

MAHESH DATTANI: AUTHOR WORKING FOR WOMEN DIGNITY IN SOCIETY

Laxmi Bai Sharma*
Dr. Suresh Sharma**

ABSTRACT

Mahesh Dattani is an Indian chief, actor, playwright and author. He composed such of the plays as the Final Solutions, the Dance Like a Man, Bravely Fought the Queen, On a Muggy Night in Mumbai, Tara, the Thirty Days in September and The Big Fat City. He is the primary playwright in English to be awarded the Sahitya Akademi award. This paper reviews about the Mahesh Dattani with the short introduction about him and his plays. The paper also focuses around the realism in the plays of Mahesh Dattani.

Keywords: Mahesh Dattani, Tara, Dance Like a Man, Bravely Fought the Queen.

Introduction

Mahesh Dattani is an Indian chief, actor, dramatist, and novelist who was born on August 7, 1958.

Final Solutions, Dance Like a Man, Bravely Fought the Queen, On a Muggy Night in Mumbai, Tara, Thirty Days in September, The Big Fat City, and The Murder That Never Was, all starring Dheeraj Kapoor, were among the plays he wrote.[1]

He is the first English-language dramatist to get the Sahitya Akademi award.

Eminent chiefs like Arvind Gaur, Alyque Padamse, and Lillete Dubey have orchestrated his performances.[1]



Fig. 1: Mahesh Dattani

Mahesh Dattani was born in Bangalore, India, to Gujarati parents.

He attended Baldwin Boys High School before enrolling at St. Joseph's College in Bangalore.[2]

* PhD Scholar, Department of English, Dr. K.N. Modi University, Newai, Rajasthan, India.

** Assistant Professor, Department of English, Dr. K.N. Modi University, Newai, Rajasthan, India.

Dattani is a history, economics, and political science graduate. He completed his post-graduate studies in Marketing and Advertising Management in order to pursue a career as a publicist. He began his career with the Bangalore Little Theater, performing in Utpal Dutt's *Surya Shikhar*. [2]

Early in his childhood, he grew interested in writing after reading Edward Albee's play *Who's Afraid of Virginia Woolf?*

Kumarni Agashi by Gujarati playwright Madhu Rye also impacted him and sparked an interest in playwriting.

Career

Mahesh Dattani began his career in advertising as a marketing expert. He wrote his first full-length play, *Where There's a Will*, in 1986, and has been a full-time theatre professional since 1995. He has also worked in the family company alongside his father.

Dattani is also a film director. *Mango Souffle*, based on one of his plays, is his debut film. *Morning Raaga* was also composed and directed by him. [3]

Playwright

- *Where There's a Will* (1988)
- *Dance Like a Man* (1989)
- *Bravely Fought the Queen* (1991)
- *Final Solutions* (1993)
- *Do The Needful*
- *On a Muggy Night in Mumbai* (1998)
- *Seven Circles Round The Fire* (Radio play for BBC) (*Seven Steps around the Fire*) (1998)
- *The Murder That Never Was* (2000)
- *30 Days in September* (2001)
- *The Girl Who Touched the Stars* (2007)
- *Brief Candle* (2009)
- *Where Did I Leave My Purdah* (2012)
- *The Big Fat City* (2012)

Awards

- *Dance Like a Man* has won the award for the Best Picture in English awarded by the National Panorama in 1998
- Sahitya Academy award for his book of plays *Final Solutions and Other Plays*
- Sahitya Kala Parishad chose *Final Solutions* (1997), *Tara* (2000) and *30 Days in September* (2007) as best productions of the year, coordinated by Arvind Gaur [4]

Works of Mahesh Dattani

Some of the important works of Mahesh Dattani are as follows:

• Tara

Tara recounts the account of Chandan and Tara, who are conjoined twins. Following a medical procedure proposed to isolate the two, Chandan winds up ridden with blame over the way that he profited with this medical procedure while his sister Tara endured and at last passed on because of it. In *Tara* Mahesh Dattani toys with the concept of female child murder that is common among the Gujaratis. His profound distraction with sex issues prompts the development of the possibility of the twin side to one's self – calm in a real sense exemplified in one body and the division that follows.

Chandan and Tara are conjoined twins. They should be isolated for endurance. The issue starts when it is perceived that it has been inconsistent, out of line activity. Despite the fact that the specialists knew that the third leg would suit to Tara better than her sibling, they participated in an intrigue plotted by her family. Subsequently Chandan gets the subsequent leg and Tara turns into an injured. [5]

Bharati, the mother of Tara, is restless about the eventual fate of her little girl. She was worried about the possibility that the world would not acknowledge Tara when she is an adult. Her interests and maternal love towards Tara becomes as a feature of the weight of blame she have.

Chandan delighted in extraordinary inclination, while Tara was left to partake in the situation of an inferior. Tara was more excited and had high dreams and desires, which she was unable to accomplish since she was a disabled. Bharati's dad further reinforced his guilty pleasure for male grandkid by passing on his property after his end to Chandan. With regards to giving the instruction Tara's dad inclines toward just Chandan. In the event that Tara had been given good help by her folks, her life would not be something very similar. [6]

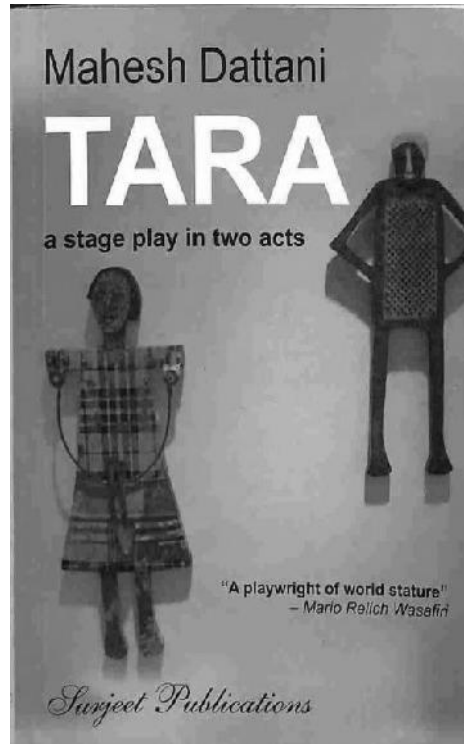


Fig. 2: Tara

It is critical that victimization Tara proceeds even get-togethers demise. Chandan has changed their story into his own misfortune. He is sorry to Tara for doing as such. [6]

Tara is constantly debilitate, despite the fact that she is more astute, sharp and clever. Financial and social realities have been liable for the disgraceful status of the young lady youngster. This load of components join to make the social framework in which the young lady kid needs to live. Tara is dispensed with by the social framework, which controls the personalities and activities of individuals.[6]

- **Bravely Fought the Queen**

While exposing society's deceit, Bravely Fought the Queen maintains the subaltern position of women and men who do not fit the sexual norm.

In Mahesh Dattani's plays, such as Bravely Fought the Queen, 'family' is the central dramatic area. The playwright depicts the fights that take place at home amongst members of the same family.[7]

The drama aims to portray masculine exploitation of women. Her husband, as well as her own brother, Praful, mistreat Alka. Praful pulled her into the kitchen and shoved her face in front of the blazing oven, where her hair was destroyed. In any case, her husband, Nitin, mistreated her and once drove her out of the house.

Baa, who is now elderly and disabled, was mercilessly assaulted by her husband. Her rage and fury are misdirected onto her in-law daughters. Jiten is tough and inebriated, much like his father. As his father was with his better half, Baa, he is ruthless with his significant other Dolly. In

any case, he beat Dolly hard when she was pregnant, and their daughter Daksha was born with a birth defect as a result. Baa and Dolly are the most visibly horrible victims of their husbands' traditional and remorseless attitude. [7]

The play also depicts the subject of homosexuality in an extremely vivid manner, as well as the suffering of the wife as a result of her husband's homosexuality. Alka's misery and pain are compounded when she learns that her husband, Nitin, has a homosexual connection with her brother.

Her own brother and husband's LGBT connection has taken a toll on her. Alka has transformed into a lush creature as a result of her arid married life.

Dattani's also demonstrates that admiration for the young is frequently based on previous wrongdoing. It is the urgent aspect of a previous error or transgression that causes people to develop a growing amount of affection for children in order to make up for their previous misfortune.

Daksha was wronged by 'Baa,' Praful, and Jiten. Their irrational passion for Daksha stems from their previous mistakes.[8]

The drama depicts the degradation of the Trivedi brothers' lives in a posh Bangalore neighborhood on sexual, moral, and financial levels. The play also depicts how the husband's prostitute addiction drains the marital relationship's pleasure and happiness.

Jiten and Shridhar are prostitution's pleasure seekers.

For this filthy reason, they bring in outside females to their office. As a result, their wives are dissatisfied and weary in their marriages. The play depicts evolving Indian ideals and highlights the struggle between traditional and modern civilizations.

Other wrongs shown in the play include money lending, prostitution, domestic violence, materialism, and so on. The ladies of the play, on the other hand, are dissatisfied and disillusioned in their 'claustrophobic' settings, as seen by their attitude and musings.

They are drawn to numerous things to alleviate the dark-shadow of their dissatisfaction as a result of their melancholy and disappointment.

Alka is hooked to liquor, Dolly conjures up romantic ideas for Kanhaiya, and Lalitha is obsessed with bonsai, which serves as a wonderful metaphor for the state of women in the play.

All of the guys are eventually uncovered and their true faces are shown to the crowd.

Dolly's character undergoes a radical transformation. Dolly, who is normally a very docile, easygoing, and shy character, emerges as an aggressive and intense character near the conclusion of the play, breaking through the silence to express her outrage at the horrible treatment and injustice she has received.

Alka also makes a surprising and quite unpleasant disclosure about her brother Praful's hidden motives in getting her married to Nitin in order to continue his gay connection.[9]

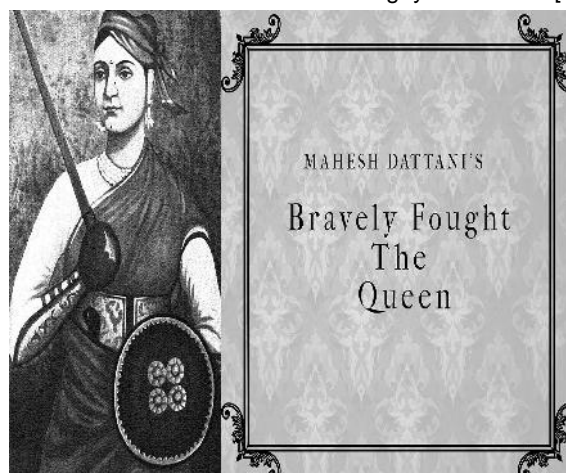


Fig. 3: Bravely Fought the Queen

The play portrays the emotional, financial and sexual intricacies of Indian urban family. The ladies of the play are taken advantage of in a numerous way. Be that as it may, they are not passive victims. At the point when it goes beyond endurance; they retaliate. This is best exemplified by Alka. She is the queen who battled valiantly against the patriarchal framework, much as Queen Lakshmibai fought valiantly against the nation's invaders, such as the English.[9]

- **Dance Like A Man**

Mahesh Dattani's play "Dance Like a Man" is one of the best plays composed by an Indian in English. He is one of the finest and most prominent playwrights in India. He is the principal playwright in English to have won the 'Sahitya Akademi Award'.

He chooses points which are usually never being spoken about in the public eye. Such subjects are always debated in the public arena and are usually seen talked about in his plays and displayed on the stage in an excellent manner. [10]

The stage has all the technicalities which take the play to an alternate level. Mahesh likes to play with lights and this has various connotations attached to it, which when one reads finds it hard to imagine. There is a distinction in the book and the play that is performed on stage or theater. [10]

The characters are usually Indian and have some issue which are not socially unacceptable. Dattani comes here and shows how the general public and the idiosyncrasy of individuals work.

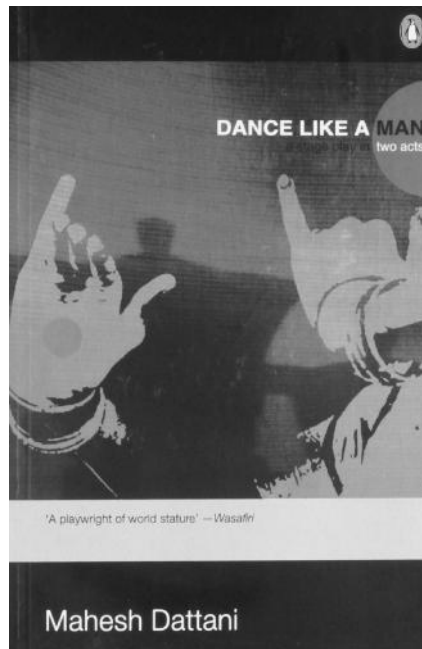


Fig. 4: Dance Like A Man

"Dance Like a Man" the actual title proposes that a man should accomplish the work which suits the man and not seek after their career in anything else which makes them to a lesser degree a man. Here, literally the title means to say that the protagonist's father doesn't want his son to become or behave like a woman and that he ought not seek after his career in dance. [11]

Dance Like a Man is a two-act stage play. The story spins around three generations, their personal ambition, their sacrifices, their battle and compromises, internal conflict and the way they adapt up to life and dance being the major subject of discussion in the house as it is a subject of debate between the father and his son and daughter-in-law.

Dattani in the actual start of the play puts a question on a man's character and his sexuality. The actual title proposes so. The play deals with oneself and the significance of others in a manner of sexual orientation explicit jobs assigned by the general public and how on the off chance that you deviate from it, you are being sidelined by individuals and the general public. [11]

Mahesh Dattani for Women Liberation

Mahesh Dattani is one of India's most well-known current English-language playwrights. Dattani presents a real-world Indian society known for crimes against women, as well as a dream world in the play's conclusion, when Tara and Dan are seen hugging each other in another location. In Tara, an excellent mix of the actual world and the dream world aids the playwright in presenting his thoughts on sex discrimination in a new way.

In Tara, a patriarchal society has been perfectly established, with males making all of the key family choices. In a patriarchal culture, people determine a woman's character based on her connection with a man.

In the play, Patel, who represents patriarchal power, clearly distinguishes between his son's and daughter's roles. Certain gendered occupations are considered natural by the broader public, and few people bother to go beyond those accepted norms.[11]

Dattani is thus concerned not only with the topic of sexual orientation discrimination and women's desire for personality in the broader public, but also with the female's role to women's injustice.

However, in a cutting-edge educated society where there appear to be equal freedoms for both male and female residents of each area, the advancement of modern science has revealed novel ways of depriving ladies of their rights, and the ladies themselves are frequently involved in violations against women.

When asked why the sexual orientation problem was more significant in his play than class, caste, religion, or science in an interview, Dattani responded that sexual orientation discrimination is the most visible kind of prejudice in India.

This, he believes, is an artificial distinction. Biologically, there are polarity. Thus he draws our attention towards the fact that Tara isn't to treated as a young lady who is physically handicapped, however as one who has been brought into the world with the sex she has. Other than Tara's case dattani also introduces other case, Dattani also introduces other cases of sex discrimination as well as thirt for personality in the play.[11]

Conclusion

In last we can say that Mahesh Dattani plays presents the problems faced by the women each and every section of society and highlights of the issues of equality of women in society, in work place and more, as well as also contributed for the same.

References

1. Dattani Mahesh, Final Solutions, collected plays vol-I, New Delhi, Penguin India,2000 p-174.
2. Dattani Mahesh, Final Solutions, collected plays vol-I, New Delhi, Penguin India,2000 p-222
3. Dattani Mahesh, Dance Like a Man, collected plays vol-I, New Delhi, Penguin India,2000 p-425,426,427
4. B.Yadava Raju, Mahesh Dattani's Dance Like a Man: An Analysis in Technique and Theme. The plays of Mahesh Dattani A Critical Response.Ed. R.K. Dhawan, Tanu Pant, New Delhi; Prestige Books,2005 p-74
5. Edgar, Andrew and Peter sedgewick, Key Concepts in Cultural Theory, London: Roiletedge, 2004 p-158
6. Das, Sangeeta, Idetity Crisis of Women in Tara, The Plays of Mahesh Dattani:A Critical Responce, Ed. R.K.Dhawan, Tanu Pant, New Delhi, Prestige Books, 2005 p-115
7. Dattani Mahesh, collected plays. New Delhi: Penguin Publishers, 2000.
8. Dattani Mahesh, collected plays, Vol. II. New Delhi: Penguin publishers, 2005.
9. Paula Caplan, The Myth of Women's Masochism: (New York: E.P Dutton, 1985), p.1.
10. 'An interview with Mahesh Dattani' by Sachidanand Moorthy, The Plays pf Mahesh
11. Dattani: A Critical Response, ed. R.k. Dhawan and Tanu Pant (New Delhi: Prestige,2005), p. 171.

