

Significance And Social Impact In The Plays Of Mahesh Dattani

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Abstract

Today's Indian dramatists are always involved in social critiques about modern Indian and pan-Indian life. Among the socially conscious dramatists, Mahesh Dattani stands out because he not only raises awareness about contemporary social issues through reflection on the most pressing issues of contemporary India, such as gender issues, women's discrimination, communal strife, homosexuality, transgender rights, and sexual abuse. Furthermore, his plays make the reader/audience aware of the potential consequences of the issues raised on the family, society, and nation.

INTRODUCTION

Mahesh Dattani sees the family as a microcosm of society, and the issues that families confront and how they respond to them are a direct reflection of how society deals with these centuries-old issues. Dattani's portrayal of contemporary Indian society is rife with the evils of gender inequality, female discrimination, and contemporary issues like homosexuality, communalism, and sexual abuse. It depicts India's struggle to modernise as a country with a long history of traditions and values. As a result, addressing these social issues is difficult unless they are viewed in the context of their past occurrence and current occurrence. In an interview with Erin B. Mee, Dattani discusses this reality:

... our society is very tradition-rich, which is both a benefit and a handicap given that, in my opinion, we are living in the present and facing a lot of challenges. You only need to cross the street to run into a problem. (Mee 161).

Mahesh Dattani was born on August 7, 1958, to a Gujarati family who later moved to Bangalore and established a business. He and his two older sisters attended schools where English was

the primary language of instruction and communication. Dattani went to Baldwin's High School before continuing his education at St. Joseph's College. His college and university subjects of History, Economics, and Political Science were far from creative arts and literature. He graduated from college with a master's degree in marketing and advertising management from Bangalore University with the intention of joining his father's business of setting up packaging and printing machinery, which he did for ten years.

His involvement with the theatre began much earlier, as part of a family tradition of going to the movies. Dattani's parents used theatre to maintain social ties with their Gujarati community, and they took their children to Gujarati plays on a regular basis. Dattani was bitten by the theatre bug at the tender age of nine, when he saw Madhu Rye's much-acclaimed Gujarati play *Koi Pan Ek Phool Nu Naam Bolo To* (Say the Name of a Flower). Dattani describes the play's enchanted effect on him and the audience as a whole... "I had to be a part of this enchantment!" This was, without a doubt, the start of a wonderful friendship." (Me and My Plays, Dattani 7)

It took a long time for his relationship with theatre to blossom and develop. For starters, Dattani's attempt to connect with Gujarati plays was hampered by the fact that he had spent his whole life in English medium schools. Then he went to see a performance of Alan Ayckbourn's English Play *Table Manners*, which he enjoyed because it was in his native language. He did, however, get involved in theatre while still in college, working backstage, playing in, and directing plays. In the early 1980s, he directed Woody Allen's play *God*, and in 1987, he founded the Playpen drama group. He soon discovered that there were few Indian English plays on the stage at the time, and the ones that were translated did not impress him; as a result, he decided to write his own play, *Where There's a Will*. Since then, he has carved out a reputation as one of the most respected and sought-after playwrights of our time.

ABSTRACT

The plays of Dattani have a wide allure. They could be set up anywhere on the earth and would order the consideration of the group. Dattani shapes his subject so that it is both compelling and engaging. His plays communicate beyond phonological and cultural barriers. Dattani draws on Indian culture, rites, and

customs, as well as current challenges that plague India. He elevates these topics, however, by contacting the human harmonies that emanate love, pleasure, sexual satisfaction, and personality issues. He expounds on the entire country of India, as well as the entire world he lives in, even though he resides in Karnataka. We should try to judge the playwright's current concerns as well as his inquiry and experimenting with stages in the wellness of things.

He deals with various subjects like homosexuality, sex segregation, communalism, and child sexual maltreatment in a large number of his plays. – "The passion for my life is drama, and I need to produce more plays," Dattani said in a meeting - Individual Plan distributed in Branch on Walk 21, 2004. His most distinguishing feature is the wide range of topics he covers in his writings. Dattani's plays are written specifically for the stage. The visual quality and dramatic impact are the most important factors. Dattani manipulates his subject in such a way that it is both effective and interesting. Alyque Padamsee aided Mahesh Dattani in gaining confidence and assuring him of a regular audience for his plays. Alyaque had faith in my work long before I had faith in it myself, as Mahesh Dattani points out in his introduction. He gave me the confidence to think of myself as a master author and director.

The constant adaptations and concessions people make for a dignified place in society, against all odds, is a recurring theme in all of Dattani's plays. Dattani has been quite successful in exposing the flaws in our nation's social structure and dealing with issues that many people still believe are foreign to our country. We should not expect such heinous intentions in the cheery cities of the nation, especially in a well-educated family, yet this is one of the horrible realities brought out in Dattani's plays.

Dattani is a contemporary writer who wrote in an era when people were regarded well educated and women were well treated, but what has been considered a rare incidence is the true picture of the society, which depicted the wretched situation of women in society. Dattani expertly conveyed all of these errors in his plays, leaving us to wonder if we are talking about and reading about the same society. Underneath all the progress, there is a melancholy that has escaped the grasp of knowledge and awareness. Dattani has also attempted to convey the prejudicial attitudes of those who are still hardhearted and unsympathetic

towards transgender and gay, as well as those who believe that individuals of another religion are "terrorists," through his plays. People's reluctance to accept unusual things produces an unfavourable condition in our society.

His plays primarily deal with the use of humanism to bring justice to marginalised groups in society, such as homosexuals, hijras, and women. Lesbianism, sexual openness, dreaded social diseases like AIDS, and issues of Indian average families like marriage discussions, inheritance, and neediness welcomed on by cataclysmic events, for example, tremors and droughts are among the points covered. In his exceptional play *Last Arrangements*, he additionally depicts mutual uncertainty and disharmony. Six broad categories can be used to categorise his works.:

1. Dramatic works that deal with crime and violence, such as *Seven Steps Around the Fire*, *The Swami and Winston*, *Uma and the Fairy Queen*, and *Final Solutions*.
2. *On a Muggy Night in Mumbai*, *Mango Soufflé*, *Do the Needful*, and *Seven Steps Around the Fire* are examples of plays that explore gay and lesbian relationships.
3. Natural disaster-themed plays (such as *Clearing the Rubble* and *The Tale of a Mother Feeding Her Child*).
4. Family plays (*Do the Needful*, *Where There Is a Will*, *Bravely Fought the Queen*, and *Thirty Days in September*).
5. Dance plays (*Dance Like a Man* and *Morning Raga*), and
6. Plays about illness and disabilities (*Tara* and *Ek Alag Mausam*).

The maestro of Dattani has been formed by both native and Euro-American inspirations in the flare of his plays. He is a thinker who does not divide the globe into East and West. All of his plays reflect his worldly perspective on society. His works express his philosophy of philosophical harmony.

Dattani's full-length plays, stage plays, and radio plays include *Where There's a Will* (1988), *Dance Like a Man* (1989), *Tara* (1990), *Bravely Fought the Queen* (1991), *Final Solutions* (1992-1993), *On a Muggy Night in Mumbai* (1998), *Thirty Days in September* (2001), *Where Did I Leave My Purdah?* (2012), and *The Big Fat City* (2012). (2013). *Do the Necessary* (1997), *Seven Steps Around the Fire* (1999), *The Swami and Winston* (2000), *Tale of the Mother Feeding Her Child* (2000), *Clearing the Rubble* (2002), and *The Girl*

Who Touched the Stars (2002) are a few of his radio dramas that aired on BBC Radio in 2010. Additionally, he wrote the 1996 one-act drama Night Queen. There are four collections of his plays: Me and My Plays (2011), Collected Plays (2000), Collected Plays, Vol 2: Screen, Stage, and Radio Plays (2005), Final Solutions and Other Plays (1994), and Collected Plays, Vol. The talents of Dattani go beyond playwriting and play directing. He is a qualified Bharatnatyam dancer in addition to directing Mango Souffle and creating screenplays for movies.

Dattani's plays address a variety of social issues, including the fragility and complexity of human relationships, gender restriction, discrimination, and inequality, homosexuality, sexual abuse, and communal discord. Most of his plays focus on the fragility and complexity of human connections, which he beautifully captures in his first play, *Where There Is a Will*, which examines familial ties against the backdrop of patriarchal society and dominance. The plot revolves around Hasmukh Mehta's will, which he drafted before his death in an attempt to maintain dominance over his family even after his death, as the title suggests. This drama debunks the misconception that a woman's home is a special location. Sonal, Hasmukh's wife, epitomises this type of character, as her entire existence revolves on her family's demands. Sonal's lifelong devotion to her family is insufficient to win Hasmukh's approval, since she is regarded as a "dog" (Will 475) in Hasmukh's eyes. Kiran, Hasmukh's confidante, proves to be the ideal counterbalance to Hasmukh's egoism and chauvinism. She demonstrates that a woman's family and work do not have to be mutually exclusive. She has the option of having both. Dattani also demonstrates how women may cooperate to gain strength and influence, such as when Sonal, the wife, and Kiran, the mistress, form a powerful combination to undermine Hasmukh's authority over the years. "The ghost is later exorcised by the women," as Dattani puts it (Mohanty 170). As he reveals the complex workings of a middle-class household, *Will* also showcases Dattani's amazing wit and charm. Sita Raina, who had directed *Will*, had recognised this feature... "I have always felt that theatre should emanate happiness since joy is the core of existence." *Will* is an example of such a play. It's not just thought-provoking and introspective, but it's also a great way to spend an evening" (451). Kiran defies gender stereotypes by building a name for herself in a man's world in *Will*.

Social Realism in Indian English Drama

The current research looks into the real social issues that underpin Dattani's existence. Dattani's ideas and approach were influenced by social issues in India. In India, reformers and thinkers such as Ram Mohan Roy, Swami Vivekananda, and Gandhi attempted to overcome the centuries-old chains of colonial rule, social evils, and political orthodoxy. Mahatma Gandhi, India's father, refers to Tolstoy as his Guru. It is not a coincidence that this effort at recovery, which aims to create sound conditions in all intellectual contexts rather than merely writing, takes place as Tolstoy, Dostoevsky, and Gorky gain popularity in India and Britain. The novel influence on the enlivening of Indian cognizance is significant because it has brought unquestionably more benefits to Indian culture and the socially burdened. The underlying inspiration for societal growth is the same whether it is in India or the entire world, just like human emotions and sentiments. This turning point in amicable growth is captured in writing, which is thought to be the best example of genuineness.

The all encompassing power and earnestness of social experience, starting with Slam Mohan Roy and going on through the ages as India battled for independence from white prejudice, has made Indo-English scholars' point of view reasonable and grounded. However, a few essayists, including M. R. Anand, Krishan Chandar, Bhabani Bhattacharya, Chaman Nahal, and Ahmad Ali, probed the inner depths of the Indian social pecking order in the same way that Dickens and George Eliot probed the depths of Victorian social structures. There was a rush of difference against unfamiliar control.

Dattani and his peers followed the authenticity custom laid out by nineteenth century authors, for example, Charles Dickens and Thomas Solid, as well as Indian scholars like Mulk Raj Anand in fiction and Vijay Tendulkar in plays. They attempted to depict life as it was, without bias or sparkle, to hold up a mirror to society.

Subsequently, the social pragmatist development was at its apex in India simultaneously as it was accomplishing worldwide acknowledgment in Latin America and somewhere else. With its fixation on practical portrayals of social issues like craving and neediness, social backwardness, and political coercion, Indian social pragmatist writing doesn't seem to challenge reality or take into consideration the formation of a third spot among truth and fiction. Since it was completely centered around the sensible depiction of observational truth, social pragmatist writing didn't

endeavor to investigate the limits among the real world and fiction.

Dattani's Views on Issues of Contemporary Indian Culture

Mahesh Dattani has been putting forth reliable attempts to fathom the endlessly issues of current Indian culture, including them into his profound way of thinking. He isn't just a splendid psyche responsible for human responsiveness and experience, however he is likewise a notable on-screen craftsman, leader, and producer. Dattani's personal world tasks are both testing and novel, recognizing him from other Indian producers and putting him on a more elevated level of capability. He has his one of a kind approach to putting himself out there when he has a remark. His shocking world embodies human judgment and reasonableness like no other. In his plays, the call of humankind is all focal. Like G.B. Shaw and Ibsen, Dattani attempts to join social realness with emotional artisanship. He is committed to bringing the persevering and crying of the underserved, especially those living in our metropolitan climate with a feeling of uprootedness, pressures, frailty, and pain, to the consideration of general society. Dattani, subsequently, utilizes expressionistic style to uncover the present metropolitan India's social problem.

The elevated degree of stage ability and helpful disposition to the oppressed frontier areas of our general public recognize Dattani's plays. He finds groundbreaking thoughts and issues that have gone for the most part undetected or overlooked by different scholars. He has portrayed more contemporary subjects, for example, homosexuality, kid sexual maltreatment, casualties of dreaded diseases like as Helps, and the issues of eunuch in our general public, among different issues. Beside these extreme issues, his thrilling world portrays issues like public pressure, the situation with ladies in our general public, the topic of profession and marriage, socio-political maltreatment, man centric society regulative issues, a change in regard structure, and people lamenting their destiny, etc. Likewise, there are a couple of pieces wherein he nicely thinks about the subjects of dance and music, as well as the issues that they raise in our traditional and moderate society. Morning Raga and Dance Like a Man are two great instances of this.

Dattani is a notable current genuine essayist. He is continually aware of keeping a genuine tone in his plays. He separates himself with a flighty methodology, veering off from the sealed shut dramaturgy, leading psycho-philosophical tests into

the human instinct and heart, and introducing created scopes of human existence. He endeavours to disentangle human experience on the stage in various ways, with fluctuating levels of achievement. Theatre fails to be an immaterial imaginative articulation in Dattani's grasp and turns into an approach to recognizing life. With a genuine spotlight on human experience, his sensational conviction focuses on the subjects of social and social connection. He has demonstrated the way that performances centre can be a powerful instrument for presenting a large number of human encounters as well as friendly issues.

Dattani, a competent expert and genuine compassionate, digs profoundly into the depiction of the misery and oppression of the people who, even today, decide not to make some noise about their issues. He is moved by friendly ailments and looks to legitimize them inside the variety of his theatre. Ladies, kids, eunuchs, minorities, transgenders, and feeble individuals are generally at the forefront of his thoughts. He directs his emotional undertaking so that it illuminates the get-together of individuals' psyches with a more noteworthy comprehension and engages them to understand the pain of an individual welcomed on by inflexible codes and the scheming person of people in general. He gets a coordinated part that suitably balances the performing specialists and the gathering of individuals on a similar frequency to liberate theatre from the grasp of rigid dramaturgy. Sensation is a kind of presentation that happens before a crowd of people and spotlights on the internal and external parts of human character and reasonableness. Since life is changing dangerously fast, the sensation should adjust its dramaturgy to stay aware of the evolving conditions. Dattani is keenly conscious about this, and he is continually working on his dramatic conveyance. Come what may, his aptitude and craftsmanship are contemplating more current adjustments and changes. Under the hurtful impact of social fantasies and customs, his theatre requests request that we not disconnect people based on class, orientation, country, etc. In the personalities of the crowd, his venue consolidates the spots of authenticity and humanism. His discernment energy is supposed to be extremely sharp and momentary. His relationship with current Indian metropolitan culture is momentous and critical. Some are of the felling that Dattani has bound his auditorium to upper average especially staying in the metropolitan pieces of the country. It isn't valid. Besides, no more, it is the fragmented truth as he in like manner shows human issue of commonplace India in a portion of his plays.

Without regard to class, orientation, religion, race, or any other factor, his emotional inventiveness skilfully confronts human realism and experiences. Dattani clarifies everyone who has been forced to live disgraced and miserable lives at the margins of society. They manage on the periphery, avoiding the suffering of social imagination and carelessness. He observes the gross and obscene scenes on the social atmosphere channel of the big city. The pragmatic tone and humanistic methods capture Dattani's emotive style of thinking. That is to say that Dattani, influenced by Galsworthy, Bernard Shaw, and Ibsen, agreeable energies the eerily evident truth of life. He makes a concerted effort to lessen the contrast between the page and stage, enabling the venue to serve as the voice-articulation tool for the underprivileged. He doesn't advocate more contemporary theatrical rules, nor does he adopt traditional theatrical setup ideas. He cleverly incorporates theatre to make it more realistic. He might believe that ostentatious display is a reflection of the "human self." He plays out the particular actuality of presence in this way without romanticizing the idea. He portrays the truth of human life as it has been made clear by human experiences. He wants to convey that by connecting it to the reality of actual human experience, emotional artistry may be enhanced and advanced. His performances were so referred to be "life" itself. He eagerly observes human lives and expresses it through sensational performance. He loves and is passionate about sensation from birth. He has earned his praise as a serious playwright.

Depiction Of Social Issues in Dattani's Works

One of today's most active playwrights is Dattani. He began his academic career as a true writer with *Where There's a Will* (1988). It is a lengthy play depicting the workings of a typical Gujarati family. The play illustrates a man-centric tradition in which the male leader of the family tries to maintain control over his family even after his death through his will.

His Last Arrangements, which bring about his excusal

"Sahitya Institute Grant, is a getting a handle on and delicate play, overseeing shared pressure".

In *Fearlessly Battled the Sovereign, Do the Needful*, and *On a Damp Night in Mumbai*, Dattani travels to homosexual virgin territory. *Mango Soufflé* also made adjustments to *On a Moist Night in Mumbai*. Both the play and the movie portray the theme of comparative sex love. Despite this, there are some clear

differences between the play and the movie, like the theme, the cast, the location, etc. The film *Mango Soufflé* is a difficult attempt to expose the gay relationship that is hidden behind the predominance of heterosexual relationships in a general public that finds it shocking, unnatural, and dreadful.

Tara is one of Dattani's most moving three-act plays. *Tara* centres around the overall status of young lady and kid kids, which is a touchy and profoundly significant Indian contemporary issue. With extraordinary inventiveness of beginning, the play spins around the subject of leaning toward the male kid and opposing the young lady. The play is about handicap and the impacts it has on a specific group environment; it's likewise about male controlled society, orientation ordered progression, and orientation personality, epic showdowns inside the family, working class profound quality, past tensions, sexuality, and the defective world. The writer makes contentions against the watchmen's inclination for the male youth over the small woman kid.

Dance like a Man has been perceived as one of the most mind-blowing late works of dramatic creative mind. The show portrays the contention among custom and progress. The existences of the eunuch local area are depicted in *The Seven Stages Around the Fire*. It tackles a homicide secret. Kamla, the eunuch, was killed, and specialists are investigating the probability that Kamla was killed by Anarkali, the eunuch gathering's chief. Uma, a human science master and the spouse of a cop, settles the riddle of homicide close to the end, uncovering our brutal biases about the eunuch bunch.

Thirty Days in September is a show about the delicate and regularly untouchable subject of youngster sexual maltreatment and its ramifications. The play performs the issue of youngster sexual maltreatment inside the setting of a family relationship. Likewise, the Master and Winston address the secret of an English lady's homicide. Uma Rao reveals the visually impaired from the homicide secret of an English lady again. In this show, Dattani uncovered pseudo and planning scientists. Uma, the *Pixie Sovereign*, is likewise a characteristic examiner.

The radio play *A Story of a Mother Taking care of Her Youngster* is an intriguing and charming story. The play's most memorable transmission was on BBC Radio on October 29, 2000. On the 600th commemoration of Geoffrey Chaucer's passing, Mahesh Dattani was allowed to compose plays for BBC Radio. For

this reason, this show was composed. The show portrays Anna Gosweb's re-visitation of an Indian town after an extended nonattendance to meet and help her dry-season-stricken lover Jaman. Her friend, Jaman, unfortunately kicks the bucket before she arrives at the town. Clearing the Rubble is a piercing radio piece that is very short. It portrays the wretchedness and sickness of earth shiver impacted individuals in Gujarat's Kutch locale.

Morning Raga is quite possibly of his most notable screenplay, as indicated by him, and it depends on the existence of Swarnlatha, a carnatic craftsman. The play's music as a theme is brilliantly reviving. The show portrays "sufficiently enthusiastic choppiness in the existences of the different characters."

The most important aspect of Dattani's plays is that they confront current Indian culture's "invisible issues." The second crucial aspect of his plays is that they delve deeply into the human heart and create characters that are dependable in the face of life's challenges. The family relationship that binds his characters together, or the shattering of that bond through shared uncertainty and suspicion, is the third important aspect of his plays. If Girish Karnad manages myths and history, Mahesh Dattani incorporates present reality into his plays. In this drama, Dattani examines the brain science of those who are born 'gays' or 'bi-sexuals,' with the goal of converting some of them to heterosexuality. The scenarios are all around outlined in Dattani's plays, which summarise appropriate visual images. On January 9, 1999, BBC Radio broadcasted Seven Steps Around the Fire as Seven Circles Around the Fire, combining the abilities of a director, an actor's performance specialisation, and, most crucially, the talent of a director.

The show starts with Uma, a social science Ph.D. specialist and the Director of Police's better half. This can be deciphered as a dissent against the unfortunate treatment of the mistreated out in the open. Dattani is testing the broadly held conviction that marriage depends on hetero connections. He seems, by all accounts, to be contending that since gay and lesbian connections are basically as normal as hetero connections, same-sex marriage ought to be allowed in India. Regulations ought to be ordered to check this impact. Besides, the situation of hijras in our general public is lamentable. With the subject of Feminism and Women's Suffering, the drama explores postcolonial perspectives. Women's circumstances before and after independence have been observed to be distinct. Because of an outdated belief that "the

lady's role is just in the kitchen." The young woman tyke received no instruction. The shamefulness of women is controlled by several regional regulations and British principles. In this drama, Dattani observes the brain studies of persons who are naturally 'gays' or 'bi-sexuals,' as well as their desire to become heterosexual.

In the context of India, this may appear to be an unusual topic. In any case, such personalities do exist in general. Dattani has since remade the characters in their own unique conditions. Seeing this play in front of an audience allows the audience to experience how these characters turn their backs on the audience. In the Indian context, Dattani has hinted to the requirement for same-sex marriage. Dattani's plays deal with the victimisation of people in our society based on religion, class, gender, and sexuality with compassion and empathy. Mahesh Dattani, our country's most famous Indian English dramatist, deals with social rejection in his plays based on gender rather than status. In some of his plays, he expresses concern about how gender relationships in light of sexuality generate social avoidance.

Where There's a Will, 1988

Where There's a Will is one of Mahesh Dattani's initial four plays. The play is a satire of a well off finance manager who utilizes his will to keep control of his family even after his passing. The play is both entrancing and engaging in equivalent measure. It produces a ton of giggling and gaiety among the crowd. Notwithstanding its happy tone, the play is exceptionally reflective and locking in.

This is also the first play written by acclaimed playwright Dattani. He wrote in the language he is most comfortable with. He composed Indian substance and thoughts in the English language. The play is a reflection of his long-held notion of a traditional Gujarati household. Dattani has beautifully tackled the issues of sex discrimination and feminine sensibility in this play dramatist, which are making advancements all over the world. He has discovered the public's illnesses and ailments. The author has also purposefully and thoughtfully used the humorous joy approach to lessen the severity of the situation or events. This aids in recalling William Shakespeare's tragedies as well as George Bernard Shaw's plays. Dattani looks to need to use the theatre as a potent instrument for addressing some serious social issues.

Dance like a Man, 1989

Dattani's play *Dance Like a Man*, which is divided into two acts, is one of his best emotional representations. The play's theatrical production has received critical acclaim both in India and abroad. It is the epitome of a brilliant inquiry into human connections and flaws. The drama depicts the battle between issues like as marriage, profession, and a woman's place in patriarchal social. It oversees the lives of the general public, who are fatigued and perplexed as a result of the hostile atmosphere and dangerous conditions. The plot unfolds in both the past and the present.

In *Dance Like a Man*, Mahesh Dattani explores contemporary Indian culture and social issues. The play's theme is intertwined with relationships, professions, caste, and society. The storey revolves around Jairaj and Ratna, as well as their young daughter Lata and her life partner Viswas. Through the technique of flashback, a parallel string explores the past of Jairaj, Ratna, and Jairaj's father, Amritlal Parekh. Amritlal Parekh is enraged by Jairaj and Ratna because he does not understand their passion to dancing, especially Jairaj's. The dramatist depicts widespread Indian attitudes regarding dancing through Amritlal Parekh, who believes that dance is only for women. He exemplifies how a guy with pride will never pursue dancing as a career, especially for a man. Dattani outlines the discrimination that Indian men and women face because of their gender orientation, as well as the consequences of this discrimination.

Tara (1990)

Tara is one of Dattani's most moving three-act plays. It tells the storey of two Siamese twins named Tara and Chandan. The play moves delicately this way and that among past and recent developments. The setting for most of Dattani's plays is his family and house. The play *Tara*, coordinated by Dattani, was at first created as *Sparkle Tara* on October 23, 1990, at the Chowdiah Recognition Anteroom in Bangalore, by Dattani's Playpen Performing Articulations Get-together. Under the bearing of Alyque Padamsee, it was organized. *Tara* is also a problem play that revolves around the themes of gender discrimination and a young woman's personality crisis in a household. It depicts how, from conception to death, women have been subjected to persecution and suffering. The drama aims to bring together various aspects of human sensitivities, which have advanced to become today's most pressing necessity.

Bravely Fought the Queen, 1991

In *Boldly Battled the Sovereign*, Dattani analyzes ladies' minimization and their endeavours to speak loudly against male centric governmental issues, which oppresses ladies and reduces their value. The play should be visible as the dramatist's reaction to ladies' personal and monetary double-dealing on the fringe of the family relationship. The play also addresses several ills such as payday lending, prostitution, domestic violence, materialism, and so on. The ladies in the play, on the other hand, are in a different mood, since they are sad and perplexed by their "claustrophobic" spaces. It is a direct outcome of their dejection, or more accurately, their disillusionment; they are drawn to numerous things in order to suffocate the hazy shadow of their frustration. Dolly inspires nostalgic thoughts for Kanhaiya, and Alka is reliant on wine. Lalitha's excessive involvement in the development of bonsai plants stems from her perplexed mental state.

While exposing society's hypocrisy, *Bravely Fought the Queen* maintains the inferior status of women and men who do not conform to the sexual standard.

In Mahesh Dattani's plays, notably *Bravely Fought the Queen*, "family" is the most important theatrical area.

The dramatist depicts the struggles that take place at home amongst members of the same family.

Final Solutions, 1993

Final Solutions is a three-act phase play about holding communalism together. The action takes place in the late 1940s, around the period when India gained independence and was partitioned into India and Pakistan on religious grounds. Dattani has used a segmented stage and the family as a battleground of action in this play, as he does in all of his others. In Dattani's plays, an incident occurs in the avenues, which evokes horror to the audience. *Final Solutions*, according to Alyque Padamsee, is a play about transmitted resentments.

On a Muggy Night in Mumbai, 1998

On a Muggy Night in Mumbai was first performed on November 23, 1998, at the Goodbye Theatre in Mumbai. The play has provoked the curiosity and aroused the interest of the crowd. Before long, the play was adjusted into a screenplay, which Sanjeev Shah created. The play portrays strong euphoria, double-crossing, disappointment, and battles in gay people's lives. The

play is the maker's bold endeavour to concentrate on the inner openings of the people who are illegal and headed to carry on with lives of uneasiness and vulnerability in separation. Before a crowd of people, there are different sets. The stage was really isolated into three acting zones. The superb region is a little level with a charmingly finished up 'ethnic stylish' stylistic layout, situated in the up-market Marine Drive area, however not exactly Pali Slant.

The second region is a highly impractical three-level set. Characters are immediately suspended in a "Shoonya" in this zone, which is dark and spacious, forcing them to confront their own musings and sentiments. Underneath this is Kamlesh's room, which is practically hidden by a textile barrier, giving it a sense of mystery and riddle.

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Seven Steps Around the Fire ,1998.

The murder of Kamala, aeunuch, is central to the plot of Seven Steps Around the Fire. Uma Rao becomes intrigued by the mystery surrounding Kamal's death as a result of this expedition. The eunuch group, for the most part, occupies no notable public space and is typically relegated to the periphery of society. Uma becomes emotionally involved in the situation and recognises herself in their pain.

In the play, Dattani plays both sides of the debate. Nature's apathy - their failure to satisfy sex allocated parts on the one hand, and their misfortune in building up the obligations of human relationships on the other. Anarkali's need for partnerships suggests that they, too, have worked to protect their personal relationships. Anarkali, trapped between the fear of social norms and the need for a legal arrangement, finds solace in Uma's love and sympathy. Dattani's art is distinct and obvious, as though he represents the working class, defends their cause, and raises consciousness in them through relational commitments. The divide of edge and focus is represented by Uma and Anarkali. In Seven Stages Around the Fire, Dattani investigates the different parts of subalternity. Similarly that Anarkali is a gendered inferior, Uma is an inferior too, in contrast with her soul mate. As proven

by her own decisions, she has no an open door to consume reserves. She becomes caught in the riddle of her own life while exploring Anarkali's terrible life conditions.

Thirty Days in September, 2001

Thirty Days in September is a show about a kid's sexual maltreatment, which is a delicate and ordinarily no subject. On May 31, 2001, the show was initially organized at Mumbai's Prithvi Theatre. RAHI (Recuperating And Mending from Interbreeding), a Delhi-based help place for grown-up ladies overcomers of life as a youngster misuse, supported the exhibition. The play endeavours to end the cover of quietness that encompasses kid sexual maltreatment by facing the point head-on. Dattani has utilized a phase that is sectioned. There are four acting reaches on the stage. There are no set changes between scenes, hence the activity moves at a high speed. Mala's discussion with the imagined advocate in the single seater inverse her starts the play. She doesn't take part in discussion with the group. Her discussion is being recorded, yet she knows nothing about it. Mala Khatri is the play's young female hero. Through sexual attack, she deluded. All through her young adult years, she discreetly endures sexual attack. She figures out the agony and experiencing that accompanies entering the young adult stage. Her world, she accepts, has transformed into a threatening climate. It's a sickening story of inbreeding and unlawful sexual associations between family members. Mala was attacked by a direct relation. She accepts that human connections are a treachery and is troubled by this horrendous reality. Mala goes towards being a casualty of her uncle Vinay's brutal desires, who traps her in a sexual web to fulfil his messy energy and sexual desire. What is seriously astounding and terrible to Mala is that her own mom, Shanta, stays quiet even with treachery.

The Gigantic City, 2012

India's most memorable dull comedic show, The Gigantic City, has gotten basic recognition. Set in the Indian city of Mumbai, the play is a stunning and clever homicide story that envelops every one of the components of high performance: desire, fraud, duplicity, want, infidelity, murder, brutality, opiates, mafia, family regard, and degradation. Dull show, now and again known as faint parody or dim strangeness, manages issues like franticness, passing, murder, war, and viciousness that are in many cases authentic in nature and gave seriousness. In spite of the way that the screenwriter manages troublesome issues, the treatment is happy

and amusing. This outcome is a dazzling juxtaposition of unfortunate and silly components. "Redirection which tracks down justification behind laughing in what has generally been seen as excessively certified for irrelevant: the passing of men, the breaking down of social establishments, mental and actual disorder, misshaping, enduring, misery, privation, and fear," composed Earthy colored Weber in his paper "The Technique for Dim Entertainment factor." Dim cunning, as per Weber, can disturb the cerebrums of a gathering and is viewed as "contradictory to light humour." It is critical that, while light humour creates chuckling and revives the crowd, dull mind features the world's repulsive substances and passes on individuals to decide the suspicious.

Clash of Values

The show portrays the contention between issues like marriage, work, and a lady's place in man centric social. It regulates the existences of the overall population, who are exhausted and disappointed because of the unfriendly environment and undermining circumstances. The story unfurls before and in the present. The play represents their ongoing strain and past struggle, as well as their ongoing undertakings and earlier disappointment. As specialists, they think about their earlier battles, wins, and difficulties. This uncovers their obvious understanding and advances a marriage dissension and home battle that structures the play's center.

Ratna, Amritlal's daughter-in-law, has taken up the art of hitting the dance floor with the devdasi relationship, which Amritlal despises. He is concerned that his family's reputation may be tarnished. He also believes they have little to do with their field of expertise. Jairaj, on the other hand, has a great deal of respect and admiration for them and their field of expertise. Amritlal is uninterested in craftsmanship. He makes snide remarks about craftsmanship. He prohibits Jairaj from working together with different artists. The contention between the dad and the kid addresses the contention among custom and progress. Amritlal was a caring dad who was making arrangements for his youngster's turn, yet he was unable to alter his perspective on his kid's need to embrace moving as a calling.

Amritlal Parekh's principal concerns are his family name and social acknowledgment, however for his child Jairaj, they are basically a hindrance in cutting off his character. Be that as it may, he yields without choking out his own need. He longs for

confidence and self-personality. Everybody anticipates that the man should get that much for the house to run as expected, however Amritlal perceived that activity wouldn't help Jairaj gain sufficient cash, and that it would make him shameful according to his soul mate, Ratna. The migration was incredible for Amritlal to the extent that it stayed an interest, yet being seen as a calling was not legitimate. Jairaj and his significant other Ratna set out as a test to Amritlal's customary perspectives and cutoff points. Jairaj utilizes his own resolve to break liberated from his domineering dad's hold. He would rather not stay anymore and commitments to always avoid the house. They disappear, leaving old limitations to the breeze. He feels a sense of urgency to go out in light of his certainty and want to do what he needs.

Jairaj has understood that their oppressive dad's position is unrivalled than everything in the rest of the world. He gets back to his dad's home following two days. He never makes a compromise with the conditions, knuckling under the tension of his dad, who takes utilization of the circumstance to restrict Jairaj's own chance. Regardless, he keeps on loathing his dad's guts for the rest of the book. He ousts the developing after his dad's demise to show his disdain for him. In such manner, the connection between the kid and the dad is basic, as it centers around the subject of acquired regards and assumptions. It turns into a microcosm of the intergenerational verbal struggle. Jairaj is versatile in two ways. Man centric predominance smothers his longings and objectives immediately. Moreover, social favoritism has Jairaj's existence to be destroyed and persevered. Subsequently, is alienated, and pride is hurt. He is bothered and melancholy. Essentially, the show is a mental debacle.

Jairaj's assurance is broken. He is constantly found in fight. Before, he had a battle with his dad, and presently he is trying to change with his soul mate. He airs his dissatisfactions towards his dad and spouse. After Jairaj's landing in his tribal home, Ratna loses confidence in him and is disappointed with her significant other. Her craving to move persuades her to take extraordinary measures to try not to deceive her significant other when she guarantees her father by marriage that she will give her very best for assist him with growing up. Ratna was known to be an aggressive lady at that point. Shift is both a dream and a spirit for her. She weds Jairaj exclusively for having the option to hit the dance floor with him. All of her moves all through the show turned into the primary component in the background. Her character is polluted with cynicism. She leans on her instinct, which has been

overwhelmed by brain research, and tries to be renowned by involving development as a medium.

All through the play, Jairaj is portrayed as somebody who persists notwithstanding misfortune. His depiction of Ratna is honourable to the degree where he never faults her for the demise of their child Shankar, which was the consequence of her thoughtlessness. Rather than mainstream thinking or want, Amritlal endeavors to deal with Jairaj's energy for the customary move by enrolling her assistance. The psychological strength of a man by his soul mate and father is portrayed in this play. Amritlal likewise attempts to watch out for Ratna's development and conduct.

Along these lines, the contention among custom and progress is uplifted by the competition among Amritlal and Ratna. Ratna will see a devadasi as opposed to go to shelter, Amritlal understands.

Discrimination on the basis of gender

The plays of Dattani deal with social and contemporary issues. His plays are on people who are on the margins of society, such as women, gays, and hijras (eunuchs). His works address issues of discrimination, such as sexual discrimination and homosexuality. His plays not only address gender issues and the freedom granted to women in patriarchal societies, but they also address sex biases and partialities that affect the lives of girls even in middle-class educated societies. In the drama Tara, the themes of sexual discrimination, handicap, gender hierarchy, prior pressures, and separation are all prominent.

Dattani has elaborated and completely addressed the problem of social discrimination against women in the play, in which patriarchal society oppresses and underestimates women. She just serves as a supervisor for the family's utensils, children, spouse, and other household essentials, as well as fatigued tasks. In this way, Dattani's dramatization depicts the harsh realities of life while simultaneously urging the world to address the pressing demands of the day. The themes in Dattani's plays testify to shifting tones, temperaments, and treatment. From theatre plays to radio and movie plays, Dattani expanded his horizons and peddled his ideas. He has the ability to modify traditional convictions with ultramodern convictions and dispositions. His plays have been accused of having serious social, political, emotional, physiological, and mental issues. The subject of family

encompasses a large number of plays in which its members are seen fighting and contending with one another.

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