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S. T. HINDU COLLEGE, NAGERCOIL-2, Tamilnadu, India



Innocence Sustained in the Name of Being Victimized with Special Reference to Mahesh Dattani's *Thirty Days in September*

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Abstract

Every child born in this world remains us of goodness that must be nurtured and treasured. The way in which they are molded during their childhood reflects in their every stage of living. But in most of the times they undergo molestation and child abuse, especially the girl child, by their close relatives and also by the unknown strangers. Child abuse holds a different perspective when compared to all other crime. It is because the victim is found guilty every time and hides every emotional torment within them where as the culprit enjoys all his fanciful desires without being caught. The frequency of this crime reflects in the nature of the victim were they are unable to lead a peaceful life as they are very much wounded by the incidents that remind them of that awkward moments of darkness enfolding the pain and the scar. In this play *Thirty Days in September*, Mahesh Dattani has brought out a new perspective where the victim stands firm in bringing out the issue to be dealt with the culprit. This also remarks on a reformation where the victim is able to analyze the situation and understand the social dilemma not by simply accepting it in the name of innocence instead to repel with an identity protesting to put forth the truth. This paper aims at bringing out the preventive measures, the strict laws to be enforced and the treatment to the victim in case of being affected.



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Key words: Victim, Child abuse, guilty, treatment.

The humanistic approaches leading to a better life are always ensured in greatness of well-being that concerns both male and female. But the society corners all the irrational objectives on the female citizens by all means. They are the one who undergo physical abuse in all stages of life in unexpected ways. They are deprived of being accepted, where the abuser enjoys life but the abused is confronted as a prisoner of their conscience. This pathetic state seems to be functioning in a rapid move all around, wherever and whenever a woman is abused or raped.

Mahesh Dattani is a writer known for his exact representation of domestic life, had dealt with the protagonist Mala in his *Thirty days in September*, where one could compare the significance of the title with the course of action in the three acts of the play. The month of September indicates a time of vacation representing freedom. This liberty was later taken away from an individual who was abused during her childhood; finally accustomed to live life in care-free way, but still the scar remains from the darkened wound.

It is also important to note that the abuse ones live in a strange way unable to forget the hurt- ever remaining in their minds. All their circumstances may provide them optimistic strength and people may also shower them with love as a part of making them to rise again in life despite all the inner conflicts. But one thought of the abused way makes them panic, providing an intolerable phase of doubt that could not be aligned with the way of others, even if it is genuine. The same atmosphere is bestowed on Mala, when Deepak enters her life.

But there lies the potential writing of Mahesh Dattani revealing Deepak as a liberator who tries to bring about a change in the life of Mala, which is most welcomed to be adapted in today's world too. He opens the door of self-worth that is to be celebrated despite all instances. He brings out a remarkable reformation; helping Mala to put out all



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the grudge and vengeance that she holds against the abuser, which on the other side had been harming her mental stability of being treated in an unfair way.

In this world filled with violence and hardships women do not have an outlet to express their inner state which is either misunderstood or even at times neglected. In every way her pain remains unbearable. The growth of a girl is highly precious, to be supported and encouraged but at times fate taps it down with abusive activists like Vinay, Mala's maternal uncle, who abused her in her childhood. He reminds her of the most irresistible commendation: "you are so ugly. Keep singing... nobody will tell you how ugly you are. But you are good only for this...only for this"(44).

The author in a more appropriate way has implied that the abused women deserve a happy life after those unexplainable incidents. He makes it clear by representing the security which Deepak provides Mala, in every possible way: "Hold my hand. Forget everything."(42) "You want to be loved but you must trust me."(44)

It is very much evident that the abused person needs a lot of attention with a radiance of care to the utmost. Their depressed state of quitting their lives could be changed only by the sense of acceptance and security that society provides them. But in most of the cases, the family members and friends look at them with pity without the providence of assurance and credibility.

Women are capable of empowerment, but their physical nature acclaims a holistic value but most of the time they are taken for granted. At times, they are looked down with customs of traditionalism and on the other part modernity also affects them in an unpredictable way. The world seems to be developed in technology but the emotional and physical values are still in vain. Despite all the awareness, the act of abuse takes place in darkness where ignorance is bestowed with innocence.

As in the case of Mala, she is made to confront all her piled up emotions to a psychiatric counselor and that is where she gains confidence, by letting out all the



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anxiety, improper balance of stability on herself and the fear of guilt. It is represented in her words as, “He as a person is not important to me anymore.”(58)

Mala in the end was more peace with herself: she had taken a journey and had arrived to a destination, psychologically with a relief where she speaks: “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” (8). This remains to be the most prominent and possible declaration which every women could make by exercising their side of self –worth, letting go of their guilt.

The government could also enumerate strict laws that demand fear, making the culprits to remain controlled and go about their daily chores in a better way of righteousness. When the punishment is made severe, the crime rate could be made less. Moreover, the emotional imbalance especially the solitude must be overtaken by passionable interest on some other educational qualities shaping the dream of making this world a better place to live.

In every way women must let her radiance to reach out and touch lives instead of remaining available to all sorts of abuse. Let her innocence be an optimistic resource but not a platform for seductive approach. Let them live and see them blossom with much courage bringing about an ultimate change that transforms the humanistic boundaries.

Work Cited

Dattani, Mahesh. “Thirty Days in September”: Collected Plays. Mumbai: Penguin Books, 2000.