

## THIRTY DAYS IN SEPTEMBER BY MAHESH DATTANI: A RELATIONAL PSYCHOANALYTICAL STUDY

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### Abstract

*This study examines the psychological viewpoint on relationships of Mala of Mahesh Dattani's play, Thirty Days in September. It tries to offer practical insights into dealing with sexual trauma's effects, particularly when it involves the behavior of relatives. The study specifically looks at Mala, whose interpersonal relationships are damaged by being the victim of child sexual abuse. The primary objective of this study is to emphasize the significance of the bond between Mala with Deepak who helps her to come out of psychological trauma. It also covers the subject of sexual assault that damaged Mala's life. The study also highlights the importance of Mala's relationships in aiding her in healing the trauma of sexual abuse. It also emphasizes how crucial relationships determine how people spend their lives. It further explores that if close relations can destroy mental health, they equally can impact recovering the distorted psyche of the person.*

**Keywords:** Relational Psychoanalysis, Trauma, Childhood Sexual Abuse, Relationships.

### Introduction

#### Background of the Study

This research deals with the problem of human relations' effects on behavior which is discussed in the play *Thirty Days in September* by Mahesh Dattani. In the selected play, Dattani tries to highlight one of the main issues of society which is the sexual harassment of children as well as women. This study aims to discuss the effects of sexual harassment on human behavior and development, and if it puts a person into trauma, then how the relations of that person help him/her to come out of that trauma. The character of Mala is harassed by her uncle Vinay in her early childhood, and this sexual harassment has negative effects on her personality so much. Hence, she is addicted to immoral activities. But with time, when Deepak enters her life as her well-wisher and lover, he helps her to escape from that trauma. This research explores how and what elements help her that she starts to live a normal life.

In *Thirty Days in September* Dattani talks about sexual harassment which has become the very social evil of society. The main concepts and themes which are discussed in the play are sympathy, sexual abuse, traumatized childhood, and personality development.

The play starts, and it is seen that a girl named Mala is very scared due to the effects of sexual trauma as she was molested by her maternal uncle Vinay in her childhood. She faces immoral activities; her mother tries to get her out of that trauma but she is not able to do so. They both are very depressed and in this time of distress, Deepak comes there and tries to seek out all the things. With the help of Deepak and his mother; when she confesses in front of her daughter that she was molested too by the same person at the age of six.

Mahesh Dattani is one of the well-known playwrights of India in this era. He is working as a director and actor as well. He is known for *Tara* and *Final Solutions*. Asha Kuthari Chaudhari, in her book *Mahesh Dattani: An Introduction* says, "Mahesh Dattani, perhaps India's best writer of English today" (Chaudhuri, 2005, p. 8). He is classified as one of the renowned writers, as Dr. Sanjay Johari declares in his research paper, "Mohan Rakesh, Badal Sirkar Vijay Tendulkar, Girsh Karnad and Mahesh Dattani are the world-renowned dramatists who continued to dominate the Indian English plays" (Johari, 2021, p. 1).

Mahesh Dattani was born in Bangalore in 1958. He is a graduate of history, Economics, and Political Science. He is influenced by a Gujarati writer Madhu Rye's *Kumarni Agashi*. He wrote his first full-length play, *Where There's a Will* in 1988 and afterward *Dance Like a Man* (1989), *Tara* (1990) (Chaudhuri, 2005).

When the discussion of the themes of Mahesh Dattani comes on the stage, it can be seen that he often talks about social themes like gender and harassment, as Makwana Ajay claims in his studies that Mahesh Dattani's plays discuss the bitter realities of life; class conflict, gender discrimination, LGBT relationships, and child sexual abuse (Ajay, 2021).

### **Significance of the title 'Thirty Days in September'**

The title of the play *Thirty Days in September* that is under study is appropriate for the play, as the days in September are thirty, and in those thirty days, Mala is sexually abused. The thirty days are encircled by Mala in the calendar. Moreover, she thinks that she will be fine after thirty days. Additionally, the title is also concerned with the thirty days that are taken by her to get over sexual trauma with the help of Deepak and her psychologist to somehow. Therefore, this title is very appropriate for the given play.

### **Significance of the Study**

This study is all about the effect of relations on human behavior, especially from the perspective of the character of Mala in *Thirty Days in September*. This study tells how her relationships help her in her recovery. So, it is important to know how one's relationship can affect that one, the psychological impact of trauma and analysis. Moreover, to see and penetrate the complex and complicated sides of human relationships.

Moreover, it is important to highlight this type of social illness; child abuse and sexual harassment. It also helps to know the pattern of social relationships. Further, this study emphasizes the power of relations that may help someone to recover from psychological trauma.

### **Thesis statement**

This research sheds light on the complex dynamics of sexual trauma and its aftereffect through a relational psychoanalytical analysis of Mahesh Dattani's play *Thirty Days in September*. Mala, a victim of child abuse, is the main character of the study, which focuses on her psychoanalytical examination of interpersonal interactions, particularly with Deepak. The study seeks to shed light on the critical function of connections in overcoming such traumatic experiences by closely examining the impact of these interactions and identifying effective coping mechanisms for trauma recovery.

### **Research Questions**

**RQ1.** How do early childhood trauma and the behavior of Mala's relations become the reason for abnormal personality development?

**RQ2.** How do relationships of Mala help her in her traumatic recovery?

### **Literature Review**

#### **Dattani's Related Studies**

Dattani is one of the influential figures of this era. He talks about the problems of child sexual abuse, heterosexuality, the value of art (dance and music), gender discrimination, LGBT relationships, etc. Most of his plays discuss the given themes as the subject matter. He has written almost eleven plays till 2012, *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 Steps Around the Fire*, *The Swami and Winston* and *Thirty Days in September* (Chaudhuri, 2005).

The first play *Where There's a Will* (1988) was criticized as it was read. As Gauri Shankar Jha points out the feminine questions of feminine identity and their sensibility. Hasmukh wife's Kiran is the representative of post-colonial women. The play is a little bit complex as it has

different meanings in different contexts. On the surface level, it seems that the play deals with a businessman, named Hasmukh Mehta but when one dives deep down it has multiple meanings, concepts, and themes (Jha, 2005).

The second play, *Tara* (1990) deals with the theme of gender discrimination as Vikas Lathar discusses in his paper. The story deals with how a young boy preferred a child girl in the family. Dattani examines gender inequality and its varied nature while emphasizing how patriarchal attitudes are strongly embedded in society. The play also examines the gender division of labor, emphasizing the hindrances to skill and innovation faced by people of both sexes (Lathar, 2017). All of his plays have distinctive themes which are very important and relate to real-lifesituations and incidents.

### **Previous Study and Research Gap**

Studies by several scholars talk about the psychology and the effects of traumas, and the complex relation of Mala and her mother. As Nagori (2011) discusses in his paper Mala's mother provides her with her favorite parathas whenever she tries to tell her that her brother abused Mala sexually. Further, he pointed out that Mala always tries to make her mother understand that only she can help her come out of that trauma, so she blames her mother for the reason for her gloomy life (Nagori, 2011).

Further, Sonker (2011) highlights the same thing "The protagonist of the play, Mala, is molested by her maternal uncle before reaching her puberty. Her mother does not raise voice against her daughter's molestation" (p. 1). This is the main thing that is described in the novel and Sonker highlights it as well. He claims that the relationship of daughter and mother is very secure but when this relationship does not help the children, they cannot grow properly, and this is the fact (Sonker, 2011).

Sonker (2011) talks about the effect of child abuse on Mala, "As she grows, she becomes physically vulnerable and sexually addicted" (p. 1). The relationship of mother and daughter also discussed how decisions affect the relationship of mother and daughter as Sonker(2011) discusses that with time, as she came to adulthood, her traumatic experience of being sexually abused and her mother's attitude, created a huge difference and a clash between them.

Additionally, Sonker (2011) discusses in his research paper, Along with the humiliation of her body, her spirit, her privacy, and her innocence are also raped. In this way, Dattani has tried to focus on the forced physical relations that signify man's victory over a woman can ruin her life completely (p. 3). Sharma (2015) discusses in her paper, "Shanta has been under the protection of her brother Vinay who has taken charge of her family. She silently suffers and endures the pain of sexual molestation caused by her brother due to social pressure and taboos" (p. 2). Childhood experiences have great impacts on the personality, the same thing happened with Shanta, in her childhood. She was molested by the same person Mala abused, Shanta's brother. Sharma (2015) tries to highlight the topic of sexual abuse of children in her paper, with evidence from several surveys from NGOs and other agencies.

When the discussion of being abused sexually comes onto the stage, it can be seen that the victims are always children and women. As Singh (2023) in his book *India's Family in Transitions*, argues, "Violence within family settings is primarily a male activity. The prime targets are women and children. The women have been victims of humiliation and torture for as long as we have written records of the Indian society" (p. 199).

Moreover, Kishore and Anita (2019) try to highlight the matter of subalterns and their forms. They talk about the exploitation of Shanta and Mala and later on the sexually vulnerable behavior of Mala. They further added;

In India, the issue of child sexual abuse is still a taboo subject just like the other social issues of marginalized, child sexual abuse seems an invisible issue in Indian culture, something never revealed. Dattani calls it "the silence that affects the most.....I did not want them (upper

middle class) to dismiss sexual abuse as something that does not happen to people like them.” (Kishore & Anita, 2019, p. 88)

When a person is abused sexually, it is a very main problem that the individual faces is an identity crisis and tries to hide one's identity, Kishore and Anita (2019) discussed in their paper that she gave a powerful statement which shows that she is fighting for her identity. They talked about the subalterns, in which the character of Mala is prominent. The term 'subaltern' means "a person holding a subordinate position" (Webster, 2023, p. 1).

Moreover, Kayani et al. (2022) defend the methods for overcoming sexual trauma that are discussed by Dattani in this play, they discuss how others should be treated, how the victim should be treated, and the different moral quandaries that the characters face. Understanding the trauma's impact on the victim's personality depends heavily on the victim's mental state and feelings at the time of the crisis.

As there are some research papers are discussed by different researchers such as Kayani and his companions, Nagori, Kishore and Anita, Sonker, Singh, and Sharma. By the given study, it is seen that the given topic; The Relational Psychoanalytical Study of Thirty Days in September by Mahesh Dattani remains unexplored. So, the given topic is taken for the given research. The center of the given research will be the character of Mala so that the topic can be considered more specified.

## **Research Methodology**

### **Methodology**

For the achievement of reliable and valid research, this research is divided into six sections, and some sections have their own subsections as well.

Furthermore, the primary text of this research is the play *Thirty Days in September* by Mahesh Dattani. The text of the play, which is given as references in 'Textual Analysis' is selected randomly but related. Books, electronic media, and reliable journals are visited and studied to collect related information, as well as for literature review.

Additionally, to explore the topic with a specific lens, many theories have been discussed and the main theory which is selected for this research is 'Relational Psychoanalytical Theory'.

To proceed with the research with a specific relevant approach and method of research, the 'qualitative method' is selected for this research. As this study aims to answer the question of "How", which is a little bit subjective. Further, a 'case study' is taken as a design because the study is all about the change in behavior and traits of a specific character, Mala.

Moreover, to make this study more reliable and valid, inter and intra-textual referencing is used along with the different techniques. So, to keep all these things in view, this study is comprehensively explored and researched. By using mentioned information this study is done to signify the value of relations.

## **Theoretical Framework**

### **Relational Psychoanalytical Theory**

The 'Relational Psychoanalytical Theory' is picked up for this research and it is also known as relational psychoanalysis. When relations are taken into the discussion, it can be seen that they affect the personalities of individuals a lot, especially the treatment of dear and near ones. The same thing Kuchuck (2014) argues in his research is that, according to relational psychoanalysis, our relationships and interactions with them impact how our personality develops.

Psychoanalysis is a broad term, and under this umbrella, 'relational psychoanalysis' lies. Some facts and traumas discussed in psychoanalysis are usually discussed in 'relational Psychoanalysis', in which relations are involved. As Finlay (2015) explains in his book, *Relational Integrative Psychotherapy*, by referencing Steven Mitchell who is the founder of relation psychoanalysis "interpersonal relationships are seen as the basis of human

development” (p. 198). Likewise, he discusses in the same book, *Relational Integrative Psychotherapy*, that through the use of relational psychoanalysis, the role of relationships in both creating and healing suffering can be studied (Finlay, 2015).

Elizabeth (2023) defines relational psychoanalysis in terms of interpersonal interactions combined with internalized relationships, she says, “Creates an emphasis on the detailed exploration of interpersonal interactions with the psychological importance of internalized relationships with other people. Rationalists argue that personality emerges out of the matrix of early formative relationships with parents and other figures” (p. 1).

‘Relational Psychoanalysis’ quite relates to the theory of psychodynamics, as Bornstein says that the ‘psychodynamics theory’ talks about early childhood experiences, which play a very significant and critical role in the development of personality (Bornstein, 2023).

It is also closely allied with social constructionism, as Archer (2013) claims in his book, *Engagement with the World: Agency, Institutions, Historical Formations*, “Relationists argue that personality emerges out of the matrix of early formative relationships with parents and other figures. Philosophically, what is called ‘relational psychoanalysis’ is closely allied with social constructionism” (p. 158).

When the term ‘trauma’ is taken into consideration, it is necessary to understand what it is. So, in psychology, trauma is brought on by a severe experience that strikes a person abruptly and unexpectedly, is thought to be life-threatening, and has a profound effect on their senses (Hordvik, 1999).

‘Interpersonal relationships’ is the other main concept that is mandatory to discuss, Griffin (1990) says in the book, *Clinical Methods: The History, Physical, and Laboratory Examinations*;

Interpersonal relationships refer to reciprocal social and emotional interactions between the patient and other persons in the environment. Almost every mental disorder is accompanied by problems in this respect. Frequently, a basic cause of conflict with other people is the presence of some psychiatric disorder. (p. 1)

There are some assumptions here for the given theoretical framework, which are the following;

- Childhood traumas affect the personality of the victim.
- The behavior of an individual’s relations can boost one’s healing process.

The rationale behind selecting ‘Relational Psychoanalysis’ as a theoretical framework can be understood from different perspectives; focus on relationships, contextual understandings, integration of theory and techniques, and healing through relationships. So, the main justification behind opting for ‘Relational Psychoanalysis’ as a theoretical framework as its foundation acknowledges the importance of relationships in human existence and its conviction that comprehending and enhancing these connections may result in significant psychological development and well-being.

### **Textual Analysis**

#### **Analysis and Exposition**

Mahesh Dattani examines the taboo problem of childhood sexual abuse in *Thirty Days in September*, with the set of psychological abnormality of Mala due to betrayal and suppression. He tries to highlight the entire process; how a person is overwhelmed by a trauma and how one can get rid of it. He tells the whole journey of Mala.

Further, the way that how can one get rid of such traumas is also analyzed through the lens of ‘relational psychoanalytical theory’. Moreover, the main topics which are discussed in this research; Mala’s psychological situation as well as her traits and how she gets over that situation with the help of her relationships.

Childhood sexual abuse leaves a very deep impact on the victim's mind, which can become the reason for depression and anxiety. The bad impact of the childhood incident on the victim does not remain him/her normal, and one becomes agitated. By these elements, a moment comes when the victims behave violently and aggressively. This type of behavior of the victim leads him/her towards loneliness and he/she does not share his grief and pain.

These symptoms can be seen when Deepak converses with Shanta, about Mala. Mala does not want to spend her time with others and she avoids it. She often excuses her mother and tells her whenever Shanta asks her to go with her. Mala cannot get happiness and pleasure from the company of other people. Shanta tells the psychological and mental situation as well as the destruction of Mala to Deepak. "SHANTA: About a month ago, she told me she was going for a picnic to Palam Vihar... She had to spend Holi with me" (Dattani, 2013, p. 4).

It can be seen that the psychological effects on Mala are very prominent even though she is not able to expose herself in front of people and she almost always avoids them.

Whenever she gets anyone who is trying to know her, she tries to avoid, it so that that person cannot know her personally.

Likewise, when Deepak expresses his feelings, she starts to avoid him and then she leaves him, "DEEPAK: I just do not get it, I thought that everything was going well. I thought she loved me. Maybe I said and did something to upset her. However, what could it be? Composing him" (Dattani, 2013, p. 94). He tells how he was rejected; they were very happy in the last days but now she is not. As he expresses his feelings of love to her and tells her how beautiful and competent, she is.

Furthermore, Mala's psychological condition is not well, as she is unable to understand what is evil and what is good. Although she tries to forget her past and tries to maintain a good relationship with Deepak whenever she tries to do it, her memories follow her as her shadow. Dattani introduces a character in the play who plays a role in presenting the grief-full memories of her past. And Mala catches up with that character everywhere. Whenever she tries to indulge with Deepak or even in any relationship, the same shadow seems to her. When Deepak expresses his love for her, she relates that to the same murky feelings, her uncle had for her, when he molested her. This can be seen in the given lines;

DEEPAK: It is okay. It is okay. Cry if you want to.

MAN: Shhh! Don't cry you want to come here in your holidays, don't you? Then do not cry. Today, you are seven years old beautiful girl. It is your birthday so; the gift should be special. Lie down. Come on quickly. (Dattani, 2013, p. 43)

Here, Dattani tries to compare the lusty feelings of the abuser against the pure and true feelings of Deepak and Mala is unable to differentiate between them.

Whenever Mala is stuck in her haunting memories, Deepak always tries to help her, console her, and make her able to face those memories. She feels that there is someone who is chasing her and she always listens to his voice, Deepak helps her to face that voice so much so she would be normal.

MAN: If they hear you, they will say you are a bad girl. This is our secret...

DEEPAK: (kneeling beside her) Let go and trust me! ... Sir back and relax.

MAN: Hold your frock up. Up over your face! Shut up!

DEEPAK: Relax and look into my eyes. I am not going to harm you.

MAN: I will not hurt you I promise.

DEEPAK: Talk to me. Help me to help you.

MAN: Help me and I will love you more than your mom and daddy. (Dattani, 2013, p. 43)

It is observed that the people who have faced some sort of bad incidents trusting someone then

it is very difficult for them to trust someone. So, whenever Deepak tries to tell her, he finds himself disappointed. He wants to know what she thinks about him. These are all the things which he is unable to understand. So, such a scenario hurts him too but to some extent, he knows and understands her feelings and how she feels therefore he remains stuck with her. Additionally, the helplessness of Deepak can be seen in the given lines;

I wish she would tell me what is on her mind. She does not trust me, and I find that very tiring. I am exhausted. I am ready to throw in the towel. If I tell her, it is off, she would simply look at me. She may not say a word but her eyes would tell me what she is thinking (Dattani, 2013, p. 125).

By the given lines it can be seen that Deepak is very depressed by such a behavior of Mala. It is hurting and it hurts anyone more than anything. In the given play, Deepak is facing the very same thing he loves Mala and she ignores him and gives him almost no attention.

Deepak wants to know the basic reason for her psychological disorder so that he can fix that very problem. In the proceeding lines, Deepak asks,

“What is meant by the thirty-day affair?” he wants to know but she replies, “You will not understand.” He replied, “I must understand it, make me that”. She said, “You know I have been ... around.” He said, “I have collected some crosses, ticks, and names from your calendar.” (Dattani, 2013, p. 89)

These lines tell that Mala is confused as she considers that people around her cannot understand her. She has no trust in her relations, so Deepak wants to retrieve that trust so much so she can live a normal life. His effort proves fruitful and to some extent, she realizes that Deepak is quite right, she cannot live a satisfactory life if she is confused about life in her matters. He assures his sincerity to Mala and achieves her trust:

MALA: Why do you love me? Why?

DEEPAK: You are gorgeous, genius, intellectual, honest, and brilliant as well. I haven't met such an honest person as you do. Mala I have a lot of patience, I am willing to wait for how much it takes to win your trust and to get the person as you are. (Dattani, 2013, p. 90)

Deepak tries his best and, in the end, she trusts him to some extent, she asks him why he loves her, and why he likes her. By these questions, she shows her interest in him. And Deepak tells her. He says that she is the lady who is very gorgeous, and genius, and he adds some more qualities, which he observes.

Deepak intends to get her trust to help, so much so she can get over that mental stress and psychological trauma. He helps her with an accommodation where she can have trust in him and feel comfortable. Deepak recommends she get therapy from a psychologist or consultant. Suddenly, while the conversation is going on, she says by pointing his finger;

MALA: Did you see that?

DEEPAK: What?

MALA: The man over there.

DEEPAK: What about him?

MALA: He was staring at my breasts.

(Deepak gets annoyed; gets up and goes to the pointed man) MALA: (Astonished) Deepak, No!

DEEPAK: Were you staring at my girlfriend?

MAN: No, that is not true.

DEEPAK: She said you were staring at her and that is good enough for me to know that you are... (Dattani, 2013, p. 111)

The blind trust of Deepak in Mala can be seen, and he almost wins her trust by doing all this. It

is said that the intimate relationship between the victim and one's caretaker (supporter) enhances the sense of trust and compatibility. It is suggested that people who have intimate relationships can help each other more as compared to others, even more than a therapist.

After the incident at the restaurant, she starts telling her mental situation and all the bitter and grimy realities of her past, that what is happening in her mind. As Deepak is there for her, he helps her to break the chains and cut the wires. The support of Deepak can be seen which makes her able to share her thoughts that what she thinks, but her inner fear is still there;

"MALA: It can never be over. It will not work between us.

DEEPAK: For God's sake give me a chance and it will. For your own sake.

MALA: You do not understand! You just do not understand! I cannot love you." (Dattani, 2013, p. 92)

The next step of her traumatic recovery is to break the ice before her mother whom she has had for many years. She thinks that her mother can help her and save her from that sexual abuse. But Shanta has the same pain as Mala. When Mala blames her again, she tells her, her own story, which sought out the conundrums of Shanta's life:

I was six, Mala. I was six. And he was thirteen ... and it wasn't only summer holidays. For ten years! For ten years!! (Pointing to the picture of God.) ... No pain, no pleasure, only silence. Silence means Shanti. However, my tongue is cut off. No. No. It just fell off somewhere. I did not use it, no. I cannot shout for help, I cannot say words for comfort; I cannot even speak about it. No, I cannot. I am dumb. (Dattani, 2013, p. 135)

In these lines, the dissatisfaction of childhood sexual abuse victims in their lives is discussed and it is tried to tell that the victims who are molested at an early age are affected more, as Mala and Shanta are both molested in their childhood and still facing the negative impacts of that molestation. From the above discussion, Shanta feels relaxed, like it was the thing she is waiting for, that was her process of catharsis. As Deepak helps Mala to get over sexual trauma, the same thing Mala does for her mother, Shanta. As Shanta tells the truth she hides before.

Mostly, during the treatment of one survivor, the other healed up automatically as they exchanged some sort of information about what was done to them and by sharing it with others it heals mostly. As the case with Shanta is seen. But it is all because of Mala, as she asks her mother again and again so much so she tells the truth which she hides for years. "Mala: You know I could not say anything to you. You never gave me a chance to. If only you had looked into my eyes and seen the hurt or asked me, Beta, what's wrong" (Dattani, 2013, p. 133). It is the main step Mala argues with her mother, and that is why she ignores all the things her daughter demands; care, attention, etc. even though she does not feel safe at her own home. She considers her mother a sort of puppet or robot who does not have feelings, she tells what she feels inner and that is the main reason for her recovery;

Where were you, when he locked the door to your bedroom while I was sleeping in there? Where were you during those fifteen minutes when he was destroying my soul? Fifteen minutes multiplied by thirty or thirty-one or whatever. Fifteen minutes of everyday of summer holidays, add them up. That is how long how little it took you to send me to hell for the rest of my life! Surely, you must have known, Ma. (Dattani, 2013, p.134)

In the given lines she tells what happens to her and how difficult that was, like she wants to know that her whole life was a nightmare. She faced all these traumatic things for a long time even though she cannot describe them easily, which is difficult. But now she is strong enough that she can face that imaginary man whom she feels every time like a shadow;

MAN: Touch me here, quickly, before someone sees you. Touch.

(Mala rises, looking at the man and the doll)



MAN: You said in front of Mummy and Daddy you loved me. Come on! Show it.

(Mala hits out at him with his fist)

MAN: Don't cry!

MALA: (Hitting him hard) Aaah!

MAN: I said don't cry! (Dattani, 2013, p. 137)

She continues to hit him until the imaginary man dies, she shouts as much as she can that she is relieved now because she killed those memories that haunted her, and by killing those, she killed that imaginary person as well. By this, she was out of that trauma she is recovered now and this all was because of the efforts of Deepak and Shanta.

### Conclusion

The current study has explored the methods by which a person can get over psychological trauma. Especially, with the perspective of the character of Mala that has been taken from *Thirty Days in September* a play written by Mahesh Dattani. Furthermore, this study has discussed the symptoms of a sexually traumatic person, Mala who is the victim of child sexual abuse. Further, this research has highlighted the impact of Mala's dear and near ones in her trauma and recovery.

Moreover, this investigation has discussed the effect on childhood victims of sexual abuse. As Mala has been disturbed to the extent that even she has become semi-mental. Additionally, she felt psychologically dissatisfied and this all happened due to his maternal uncle Vinay; as Vinay is her uncle who abused her sexually.

To conclude, it is very difficult for Mala to advance in her life by forgetting her past. This investigation examines how, with the help of her loved ones, she was able to pass this pain. Moreover, the importance of having solid relationships is also revealed. Mala's relationships play a crucial role in helping her overcome emotional suffering, including trauma, stress, grief, and psychological abnormalities, which had a significant negative impact on her personality. Furthermore, relations are very important in every field and situation of life as Mala got rehabilitation due to a positive relationship with Deepak.

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