

## **A Study on the Social Issues Depicted In the Plays of Mahesh Dattani**

**Dr Archana Rani**  
(Formerly Asso. Prof of English )  
Deputy Director  
Directorate of Higher Education  
Haryana ,Panchkula

---

### **ABSTRACT**

The plays of Mahesh Dattani arose as fresh debut in the space of Indian English drama in the most recent decade of the 20th century. His plays manage contemporary issues. They are plays of today once in a while as real as to cause contention, and yet they are plays which exemplify a considerable lot of the classic worries of world drama. In this paper, we have chosen – “**Tara**”, “**Seven Steps Around the Fire**”, “**on a Muggy Night in Mumbai - Bravely Fought the Queen**” and “**Final Solutions**” to contemplate the contemporary qualities in these plays. The current paper highlights the social issues raised in the plays of Mahesh Dattani.

**KEYWORDS:** Plays, Cultural, Drama, issues

---

### **I. INTRODUCTION**

Dattani's plays have a widespread allure. They can be arranged anyplace on the planet, they would draw complete consideration of the crowd. Dattani molds his subject so that it is both effective just as engaging. His plays talk across phonetic and cultural hindrances. Dattani utilizes Indian folklore, ceremonies and customs and contemporary issues, India is plagued with. However, he lifts these topics to a more elevated level, contacting the human harmonies that radiate love, bliss, sexual satisfaction and issue of personality. Despite the fact that he lives in Karnataka, he expounds all in all country of India, about the entire world he lives in. It is in the wellness of things that we should try to assess the play wright's topical worries just as his investigation of, and experimentation with stage.

Mahesh Dattani was brought into the world in Bangalore on August, 7, 1958. He is the popular Indian English dramatist. He took affirmation in Baldwin's Secondary School and St. Joseph's school of Expressions and Science, Bangalore. He is an alumni ever, financial aspects and political theory. He is a Postgraduate in Promoting and publicizing The executives. He filled in as a duplicate essayist in a publicizing firm and later on with his dad in the privately-owned company.

Dattani's auditorium bunch Play pen was shaped in 1984. He made his directional presentation with Mango Souffle. He has coordinated numerous plays for them going from classical Greek to contemporary works. Over a transporter traversing a quarter century he has composed radio plays for the BBC and the film content of Ek Alag Mousam.

Mahesh Dattani got the esteemed Sahitya Akademi Award for his commitment to Indian Drama in 1998. The Worldwide Messenger Tribune while lauding Mahesh Dattani commended him as – One of Indian's ideal and most genuine contemporary play wrights writing in English." Mahesh Dattani is India's first play-wright to be awarded the - Sahitya Akademi Award' for his commitment to the universe of drama.

Alyque Padamsee calls him one of the most genuine contemporary play wrights. There are two distributed writings of Dattani's plays-one an assortment of plays while the other one is in parts. His plays have been gathered in a solitary volume called - **Gathered Plays**' distributed by Penguin. Alyque Padamee says, – Finally we have a play wright who gives sixty million English speaking Indians a character." Mahesh Dattani is one of the well known Indian-English dramatists. He has effectively dispatched the Indian venue in English.

In huge numbers of his plays, he manages different issues like homosexuality, sex segregation, communalism and kid sexual maltreatment. In a meeting - Individual Plan' Distributed in Branch on Walk 21, 2004 Dattani stated, – The adoration for my life is drama and I need to compose more plays." His most distinctive quality is wide scope of topics that he manages in his works.

Dattani's plays are composed for the stage. It is the visual quality and dramatic impact which are of central significance. Dattani shapes his subject so that is both-effective just as engaging. Alyque Padamsee helped Mahesh Dattani in building his confidence and caused him in making sure about ordinary crowd for his plays. As Mahesh Dattani calls attention to in his introduction – Alyaque had faith in my work even before I had confidence in it myself. He gave me boldness to consider myself an expert playwright and chief.

In 1998, Dattani won the Sahitya Akademi Award for his book of plays. Final solutions and different plays were distributed by East-West Books, Chennai. As per the Sahitya Akademi Award, – (Dattani's work) tests tangled mentalities in contemporary India towards public contrasts, commercialization and genera splendid commitment to Indian drama in English."

## II. SOCIAL ISSUES DEPICTED IN THE PLAYS OF MAHESH DATTANI

Dattani's plays manage strict strain, sexuality and sex issue. Alyque Padamsee calls him one of the – most genuine contemporary playwrights". He has chronicled the social casualty and the imprudences, flaws and biases of Indian culture. A portion of Dattani's plays are persuasive protections of society's out projects and would be revolutionaries. These plays incorporate – "**On a Muggy Night in Mumbai**" a sympathetic journey of life and pressures of a gay network deceived away in Mumbai.

Both "**On a Muggy Night in Mumbai**" and – "**Do the Needful**" are most likely the primary Indian plays to strikingly manage the subject of homosexuality. The play "**Final Solutions**" is about segment. It uncovers how the incited doubt just extends from age to age. The plays of Mahesh Dattani arose as - fresh introduction' in the area of Indian English drama in the most recent decade of the twentieth century. The plays have an incredible - contemporary worth.'

As indicated by John Mc Rae. – They are plays of today, here and there as genuine as to cause debate, and yet, they are plays which typify a significant number of the classic scenario of world drama." Mahesh Dattani's plays are life-changing in nature. On the off chance that, in - **Where There's a will**,' it is the phantom not of Hasmukh Mehta but rather of his dad that must be perceived. In '**Dance like a Man**' and '**Bravely Fought the Queen**' it is a large group of issues that must be uncovered and looked from the homosexuality of specific characters. Dattani shows us the void of middle class lives. His plays investigate what lies beneath the exteriors characters and families front up to trick the world. The family in Dattani represents society on the loose. Dattani's characters look for security and acknowledgment, to be consistent with themselves.

The noticeable subject of Mahesh Dattani's later plays is homosexuality. Homosexuality is managed in – "**Bravely Fought the Queen**", "**Where There's a will**" and – "**Dance Like a Man**" Another significant subject of Mahesh Dattani's plays in Sex Personality. "**Bravely Fought the Queen**" forefronts this entire issue with its very title. Dattani raises these and various different inquiries with respect to sex and social delineation and progressive system and sexuality.

The main component of Dattani is, maybe his utilization of language. The note to his absolute first play, - **Where There's Will**' peruses as follows. - Should the play be need in classrooms, I earnestly wish that English language instructors won't excuse my sentence structure as awful English' or more regrettable still as wrong, while information on the principles of punctuation is significant, the lavishness and assortment of the verbally expressed word is an investigation in itself."

The past and the present both exist together, and keeping in mind that the past has designed the present, the current encourages the characters to re-read the past. Dattani's stage strategies are pointed toward making the crowd close with the life of a family, its preliminaries and incapacitating privileged insights. Dattani practices incredible consideration in guaranteeing through his itemized stage course that potential chiefs see this.

This division of the stage permits unmistakably differentiated space for specific characters, or time spans, just as for various regions. C.K. Meena says, in an article on Dattani, "**Exposing the Middle class : The Drama of Mahesh Dattani**" (Indian Audit of Books, Vol., N. 6 1999), that this appropriation of – the activity among various levels in front of an audience makes his plays outwardly energizing milestone as well as additional at a smart movement."

Mahesh Dattani shields his utilization of English as spoken by individuals in India and furthermore proceeds to offer another genuine expression. He says that his characters – couldn't imagine anything better than to talk in Gujarati" and his test as an essayist is to pass on their Gujaratiness without bending in English. Dattani's characters talk the sort of English that most middle class Indians do. He likewise utilizes Indian English with incredible certainty and catches the rhythms of the communicated in English.

## III. DISCUSSION

The best part of Dattani's plays is that they speak to the contemporary society, for the most part the urban culture. Here Dattani can be contrasted with Bernad Shaw who likewise spoke to his general public in his plays and uncovered the disasters predominant at the time in his plays like **The Devil's Disciple, The Doctor's Dilemma, Candida, Pygmalion, and Mrs. Warren's Profession**. He manages issues which are especially a piece of the informed urban culture however the individuals would prefer not to go up against them and Dattani gives a stage to these issues, with the goal that the individuals know about the way that they are a reality and not simply the dreams of a writer.

Dattani's plays can be said to have been motivated by Ibsen, the Father of Realism. Ibsen managed various social issues in his plays like *The Pillars of Society*, which manages a contrary marriage and *The Enemy of the People* manages political and civil debasement.

Similarly, Dattani handles each issue from sex issues to sexuality. In his play **Tara**, he manages the issue of sex separation, in **Thirty Days of September** he manages the effect of kid sexual maltreatment, in **Bravely Fought the Queen** and **On a Muggy Night in Mumbai** he strikingly manages the issue of homosexuality and in his honor – winning play *Final Solutions*, he manages the issue of communalism.

Gay relations—homosexuality—is one of the issues that figures noticeably in a portion of his plays. **On a Muggy Night in Mumbai** manages this touchy subject. While the conventionalists think about such a relationship as something unnatural, unpalatable and even profane, the gays suspect something. They are a cheerful and glad parcel. They might even want to declare their actual character and holiness. The wedding music heard continually out of sight in the last Act is an unexpected discourse on the lives of these gay people for whom marriage can just be a doubly twice-four letter word.

Dattani's accomplishment as a dramatist relies upon the way that his plays are a cut of life. They present reality as it exists. He expounds on what he watches and a superb case of his perception is the play **Thirty Days of September**.

Dattani composed this play in the wake of being drawn closer by the NGO-Rahi (Recovery and Healing of Incest). In this play he wished to show the effect of youngster sexual maltreatment for which he met seven or eight grown-up ladies who addressed him about their youth encounters where they were sexually manhandled by their own relatives. In *Tara*, he exhibits before the crowd the issue that even in a urban family living in a metropolitan city like Bangalore, the guardians have their predisposition towards the child and the little girl is disregarded despite the fact that she may be more brilliant than her sibling.

Mahesh Dattani is the essayist who strikingly and unhesitatingly handles the issue of homosexuality in his plays. His play **Bravely Fought the Queen** is about ladies enduring because of the spouse's misdeed and the contribution of one of the husbands into gay connections. **Bravely Fought the Queen** is one play which depicts ladies abuse by men since days of yore.

**Bravely Fought the Queen** likewise exhibits the ideas of gay culture common in huge urban areas. Along these lines Dattani presents to us the dark substances of the urban families and the contentions and problems they face. There's no theme which has not been taken care of by Dattani in his plays. One needs to simply consider it and Dattani has a play on it. Dattani isn't just a dramatist yet in addition a theater expert like Badal Sircar and his composed content turns out best when acted in the theater. His fastidious heading adds miracles to his composed content as Mahesh Dattani accepts that his work is finished just when it has been acted before the crowd. So as to pass on his message to the crowd and the peruser too and to cause them to acknowledge and acknowledge that such things do occur in the general public he doesn't limit himself to utilizing normal Indian everyday maltreatment.

While composing plays he investigates both the manly and the female self inside him. This is the reason Dattani is held as —a writer of world stature. *Final Solutions* is only one fruitful play by Mahesh Dattani that handles one such social reality.

Dattani has shockingly numerous different plays that delineate other social issues in a strong new light. Dattani's plays are without a moment's delay expressive, useful, influential and refreshingly enhancing. —The underlying foundations of Hindu-Muslim ill-will are investigated in this play which is set in a climate of shared savagery—Religious convictions are put under the magnifying lens and misconceptions are detonated.

#### IV. CONCLUSION

Dattani as a contemporary dramatist examines about socio-social preferences making his plays provocative and reflective on the grounds that he manages that strata of society, that is confronting personality emergency, feeling segregated and underestimated. He takes up courageously for the welfare of individuals whatever has been pushed under the floor covering or ignored. the subjects of his plays are not bound to a general public or a nation yet they are all inclusive in claim since his themes draw consideration of the crowd in a flash as whatever he composes he is worried for humankind on the loose. Since his themes are all inclusive they cross all social and etymological obstructions inspiring enthusiastic and scholarly reaction from the crowd.

#### BIBLIOGRAPHY

- [1]. *Tara* : In *Collected Plays* (New Delhi Penguin 2000)
- [2]. *Bravely Fought the Queen* In *Collected Plays* (New Delhi : Penguin 2000)
- [3]. *Final Solutions* : In *collected Plays* (New Delhi : Penguin 2000)
- [4]. *Seven Steps Around the hearth* (New Delhi : Penguin 2000)
- [5]. *On the Muggy Night in Mumbai* (New Delhi : Penguin 2000)