

Premature Marriages and It's Impressions: An Analysis of Mahesh Dattani's Final Solutions

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Abstract

Mahesh Dattani is a famous Indian dramatist with versatile themes prevailing in contemporary modern Indian society. He is the first Indian English writer to receive the prestigious Sahitya Academy Award for his play Final Solutions, where he dealt with the concept of communal conflict in India. As the family is the key element in Dattani's plays, Final Solutions furnished a typical Indian Orthodox Hindu family with conservative Indian culture. Though the book portrays the consequences of communal riots in an ordinary family, Dattani also portrays hidden issues of all categories of people from childhood to old age. Victimization of children in India's patriarchal culture is visualized through the character Daksha who undergoes affliction and termination after becoming the wife of Hari at the age of fifteen. Even Though there are stern laws against child marriages, it has been spotted from various parts of India. Some parents arrange premature marriages to get rid of the burden of their girl children to get married. This paper focuses on the agonies and sufferings of girl children who tend to lose their self-respect and identity due to the aftermath of premature marriages.

Keywords: Oppression, patriarchy, agony, misery, child marriage, abuse, suppression, violence.

Introduction

Children are the most enthusiastic and energetic community who come out with colourful dreams and wishes for their future. Unfortunately, their future is not in their hands, but it will be decided by their parents or elders in the family. Patriarchy shows it's a bitter face not only to the women but also to the children of India in pathetic manners. Especially girl children are the born victims of patriarchy, and their ambitions are shattered as they are married off once after attaining puberty. They are abused physically, verbally, and even emotionally by their husbands and in-laws at a young age. As they are fragile to digest such abuse from the family, they remain submissive and quit all their ambitions and wishes. They become sheer dependents of the elders and in-laws at being responsible in their studies and careers. In his plays, Mahesh Dattani, an Indian actor and playwright, has highlighted almost all the prevailing social issues like child sexual abuse, gay relationship, and transgender. Dattani receives the Sakitya Academy award for his play Final Solutions. He represents the theme of child marriage and explains how the children undergo unwanted miseries at a tender age. Even though the play's main theme is communalism, this paper focuses on the impact of premature marriages that prevent children from commemorating their achievements, ambition, and happiness at a very young age.

Children And Society

Age is an important factor that makes children dependent on all of their needs. In the Indian context, parents are the protectors for children, and sons protect older people. This dependence results in

depression and affects the victims physically, mentally, and psychologically. Children under eighteen are the sufferers of this despotism, especially in Indian society since they are helpless and dependent. They are muted in the name of obedience, and their right to speech is denied even on their behalf. Moreover, before understanding the meaning of life, they have been afflicted and abused by cultural hegemony, parental authority, and superstitious beliefs. Female infanticide, child marriages, gender discrimination, are some customs that forcefully throw India's children into darkness. Some of them are banned, but they still show their illegal face in the country's rural and even urban parts. The bitterness of these customs will demolish the entire happiness of children and make them submissive. Their life becomes colourless, meaningless, speechless, and always puts them into a world of agony and pain. Dattani's protagonist Daksha also lives in anguish as a consequence of one such custom called premature marriage.

Child marriages in India

As India is concerned, child marriages were legalized and practised more commonly many decades ago. Children are subjected to sexual abuse and compelled to live as a typical housewife and obedient daughter in law who carries all the responsibilities of the family. They became mothers at a very young age, and it was an extra burden on their heads. They have crossed physical abuse, verbal abuse, and mental abuse in their childhood itself. The pathetic plight of child marriage was many children lost their life by becoming widows before crossing their early childhood. Education was denied for them, and they were tortured and compelled to be in widow attire. Remarriages were also prohibited during that period, and the entire life of those children got ruined. Childhood innocence was snatched away from them, youthful enlightenment was rejected, and all their physical and emotional needs after attaining the youth were neglected. They had been seen as a bad omen by others which led to emotional pain till their death. No one was there to take care of them during her old age. Life was very bitter, and they lived in utmost darkness. The miserable life of girl children changes slightly after many years as education is insisted for girl children.

Evolution of Child Marriages Till Today

After the British Invasion, education was possible for girl children, and slowly, child marriages got reduced. During the 1940s, another form of child marriage prevails in India: marrying off their daughters right after attaining puberty. It is also a prime factor for child sexual abuse, but it was silenced because no one was there to question it as all practise it. The evolution of culture marked it's foot to stop child marriages at one point. The age of eighteen was fixed as the right age of marriage for a girl. By analyzing various research on child marriages, it was concluded that they would attain their physical and mental fitness only at the age of twenty-one. Today, awareness is being given to educate their girl children and marry off after twenty-one. But waiting till the age of twenty-one is a heavy burden for most parents, and they marry off their girl children once they complete their schooling after the completion of eighteen years. Below eighteen marriages are considered crimes, and severe punishments are given to the offenders. Today the Indian Government has declared strict laws like POSCO to protect girl children from getting married and abused before the age of eighteen. The offender who marries the child and the parents who arrange for the marriage is summoned to jail. But still, it is evident from the everyday news that child marriages are happening illegally for various reasons in many parts of the country. Mahesh Dattani sketches the

character Daksha as a fifteen-year-old married girl to make the people aware of the afflictions faced by the child marriage victims, especially in Indian culture.

Denied Desires

The protagonist Hardika is introduced as the grandmother of Gandhi's family reading her post from the day she married and settled in her in-law's house at the age of fifteen. The diary shows it was forty years back, and the date was thirty-first March 1948; Daksha appears as the wife of Hari in an Orthodox Hindu family. Her name was changed to Hardika to match her husband Hari, whom she says her "Lord and master." It is evident from her diary that she was unhappy about her wedding because her husband and in-laws have not given her the least attention. As a young girl, Daksha has colourful dreams about her life at present and future. Beyond the familial bonding, she has a fascination with music and songs. Her admiration for the songs of Noorjahan, a Muslim singer from her early childhood, was rejected because she is married and in the name of communal hatred. Helplessness protected her from protesting against the limitation of her rights to hear and sing the songs of her favourite singer. Once on occasion, Daksha listens to the song from Zarine's house during travel and enjoys murmuring the song until she reaches her house. But suddenly, after seeing her father-in-law, she stopped singing the song and entered the house, dropping all her happiness outside. Her family treated her as a typical Indian daughter-in-law, so all her intrigues are denied. She has undergone verbal abuse by her family members once she sings a cine song to her husband. Even though she is married, she is young and childish to bear such abuse from her in-laws. Without considering her age, the family expected her to be a perfect housewife being compliant and doing all the household chores. Daksha adheres to all the family values directed by her husband and remains passive as she was taught to be submissive in early childhood. Catherine Thankamma opines about the conditioning of girl children as:

As a girl, she is under the protection of her father/brother; after marriage, her husband is her lord and master, and in old age, her son becomes her protector. As part of the gendered difference emphasized from childhood, the girl is taught to believe in the importance of 'family values, values which are presumed to be her responsibility and not the male's. (81)

Verbal Abuse

Final Solutions brings evidence to Daksha's experience of verbal abuse two times, once by her husband and once by her in-laws. Her in-laws scolded her for singing film songs to Hari. As physical violence hurts the body, verbal abuse gets deep into the mind and mute the victim from further doing. After the scolding of her in-laws, Daksha stopped singing film songs in front of their family members, but she did it stealthily without their knowledge. Once she listened to her favourite song in the cab and started murmuring the song till she saw her father in law. Secondly, she was abused verbally by her husband for asking questions about Zarine's problem. She wanted to help Zarine's father by offering a loan for him to start his business again. But as a real culprit of burning their shop, Hari became angry. He scolded her with unutterable words, which prevented her from speaking about that issue again but tempted her to go in person to find out the original problem between Zarine's father and her family. This incident enraged Hari and moved him to harm her using a weapon of physical violence. Daksha was psychologically affected by the words

used by her husband and in-laws, so that she is ashamed of uttering those words to the readers. Words have power on two sides to encourage and discourage a person. Still, the abusive words by the in-laws and husband discourage the victim and result in behavioural changes. Daksha also got disappointed by the abusive words and created a kind of self-pity in her. She loses her self-respect, intellectual, identity and individuality. She cannot come out of that until her old age, and her life turns gloomy and unhappy.

Exposure To Sexual Violence

Sexual intercourse is the prime expectation from a dutiful wife, whether she is mature or not. Child marriages directly pave the way to the serious offence of sexual violence, and girls are not allowed to escape from that if she is married. She must abide with her husband and bear children for him in the Indian scenario. She experiences no happiness but only pains through her sexual relationship. Daksha indulged in sexual relationships with her husband sometimes to please him without any involvement. When Hari was enraged by Daksha's interference of Zarine's father's problem, she drapes the brocade dupatta around her to please him, and she admits:

"We were silent for a very long time, and I forgot about Zarine's problems. I was too confused. And yet, I wanted to please Hari. I couldn't bear his silent anger. I took out the brocade dupatta which Zarine's mother had embroidered for me with Golden chamkis. I draped it around me like how I imagined the nautch girls in the Moghul courts would wear them. Hari smiled while he continued chewing on his supari. He beckoned me to lie beside him on the bed. And I did. And my cheeks went red again. Not with shame but with anger at myself. " (63)

Helplessness, idleness and need for love made her submit to him even though she was not interested. This shows the pathetic plight of girls who submitted themselves voluntarily for the erotic need of the husband. Multani says,

When she drapes the dupatta brocaded by Zarine's mother, she performs this Muslim femininity and becomes the erotically-charged other for her husband, Hari. He asks her to lie beside her on the bed, which she does politely but seething with mute anger. (87-88)

Her body and mind are not mature enough to prepare for sexual intercourse as she has not crossed the age of eighteen. It is also observed that a girl will be physically and mentally prepared for marriage only at the age of twenty-one. At fifteen, Daksha was engaged in a sexual relationship and became a mother for Ramnik despite her mental pressures.

Urge For Educational Rights and Modernity

Education will be denied to girls who get married as they are expected to be good housewives and good moms. Even nowadays, some educated girls are restricted from their jobs by their prejudiced husbands. Daksha maintains silence and does not demand her urge for education. She does not defend anything in her family as she is considered too young to convey her thoughts or opinion to the family. Instead of being affectionate, loving, and responsible, she was scared to speak with them. Moreover, her interest in studies

and youthful enlightenment was also rebuffed as she became the wife of Hari and no longer a child. Daksha's passion for college is revealed by her thought of denying her husband's decision to stop his studies at college and join his father's business. She loves collecting the stories of youngsters and their happenings from Hari when he goes to college. Expression of modernity is felt by her hatred for traditional typical Indian husbands like her father-in-law. He has the habit of rebuking her wife's cooking before his food and sitting on the chair, chewing paan and doing nothing. To protect her husband Hari from that, she wants him to continue his education. She says,

I must talk to him and tell him to enjoy himself while he is in college. Not that the world is going to miss a great scholar, but at least I can get some news from him about what is happening with young people nowadays. There must be someone who is thinking about the country's future. They can't all be lazy and brainless like Hari. (Dattani 40-41)

Children And Domestic Violence

Domestic violence is a very common offence in Indian families, not only for women but also for children. Normally in India, children are tamed to be obedient to parents and elders. As married children are concerned, they are considered only wives; they are expected to be obedient to their husbands. If they break the codes of the family, they will be punished violently, like beating, holding with the hair etc. Daksha goes to Zarine's house by saying some reasons to their in-laws or without their knowledge. Sometimes in the afternoon while her mother-in-law was sleeping and sometimes by saying that she needed to do embroidery on her dress. Kanta told her husband that she had eaten food from Zarine's house, and for that particular reason, she was beaten up rudely by Hari. She cries:

"Ah! Don't hit me! (Angry) Don't do that! I Swear I didn't eat anything! Aah! Stop that! Stop it! Alright. I won't go there again. Please, leave me alone. (crying) Please! Stop! (She is on the floor, sobbing) (Dattani 71)

Her physical pain made her admit that she wouldn't be going there again. She felt that she had lost her respect in the eyes of her husband. Daksha needed her husband and in-laws to be her friends, but they were indifferent to her. Daksha's scream is the scream of every girl child who got married at a young age facing termination by their in-laws.

Longing For Liberty

Daksha did not have the liberation to speak whatever she thought and go wherever she wanted. She recollects the physical violence she had undergone at her young age for going to Zarine's house and feels that Smita, her granddaughter, is more liberated than her. Her search for self-respect, freedom everything ends in vain. Subash Chandra Bose opines,

The past of Hardika is presented through the eyes of a fifteen-year-old girl Daksha. Dattani poignantly presents Hardika's longing for liberty, and it's restraint and her question for self and faith in the Hindu tradition and violence in the streets of Hussainabad in Gujarat. (226)

Her experience makes her argue with Smita that one cannot take their liberty. She is sarcastic in saying that she was also lucky to go wherever she wanted and speak whatever she thought. Daksha's longing for freedom at a young age has not faded even after she became a grandmother. Her conversation with her granddaughter is as follows.

Hardika: I hope you have the same freedom in your own house as you have here.

Smita: I think one can create one's own freedom wherever one may be.

Hardika: You are also very foolish.

Smita: Foolish?

Hardika: To think you can create your freedom.

*Smita: Well, I suppose they could beat me
up and lock me in a room. (pause)*

Hardika: Yes. They could.

Smita: You are right. I am lucky. I can say what I feel. Go where I want to. Choose my own friends.

Hardika: Yes.

(Dattani 68)

Exploitation of Innocence

Children are innocent and fragile at a young age, so handling them will be very easy. They grow a kind of fear for the elders and believe in whatever they say. It is obvious from Daksha, even after forty years of her marriage, she develops hatred towards her Muslim friend Zarine by believing the made-up story by her husband and in-laws. Daksha's family burned Zarine's shop to conquer their little shop for half of its value. When Daksha wanted to offer a loan to do their business again, Hari became violent and abused her verbally that she could not utter those words to the readers. She says,

That is when for the first time, Hari became angry with me. I had never expected him to. He shouted so loudly, and he sounded just like wagh. And he called me names. Names that are too shameful to mention you. My cheeks went red. (Dattani 63)

She was made to believe in an opposite story that Zarine's family had communal hatred and were prejudiced of accepting the offers. Even though Daksha was not happy in her married life, she often tried to please her husband and family. So she believes Zarine's rude behaviour is the result of her communal prejudice until she comes to know the truth from her son Ramnik in her old age. The episode of Daksha and Zarine shows her innocence and childhood vulnerability which believe in the elders and are helpless to defend their words. Santwana Haldar says,

Daksha also remembers how she was humiliated and even beaten by her husband for going to Zarine's house. Young Daksha made Zarine and her family responsible for her humiliation and developed hatred towards them. (106-107)

Conclusion

Dattani uses Daksha to visualize the bitter truth of Child marriages, squeezing children into agony and miseries. Though Child marriages were common in India in the 1940s, it was banned through education and missionaries. But still, it shows it's illegal in the rural part of India and even in some urban educated families. Daksha is Dattani's representation of a child marriage victim, loses her identity, self-respect, happiness and attempts to suffer by all the means at her very young age. Like Daksha, Indian children are physically, mentally, and financially dependent, but they have colourful dreams for their future. They want to be like free birds to fly wherever they want and do whatever they wish. But they are caged and not allowed to speak in front of elders in Indian patriarchal culture. They are expected to be more obedient and submissive to their parents or elders, the deciding authorities. After marriage, the girl child is no longer a child but considered a woman and expected to be a typical Indian housewife. So she is exposed to all types of tortures and silent suffering at her tender age which is not physically and mentally fit for marriage. Dattani represents the bitterness of premature marriages through the character Daksha in his play *Final Solutions*.

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