

Research Article

Lack of Familial Passion in Mahesh Dattani's "Where There's A Will"

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Abstract

Mahesh Dattani is one of the forerunners of Indian English literature. Playwriting is a best outlet for his potential to penetrate into Indian urban society. His "Where there is a Will" is primarily based on an upper-middle class industrial Gujrati family and its relation to other individuals. Family is an integral part of life and no one can refuse the responsibilities of it. It is the bond that sticks everyone to live with hope. Dattani as a keen observer of social conditions portray the lack of familial responsibilities in his plays. Hence, the paper traces the lack of passion in the selected play.

Keywords: Ethical Standards, Lack of Familial life, Mahesh Dattani, *Where There's A Will*

Introduction

Mahesh Dattani is one of the famed Indian English playwrights whose penetrating insight into Indian urban society is extensively extolled. His "Bravely Fought the Queen", "Dance Like a Man", "On a Muggy Night in Mumbai" are esoteric to some extent however the vogue for socio-economic performs is well explored with subtle effects. These performs testify his predilection for exploring a perverse relationship between postmodern city society and individuals. Pseudo work-ethics, facades of honesty and an antipathy toward society and world at large have precipitated the ethical standards of the Indian urban society. Home has come to be an eyesore the place human beings combat and conflict to create own area and time. A perverse refusal to comply with family bonding coupled with lack of adaptability and preposterously narcissist attitude have precluded from strengthening household relationship. This paper is an attempt to discover such magnitude of serious issues that are in vogue to precipitate ethical requirements of postmodern society.

An Introduction to Mahesh Dattani's "Where There's a Will": Mahesh Dattani's "Where There's a Will" explores socio-cultural dynamics of postmodern society. The play is an perception depiction of the underlying tensions, interpersonal relations, and electricity fabrics present within an city middle-class Gujrati family. The play is a type of unique critique on the altering ethos and family members in city India. Moreover, the play exhorts a thoughtful response to gender roles and gender-based energy equations existing inside current society.

Objectives:

The simple objectives of this paper are-

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i) To locate out if there is any dearth in value-based schooling in the postmodern Indian society.

ii) To discover whether or not a dearth in value-based training affects the postmodern Indian man living in the industrial set up.

iii) To explore if the lack of an superb value-based education gadget in the postmodern Indian society money owed for the sheer tragedy faced through Hashmukh Mehta, the protagonist of Mahesh Dattani's novel "Where There's a Will".

Review of Related Literature: Quite a number of works have come out on the problem of moral requirements and value-based training in Dattani's "Where There's a Will" though, the presenters have thought them inadequate in phrases of depth and intensity. For instance, the authors have consulted the following literature in the related arena-

i) Beena Agarwal in her e-book "Mahesh Dattani's plays: A New Horizon in Indian Teatre" has highlighted on the lack of ethics and the problem of fee based training in the postmodern Indian society, and says that such a terrible exhibit has resulted in beneath par development of the persona of the Indian man in an industrial set up

ii) Sita Raina in her 'A Note on the Play' in "Collected Plays" opines that "Where There's a Will" has several interesting factors and Dattani described it as the perverse patriarchal code.

iii) In his essay "We Live in the Flicker: Reflections in Time on the plays of Mahesh Dattani" suggests that Dattani is endowed with the rare capability to snicker at himself and his plays have no pretences. He also opined that Dattani has interspersed the two different taboos of the present age that money and loss of life with dexterity.

Methodology: In this paper, the presenters have adopted the descriptive research method. The text of Mahesh Dattani's play "Where There's a Will" serves as the most important supply whereas quite a number books and articles on Dattani and his play "Where There's a Will" written by many a number of authors serve as the secondary source in the preparation of the paper.

Lack of Ethics and Value-based Education: Dattani's "Where There's a Will"

Mahesh Dattani prepares the target market to receive the outright villainy of the male protagonist Hashmukh Mehta. He was once the owner of all mischiefs to make the domestic as an eyesore. The first two lines of the stage path portray "The lavish residence of Hashmukh Mehta. There are three spaces...". The recommendation of the three areas of the domestic testifies a damaged domestic and soon it used to be delivered to the fore by using the fractured father-son relationship. Hashmukh and his son Ajit was once at odds from the establishing of the play as Hashmukh antagonized his son by using thinking about him as dull as ditchwater and his business enterprises as dry as dust. Hashmukh was once a tough nut, none can refute his arguments, he divested Ajit's business ventures, and a disconcerted Ajit ought to only continue to be a disturbed onlooker. Thus, the starting of the play consolidated Hashmukh's one-upmanship nature.

Hashmukh used to be oblivious to his duty as a father, it is obligatory for a biological father to guide his son if scenario demands. However, Hashmukh located it opprobrium to be the father of a son. Concisely, Hashmukh was a square peg in a round hole, he was once at odds with his spouse and turned a blind eye to her wants and found it expedient to keep an adulterous relationship with an employee of his company. His narcissism rose and he discovered no way to whittled away from it. Thus, the successful yet treacherous businessperson chiseled his son and wife. Moreover, the peppery businessperson Hashmukh considered his daughter in regulation as

sly as snake. And pulled every strings to create rifts in the household to hold his overbearing impact in the family. Thus, Hashmukh testifies his megalomaniac nature, as he feared to lose his area to his son. Ajit is now not only his son however an outright rival who was probably strong to subvert his electricity practices. As he says:

“Hashmukh:I, Hashmukh Mehta, have every right. It’s my telephone you are the usage of in my house, and it’s my business secrets and techniques you are leaking to government officers, and my typists your pal is flirting with. Ajit: Don’t I have any rights at all? Hashmukh: You have the proper to hear to my advice and obey my orders.”

Therefore, Hashmukh’s world is not the world one the place the father is completely satisfied to bypass commercial enterprise duties to his son, he is antagonistic toward his son and his use of ‘you’ as pejorative and ‘I’ as a man in the thousand and all very effective testify his one-upmanship nature. It is out of his wish to debilitate his son’s presence he said:

“Just flip him into a pleasant vegetable so he won’t be in my way. Ever on the grounds that he entered my factory, he has been in my way.”

Instead of cow towing before his father, Ajit strived to create a non-public area for himself. As he says: “Nobody taught me anything! Why is it the entirety I say or do has to be something that somebody has advised me or taught me to do!”

Ajit resisted the flagrant misconduct of his factious father and says-

“I suggest that you desire to run the show, play Big Boss as longer you can. And when all of a sudden, you are ‘called to a better world’, you will nevertheless favor to play Big Boss. And you can do it through me. In short, you want me to be you.” Then his exasperation poured out in such words: “And what becomes of me? The real me, I mean, if I am you, then the place am I?”

From the above statements of the chief characters, it has been clear that the family of Hashmukh Mehta is one of many families who witness fractured relationships among its inmates interspersed with a lack of ethics to continue to be dedicated to household relationships.

Mahesh Dattani is an astute author and his dexterity is without difficulty discernable in the development of the plot. A fascinating development happened when an all-powerful Hashmukh Mehta died while playing cigar. Dattani skillfully brought the ghost of Hashmukh Mehta in to the theatrical space as an onlooker. The death of his corporeal physique did not obliterate his encumbrance on the family. Before his death, Hashmukh Mehta engrossed a ‘will’ that made a rigorous onslaught on the predicted inheritors of the family. Hashmukh’s execrable ‘will’ turned the domestic upside down and made the sufferings of the household individuals beyond bounds. The lawyer declared that none of the family individuals would be given legal rights over the property of Hashmukh including their present living room. Before his demise Hashmukh created a have confidence accompanied by his title and donated his each and every possession to the trust. The ‘will’ put the space of the home in ferment and Ajit was once asked to existing every day in the office from 9 to 6 in the night time and if Ajit fails to comply with the stringent activities he will be divested from claiming any prison rights over the Hashmukh’s property. Every dwelling being in the domestic despised his hellish ‘will’ as anticipated by Hashmukh’s ghost:

To the utter shock of Hashmukh’s wife, Kiran the mistress-cum-trustee of Hashmukh declared that she is going to stay with the household to guide Ajit. The scenario was pretty critical; it was a case of sink or swim for the family members. They searched other alternatives for their subsistence. But the necessary condition was made simpler with the aid of Kiran who oiled the wheels and she fraternized with different household contributors and put her coronary heart before the Mehta family. Kiran was once a victim of circumstances, her husband compelled

her to hurtle and ended in turning into the mistress of Hashmukh but she rose to situations and past the shadow of doubt, Mehta family was no obtuse and heartily customary her as a household member. Seeing the household members in comfortable mood, the ghost of Hashmukh slung his hook and vanished from the theatrical space. Thus, Hashmukh's hellish plot was once put in the colour by means of the family members' fulfillment of an un-fractured home.

The Inevitable Result: Catastrophe in Hasmukh

Hashmukh was once put out of the frying pan into the fire; his corporeal death testifies his loss of overriding bodily impact upon his family members. Hashmukh's different 'will' created a havoc on the household and Hashmukh, the obdurate sinner, offers the devil its due and through transferring the controlling power to a lady changes the entire fabric of Hashmukh's strength practices. To the suffering of the ghost, the four men and women in the house fill the room with laughter, playing one another's organization and Mehta's revealed the newly developed friendship with Kiran. By no manner of means, the ghost realized that his abominable presence can no longer be validated. As he observes:

"I don't think I can enter this house. It isn't mine...any more. I will relaxation completely on the Tamarind tree."

To put hearth on the flame, Sonal requested his son to trim the Tamarind tree, the ghost had to pass far away from his house as the family receives revealed with ebullient organisation that was free from his dominance.

Conclusion

From our above discussions, it has been adroitly clear that due to his lack of ethics and sexual transgression, Hasmukh Mehta was hurtled out of the frying pan into the fire. Hashmukh died many times, his corporeal death was seen when he used to be taking part in cigar that the exceptional remedy was once given by way of the playwright to a narcissist. While Kiran made a full quit of all types of friction in the Mehta family, his ghost could now not stand with a revitalized domestic free from his hellish dominance.

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