lead to the death of the daughter Tara and deterioration of Patel's family. The gender discrimination and parental authority account for the death of the innocent girl, Tara. The paper also looks into the aspect of society playing an invisible role in the separation of the twins.

Includes short life and works of Mahesh Dattani, b. 1958, Indian English playwright and critical perspectives by various contributors.

Contributed articles.

'A playwright of world stature'—Mario Relich, *Wasafiri* In this cleverly constructed radio play, negotiations are underway for an arranged marriage between Alpesh Patel and Lata Gowda. Despite their cultural differences, both their families are desperate for this match. But while all seems genial on the surface, tension simmers beneath the happy facade—for both Alpesh and Lata have their own secrets to hide . . . 'At last we have a playwright who gives sixty million English-speaking Indians an identity'—Alyque Padamsee 'Powerful and disturbing'—The New York Times

'A playwright of world stature'—Mario Relich, *Wasafiri* On a Muggy Night in Mumbai is the first contemporary Indian play

to openly tackle gay themes of love, partnership, trust and betrayal. Kamlesh—young, gay and clinically depressed—invites his friends home ostensibly for an evening of camaraderie. However, with the arrival of his sister and her fiancé, a series of dramatic confrontations is set into motion, leading to startling revelations and unexpected catharsis. 'At last we have a playwright who gives sixty million English-speaking Indians an identity'—Alyque Padamsee 'Powerful and disturbing'—The New York Times

Mahesh Dattani's work has shaped contemporary English theatre in India over the past twenty-five years, boldly exploring themes like homosexuality, religious fanaticism, child sexual abuse and gender bias while also raising the bar for theatrical innovation. In *Me and My Plays*, he eloquently reflects on the highs and lows of surviving in a system largely indifferent to professional theatre. Included in this edition are *Where Did I Leave My Purdah?*, which explores the life and travails of Nazia, a feisty actress now in her eighties, who is forced to confront her past demons when she attempts to stage a comeback, and *The Big Fat City*, a black comedy about the residents of an apartment complex in Mumbai who unwittingly become accomplices to a murder. Intense and hard-hitting, both plays deal with the lies that simmer beneath the surface of our daily lives.

Includes bibliographical references (p. [142]-147).

This Book Offers A Detailed Study Of The Novel That Adds To The Fast Growing Corpus Of Feminist Criticism And Women`S Studies. A stunning array of voices guaranteed to make you think, feel, dream The MetroPlus Playwright Award was instituted in 2008 by The Hindu for the best original, unpublished and unperformed English script. Harlesden High Street by Abhishek Majumdar, the 2008 winner, is an evocative, complex play about displacement and optimism. Through its motley characters and shifts of time and space, this play captures the limited world of immigrants, their frustrations and their dilemmas. The Skeleton Woman by Prashant Prakash and Kalki Koechlin, the 2009 winners, is a love story about two people who defeat fantastical odds to be together. Swinging between reality and make-believe, it weaves together an Inuit folk tale and a modern-day story about a young fisherman-turned-writer with a potent imagination and his long-suffering wife. Taramandal by Neel Chaudhuri, the winner for 2010, borrows the protagonist from Satyajit Ray's short story 'Patol Babu Filmstar'.

Chaudhuri uses a host of characters to masterfully construct a parallel narrative that mirrors Patol's journey to disillusionment. Three Plays questions definitions and pushes boundaries. It is a powerful reminder of who and where we are on the cultural map.

'A playwright of world stature'—Mario Relich, Wasafiri Tara and Chandan have always been close. They were, after all, born as conjoined twins. But a horrific revelation drives a wedge between the siblings, plunging Chandan into a cycle of guilt and blame from which he cannot escape. One of Mahesh Dattani's most popular works, Tara was also one of the first Indian plays in English to highlight the dangers of gender discrimination, and the insidious ways in which it operates in our society. 'At last we have a playwright who gives sixty million English-speaking Indians an identity'—Alyque Padamsee 'Powerful and disturbing'—The New York Times

Mahesh Dattani is the first Indian-playwright writing in English to be awarded the Sahitya Akademi award. His plays bring Indian drama into the present day in their themes "sexuality, religious tension and gender issues" while still focussing on human relationships and personal and moral choices which are the classic concerns of world drama.

'A playwright of world stature'—Mario Relich, Wasafiri Final Solutions is one of Mahesh Dattani's most renowned and widely performed plays. Moving between the Partition of India and the present day, it explores issues of religious bigotry and communal violence. One night, after being chased by a murderous mob, two Muslim boys seek shelter in the home of a Hindu Gujarati family. The boys' arrival unleashes a flood of bitter memories and deep-seated prejudices. And as the tension builds towards a powerful climax, the play becomes a timely reminder of the need for tolerance. 'At last we have a playwright who gives sixty million English-speaking Indians an identity'—Alyque Padamsee 'Powerful and disturbing'—The New York Times

'A playwright of world stature'—Mario Relich, Wasafiri First staged in 1991, Bravely Fought the Queen created a stir with its disturbingly honest portrayal of the dysfunctional Trivedi family, confirming Dattani's reputation as a playwright at the top of his game. Unfolding at a relentless pace, the play provides an unflinching insight into the urban Indian milieu, throwing light on a wide range of issues—marital friction, sibling rivalry, sexual politics and the lies we often tell ourselves—before racing to a shocking finale. 'At last we have a playwright who gives sixty million English-speaking Indians an identity'—Alyque Padamsee 'Powerful and disturbing'—The New York Times

'A playwright of world stature'—Mario Relich, Wasafiri Clearing the Rubble, a radio play for three voices, was commissioned by BBC Radio to commemorate the first anniversary of the massive earthquake that devastated Gujarat on 26 January 2001. Two lives are brought together by tragedy. Toby, an English journalist, decides to help a young Muslim boy whose mother and two sisters are buried under the debris of the fallen hospital. The play is a touching tale of the victims of both natural calamity and social discrimination. 'At last we have a playwright who gives sixty million English-speaking Indians an identity'—Alyque Padamsee 'Powerful and disturbing'—The New York Times

'A playwright of world stature'—Mario Relich, Wasafiri Mango Soufflé, India's first major gay-themed film, is an adaptation of Mahesh Dattani's seminal play *On a Muggy Night in Mumbai*. Kamlesh, a young gay man, invites his friends home ostensibly for an evening of camaraderie. However, with the arrival of his sister and her fiancé, a series of dramatic confrontations is set into motion, leading to startling revelations and unexpected catharsis. Directed by Dattani himself, the film made a splash at various film festivals abroad and even won the Mostra Lambda Award for best film at the Barcelona Film Festival in 2002. 'At last we have a playwright who gives sixty million English-speaking Indians an identity'—Alyque Padamsee 'Powerful and disturbing'—The New York Times

'A playwright of world stature'—Mario Relich, Wasafiri In this stage adaptation of his radio play of the same name, Mahesh Dattani weaves an enthralling murder mystery featuring amateur sleuth Uma Rao, wife of Bangalore's Superintendent of Police. Following the brutal murder of Kamla, a beautiful eunuch, Uma's investigation leads her into the mysterious world of the hijra community, where shocking truths and labyrinthine conspiracies abound. 'At last we have a playwright who gives sixty million English-speaking Indians an identity'—Alyque Padamsee 'Powerful and disturbing'—The New York Times

Mahesh Dattani, b. 1958, an Indian English playwright.

'A playwright of world stature'—Mario Relich, Wasafiri Seven Steps Around the Fire is the first in a series of radio plays featuring the amateur sleuth Uma Rao, wife of Bangalore's Superintendent of Police. When Kamla, a beautiful eunuch, is brutally murdered, Uma's investigation takes her on an unexpected journey into the mysterious world of the hijra community, revealing hidden realities and shocking truths. 'At last we have a playwright who gives sixty million English-speaking Indians an identity'—Alyque Padamsee 'Powerful and disturbing'—The New York Times

In Recent Years, The Indian English Literature Has Made Conspicuous Progress In All Its Forms, Mainly In Fiction And Poetry. The Present Anthology Aims At Presenting An In-Depth Study Of Nineteen Authors Who Are Both Established As Well As Upcoming Writers: Toru Dutt, Nissim Ezekiel, Jayanta Mahapatra, R.C. Shukla, Rajendra Singh, Mulk Raj Anand, Kamala Markandaya, Amitav Ghosh, Arundhati Roy, Shashi Tharoor, Shiv K. Kumar, Shobha De, Intizar Husain And Mahesh Dattani. Although The Present Anthology Contains Articles On Indian English Poetry, Fiction And Drama, But Fiction Enjoys A Prominent Place. Since Most Of The Authors Included In The Present Volume For Discussion Are Prescribed In The English Syllabus In The Various Indian Universities, It Is Hoped That Both The Teachers And Students

Will Find The Book Extremely Useful. Even The General Readers Who Are Interested In Literature In English Will Find It Intellectually Stimulating.

Today gender studies as an interdisciplinary academic field has gained much momentum in India. Contrary to conventional idea that a person born either as a boy or a girl must conform to his or her sex in his or her growth, dress and behaviour, modern Indian outlooks have rather started changing with the fast approaching new gender free world crowded with agender, bigender, genderfluid, genderqueer, non-binary and third gender people against conventional gender binary- male and female. Last few years, apart from schemes for women's security and empowerment, have also seen the announcement of many welfare schemes for the health and well-being of third gender people of India and decriminalisation of homosexuality from Indian soil. With same spirit, the present anthology is an endeavour to shed some light on the glaring issues of rape, abuse, discrimination, exploitation and violence arising out of gender essentialism in Indian context. The anthology, with an aim to serving larger sections of humanity, covers twenty seven multidisciplinary articles hardly missing any aspect untouched from this field of study in Indian context.

Mahesh Dattani Is India S Best-Known Playwright And The First Indian Playwright Writing In English To Have Won The Sahitya Akademi Award. Collected Plays: Volume Ii Showcases Dattani S Talent As A Writer And Director And His Wide Thematic And Stylistic Range. The Ten Plays In This Volume Include 30 Days In September, Performed Extensively In India And Abroad To Commercial Success And Critical Acclaim, The Radio Plays Aired On Bbc Radio And The Screen Plays Of Mango Soufflé (Winner Of The Best Motion Picture Award At The Barcelona Film Festival), Dance Like A Man (Winner Of The Best Picture In English Awarded By The National Panorama), And Morning Raga, Premiered At The Cairo Film Festival And Winner Of The Award For Best Artistic Contribution, That Established Dattani As The New Voice Of Contemporary Indian Cinema. With A General Introduction By Jeremy Mortimer Of Bbc Radio And Introductions To Individual Plays By Actors Like Lillete Dubey And Shabana Azmi, The Plays In This Collection Provide Fascinating Insights Into The Human Psyche And Reveal Just How Caught Up We Are In The Complications And Contradictions Of Our Values And Assumptions.

This book highlights a variety of approaches to the study of contemporary India and offers a transnational, gender and social research perspective on the concepts of Indian tradition, the representation of the Indian diaspora and the emergent political activism in India. The contributions suggest questions and answers about the various temporal and spatial loci inherent to India and its gender and ethnic differences. The volume analyses different cultural texts, and explores how they refer to equality and interculturality or promote discourses of fear and racism. The multiple viewpoints and analyses found in this volume will broaden and stimulate both upcoming outcomes and studies on the future of India.

The essays in this book look at the interaction between English and other Indian languages and focus on the pressure of languages on writers and on each other. Divided into two parts, the first part of the book deals with the pressure that English language has exerted, and continues to exert, in India and our ideas of connectedness as a nation in the ways in which we deal with this pressure. The essays emphasise on the emergence of the hybrid language in the Tamil cultural world because of the presence of English (and Hindi); on the politics of 'anthologisation'; and how Karnad's Tughlaq deals with the idea of the nation, looking at its historical location. The second part of the book focuses on Indian English literature and deals with how it interacts with the idea of representing the Indian nation, sometimes obsessively, seen both in poetry and novels. The book argues that the writer's location is crucial to the world of imagination, whether in the novel, poetry or drama. The world is inflected by the location of the author, and the struggle between the language dominant in that location and English is part of the creative tension that provides energy and uniqueness to writing.

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'A playwright of world stature'—Mario Relich, *Wasafiri* Thirty Days in September remains one of the bravest contemporary Indian plays to seriously deal with child sexual abuse. As a child, Mala was sexually abused by her uncle—a fact she suspects her mother has known about all along despite her refusal to acknowledge it. But the fragile fabric of familial relations is ripped apart when memories of a traumatic past return to haunt both mother and daughter. Performed extensively to critical acclaim and commercial success, this play powerfully explores the brutal severance of the unbreakable bond between adult and child. 'At last we have a playwright who gives sixty million English-speaking Indians an identity'—Alyque Padamsee 'Powerful and disturbing'—The New York Times

Brief Candle: Three Plays brings together the most recent work of Sahitya Akademi award-winner Mahesh Dattani as he continues to explore subjects that need to be addressed but are relentlessly brushed under the carpet of middle-class morality—incest; gender bias and death. The title play is set in a hospital ward where terminally ill patients put up an energetic farce in memory of their friend who died of cancer. The blurring of lines between their romp and the events of their own lives leads to revelations that are both tragic and life-affirming. In the radio play *The Girl Who Touched the Stars*; Bhavna—now an astronaut ready to take off on a mission into outer space—reflects on her past in this moment of glory; only to confront the bitter truths she has tried to ignore all her life. The fragile fabric of familial relations is ripped apart in *Thirty Days in September* when memories of a traumatic past return to haunt a mother and her daughter. Playful and poignant; devastating and redemptive; these critically acclaimed plays lay bare the far-reaching consequences of the choices we make; confirming Dattani as one of India's foremost dramatists.

Who was Shah Bano and why was her alimony pertinent to India's Secularism? Does the fundamental right to life include the right to livelihood and shelter? Where there is the right to live, is there also the right to die? How did Bhanwari Devi's Rape help define sexual harassment at the workplace? Here are the Supreme Court's ten pivotal judgements that have transformed Indian democracy and redefined our daily, lives. Exploring vital themes such as custodial deaths, reservations and environmental jurisprudence, this book contextualizes the judgements, explains key concepts and maps their impacts. Written by one of India's most respected lawyers, *Ten Judgements That Changed India* is an authoritative yet accessible read for anyone keen to understand India's legal system and the foundations of our democracy.

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