

Post- Colonial Approach: A Study of Mahesh Dattani's Plays

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ABSTRACT: 'Post-Colonial' does not see a significantly new obvious period, nor does it declare a by and large new world where each one of the shades of malice of the pilgrim past has been killed yet Post-Colonial recognizes both provincial congruity and change. In this manner Post-Colonialism keeps on joining students of history and abstract researchers. In his plays, Dattani affects our thinking, compels us to mull over the issues he shows and offers to us roundabout like an expert to change our standard perspectives and suppositions about what is right and what isn't right, what is awesome and what is insidious.

From his plays, Dattani ascends as humanist who directs to the belittled fragment of the Indian culture. Accordingly, we have hijras, gay people, artists, physically tested individuals, and so forth managed creatively. Seven Steps around the Fire, Tara, on a Muggy Night in Mumbai, Dance like a Man, Bravely Fought the Queen and so forth amazingly display misfortunes of humanity. Dattani's plays are combination of tradition and modernity.

Keywords: *Post-Colonialism, legacy, craving, dialect, preeminent.*

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I. INTRODUCTION

Drama is a performing craftsmanship. As far as literary tasteful joy drama has assortment to serve. Drama has music, move, special talk and numerous more aptitudes required in it. Different myths and legends have been again and spoken to with the medium of drama just, as it is one of the helpful strategies to approach. Drama permits the social space to be spoken to effectively. There is an extension for a superior introduction in this regard. Over and over the myths and legends have been praised all the more effectively and helpfully with the medium of drama.

Drama being a varying media medium of expression has been an exceptionally compelling and capable kind in world literature. The birth and change of performance in Greece, Rome, England and India underlines the way that the venue has dependably been a significant piece of culture, featuring and looking over good obligations, religious sentiments, philosophical philosophies, and social and political changes in various countries. Show is a mimetic delineation of life partaking in it the true blue and the long winded, workmanship and reality and exhibiting the occasions and characters inside an estimation of space and time. It joins the characteristics of account verse with those of visual expressions. It is a story made obvious in *'The field of Drama'* authored by Martin Esslin. Hailed as the "Fifth Veda" drama in India has had a rich and magnificent convention. It starts its voyage with the Sanskrit plays. "Indian convention guaranteed in the *Natyashastra* the most arranged of the works of the theory of the performance, claims for the demonstrate a heavenly source, and a neighboring relationship with the sacrosanct Vedas themselves," Opines A. B. Keith. The beginning of Indian drama can accordingly be followed back to the Vedic period. It is trusted that the dramatic convention of the antiquated Hindus was completely grown even before the Greek drama went as far as anyone is concerned. Accordingly the Hindus of more than 2000 years back had their own particular hypothesis of drama with its long history of 2000 years. Indian drama is a special wonder in the literary world.

Post-colonialism (additionally Post-frontier Studies and Post-Provincial Theory) is a scholarly train highlighting strategies, scholarly talk that examine, clarify, and react to the social legacies of colonialism and of government, to the human outcomes of controlling a nation and building up pioneers for the financial misuse of their territory. Drawing from post-present day schools of thought, Post-pioneer Studies investigate the governmental issues of learning (creation, control, and appropriation) by breaking down the practical relations of social and political power that manage colonialism and neo-colonialism — the how and the why of a supreme régime's portrayals (social, political, cultural) of the royal colonizer and of the colonized individuals.

II. REVIEW LITERATURE

Bipin Parmar et al., (2011): As a researcher, he attempted to cover all the plays and films of Mahesh Dattani. He speaks to various topics and social angles in Indian Drama in English. He attempted to show state of Indian white collar class family with their living style with brimming with battle and circumstances of ladies in India. How individuals of India are battling for the duration of the life is appeared by the analyst. He isolated drama of Mahesh Dattani into three sections like *Screenplay, Stage Play and Radio Play*. After this division of Drama, he began a basic examination of all the Dramas. Indian Drama in English is the focal piece of his Drama and particularly with the idea of Mahesh Dattani's work as a Dramatist.

Ms Farha Deeba Shafiq et al., (2013), the dramatic shape in India has worked through various customs the epic, the people, the legendary, the reasonable and so forth. The experience of colonization, in any case, might be in charge of the stopping of an indigenous local Indian dramatic frame. Dattani (b.1958), a Bangalore-based dramatist has a place with the tribe of literary business visionaries to whom English is a first dialect, without any hesitant post colonial unease. This audit in like way has endeavored to explore Mahesh Dattani as a producer with a strong social still, little voice, a painter of the front line Indian city that throbs with solid undercurrents of the option, sharp substances that frequently coincide, cheek by cheek with the façade of urban white collar class living in India.

Deepak Kumar Rai et al., (2014), "The paper intends to disentangle the play similarly as plot that has two levels: one is the uneasiness of the gatekeepers to settle marriage as a technique to arrange of their social obligation; other is the contention of both the main characters, particular to their own particular decisions. An examination of the post pioneer Indian English Drama is divided without considering the inventive and enormously entering virtuoso of Mahesh Dattani, who is totally another and unconventional voice in the cutting edge Indian theatre.

CONCEPT OF POST- COLONIAL APPROACH

Post-colonialism is a particularly post-present day scholarly talk that comprises of responses to, and investigation of, the social legacy of colonialism. Post colonialism includes an arrangement of speculations found among reasoning, film, political science, human geology, social science, women's rights, religious and philosophical reviews and literature.

Post-pioneer literature is an assemblage of literary composition that reacts to the scholarly talk of European colonization in the Asia, Africa, Middle East, the Pacific, and other post-provincial territories all through the globe. Post-pilgrim literature addresses the issues and results of the de-colonization of a nation and of a country, particularly the political and social freedom of once enslaved pioneer people groups; and it likewise is a literary scrutinize of and about post-frontier literature, the feelings of which convey, impart, and legitimize racialism and colonialism. The contemporary types of post-provincial literature show literary and intellectual critiques of the post-frontier talk, by attempting to acclimatize post-colonialism and its literary expressions a definitive objective of post-colonialism is battling the remaining impacts of colonialism on societies. It is not recently stressed with protecting past universes, but instead making sense of how the world can move past this period together, towards a place of shared respect. These area overviews the considerations of various post-colonialism most noticeable masterminds with reference to how to approach this. Post-colonialist scholars perceive that a hefty portion of the presumptions which underlie the "rationale" of colonialism are as yet dynamic strengths today. Uncovering and deconstructing the supremacist, colonialist nature of these suspicions will expel their energy of influence and compulsion. Perceiving that they are not just breezy substances but rather have across the board material outcomes for the nature and size of global inequality makes this project all the more pressing.

A key objective of post-pilgrim scholars is clearing space for various voices. This is particularly valid for those voices that have been beforehand quieted by prevailing belief systems - subalterns. It is broadly perceived inside the talk that this space should first be cleared inside scholarly world. Edward said, in his book *orientalism* gives an unmistakable photo of the ways social researchers, particularly orientlists, can neglect the perspectives of those they really ponder - leaning toward rather to depend on the scholarly prevalence of themselves and their companions.

III. ANALYSIS

Mahesh Dattani is a man of Drama with insight. With his innovative bent, artistic perception and originality of vision, Dattani has altered conventional concept of Indian English Theatre. The vast majority of his plays are identified with the Indian working class family. He demonstrates sex issues, issues of *Hijra* (eunuchs) people group and place of ladies in Indian culture. Dattani focuses on contemporary society and reality in the quick evolving world. He is a dramatist on present day urban India and his plays are topical dramas. The request he addresses in his plays is those of sexual presentation, sex, religion, shared weight, pleasant personality, same-sex marriage, or more all, gay and lesbian relationship. Thus, his plays show to

revolt, once in a while, over the top. The aggregate corpus of his plays which intertwine Radio plays, Screen plays and Stage plays is sixteen. He came to spotlight and shot into acclaim with the triumphant of the main ever Sahitya Akademi Award in 1998 for his work *Final Solutions and Other Plays*. It recognizes Dattani's commitment to the class of show in the accompanying term: [Dattani's work], demonstrates, tangled states of mind in contemporary India towards collective commitment to Indian dramatization in English.

Dattani's plays frequently highlight characters who are scrutinizing their personality, and who feel secluded somehow. (Jeremy Mortimer, 'A Note on the Play', *Collected Plays*, 4). Mahesh Dattani much of the time takes as his subject the entangled flow of the cutting edge urban family. His characters battle for some sort of opportunity and bliss under the heaviness of convention, social developments of sex, and subdued craving. Their dramas are played out on multi level sets where inside and outside wind up plainly one, and topographical areas are broke down in short his settings are as divided as the families who occupy them. In his plays, Dattani goes up against what he called the 'imperceptible issues' of Indian culture. (Erin Mee, 'Note on the Play', *Collected Plays* 320). The most essential part of Dattani's plays is that they address the "undetected issues" of contemporary Indian culture. The second vital part of Dattani's plays is that they jump profound into human heart and make characters consistent with life circumstances. The third essential issue for his plays is the family bond that ties its individuals together or the breaking of that bond through shared doubt and suspense. On the remote possibility that Girish Karnad oversees myths and history, Mahesh Dattani features contemporary reality in his plays. In *Bravely Fought the Queen*, *On a Muggy Night in Mumbai* and *Do the Needful*, Dattani watches the cerebrum exploration of individuals who are by nature "gays" or 'bi-sexuals' and the yearning with respect to some of them to turn hetero.

This may appear to be an abnormal topic in the Indian setting. Be that as it may, all things considered, such characters do exist. Consequently, Dattani has re-made the characters in their own circumstances. To see this play in front of an audience is to feel how these characters turn their back to front. Dattani has shown at the necessity for same-sex marriage in the Indian setting. Dattani's plays encapsulate fitting visual pictures and the scenes are very much planned. He combines in him the ability of a boss, the performing specialty of an on-screen character or all the more all.

Plays of Dattani deal with the exploitations people in our overall population on the introduce of religion, class, sex and sexuality with information and sensitivity. Mahesh Dattani, the most critical Indian English dramatist of our nation manages the topic of social avoidance in his plays not on the premise of position but rather sexual orientation. How sex relationship in view of sexuality causes social rejection turns into a prime sympathy toward him in some of his plays. A short note on the misconceptions on the root of the *hijras* (eunuchs) will be all together, before taking a gander at the class-sexual orientation based power suggestions. The term *hijras* (eunuchs), obviously, is of Urdu source, a blend of Hindi, Persian and Arabic, actually signifying 'neither male nor female'. Another legend follows their family to the Ramayana. The legend has it that god Rama would cross the waterway and go into outcast in the woodland. Every one of the general population of the city needed to tail him. He communicated, "Men and ladies turn back". Some of his male devotees did not recognize what to do. They couldn't dodge him. So they relinquished their manliness, to end up noticeably neither men nor ladies, and tailed him to backwoods. Rama was satisfied with their commitment and favored them. There are trans-sexual everywhere throughout the world, and India is no exemption. The motivation behind this contextual analysis is to demonstrate their position in the public eyes.

IV. CONCLUSION

Drama being a varying media medium of expression has been an exceptionally successful and effective type in world literature. The birth and improvement of drama in Greece, Rome, England and India underscores upon the way that it has dependably been a basic piece of culture, highlighting and assessing moral responsibilities, religious feelings, philosophical methodologies, and social and political changes in different nations. Hailed as the "Fifth Veda" drama in India has had a rich and radiant custom. The starting point of Indian drama can in this way be followed back to the Vedic period. It is trusted that the dramatic convention of the old Hindus was completely grown even before the Greek drama went as far as anyone is concerned.

Indian-English Drama saw the principal light of the day when Krishna Mohan Banerjee wrote the first Indian English Play entitled, "*The Persecuted*" in 1813. The post modern time is by all accounts profitable for Indian English Drama as it has gotten new force from the young dramatic figures like Mahesh Dattani and Manjula Padmanabhan. R.K. Dhawan properly observes : "Very recently Indian English Drama shot into prominence. More youthful authors like Mahesh Dattani and Manjula Padmanabhan have implanted new life into this branch of expressing". Both Dattani and Padmanabhan extend stark authenticity through their plays. The shortage of Indian Drama in English is credited to a few reasons, the first and the preeminent being the need of a living theatre. Drama is intended to be arranged. The part of the gathering of people is a vital consider the accomplishment of a phase appear. The examination of dramatization is half artistic and half sociological in light of the way that show comes in coordinate contact with the majority, capable and also incompetent,

through, arrange creation. The hindered development of Indian-English Drama is likewise because of the lack of ability of Indian writers in English to draw upon the rich and shifted Indian dramatic customs and make utilization of the rich excess of Indian myth and Indian recorded legacy. However the genuine obstruction and set back in the change of Indian-English Drama is tongue. Characteristic discussion is the most imperative part of drama however when two Indian characters communicate in English on the stage, discussion will undoubtedly solid counterfeit. It neglects to make an obvious impact or the required effect on the gathering of people. Just when the characters are appeared to have a place with the town tip top does an exchange in English sound persuading.

Such dramatic battles make the topic of drama's part in freedom battles in frontier social orders by and large. For as a component of the social establishments that assume a noteworthy part in assembling the general population to political activism, theatre in pilgrim and post colonial India has reliably taken part in giving conceivable outcomes to showdown to and reassessment of decision belief systems through various techniques for engagement running from mythology, people frames, re-enactment of persecuted histories, recovery of authentic stories, and half Anglo-European creations.

Drama is maybe the most touching standard of delineation of human life. It has energy to surface the heart of the group of onlookers. What is exceptionally basic is the dynamic cooperation of the gathering of people. The dramatic experience resembles touching an exposed electric wire. The show, being ready medium, outlines the stream of human experiences acquainting us with character's variant and complex case of human mindfulness. The need to address human hopelessness and predictable component of embarrassment propels the dramatists to veer from the customary way and change the ordinary standards and ideas of stage workmanship and specialty equipped for making spaces for enlisting protestation against the humiliation of mankind in general. Some driving dramatists like Girish Karnad, Badal Sircar, Mohan Rakesh, Vijay Tendulkar and a large group of different dramatists have managed different issues that have been lashing out individuals for a long time. They have reflected the issues of contemporary Indian culture. Be that as it may, none of them has ever constructed them as basic piece of their dramatic craftsmanship.

Dattani has been acknowledged generally for his utilization of naturalistic theatre to characterize the issues of the urban Indian bourgeoisie in the twentieth century. Naturalistic theatre considers a talk of mind boggling and complex matters effortlessly in the bounds of the drawing room. He tries to speak to here the wide separation between the third sexual orientation and the "typical" sex. Indian theatre in English starts to develop with an unmistakable and vivacious personality. Theatre is not a quiet and mechanical portrayal of social progression yet it is an exuberant portrayal of social elements and the voices reverberating in setting of totality of human experience that deliberately or unknowingly influence the current flow of human sensibility. Mahesh Dattani, one of the examples of present day Indian drama, specifically appears about the regions where the individual feels depleted. He is in charge of effectively propelling the Indian theatre in English. His plays rose as 'fresh introduction' in the space of Indian English drama in the most recent decade of the twentieth century. With the happening to the Sahitya Akademi Award, he is presently viewed as a formally perceived some portion of the Indian literary foundation. His plays meld the physical and exceptional attention to the Indian theatre with the literary meticulousness of western models like Ibsen and Tennessee Williams.

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