

Social Concerns and Issues in the Plays of Mahesh Dattani

Mr.C.Krishna Kumar

Research Scholar(Part Time)

Madurai Kamaraj University

Madurai

Dr.D.Mohan

Associate Professor and Head

MKU College

Madurai

Abstract:

Mahesh Dattani is a questionable, quite possibly of the best writer the wake of globalization, the country has at any point created. He generally liked to address Indian soil and reasonableness in the wake of globalization. The social issues in dug into in his plays are supposed to be both from his own life and his creative mind and what he calls 'a marriage of both' however his certainty lied in reality itself as an asset. Maybe, this is the explanation that why his plays have a general allure. He goes with Aristotle, taking everything into account. Dattani likewise accepts that plot is the spirit of show. It is a lot of vital for uncovering character. From his first play Where There's a Will to Uma and the Fairy Queen, his subjects test and uncover emphatically about the normal and the everyday struggles of urban individuals who are living in traditional periods of Indian history trapped in the net of tradition and social qualities and the draw of innovation and globalization. Generally, his plays reflect the lives of people of middle and upper middle class Indians in present times.

Key Words: Society, Culture, Issues, Relationships, Hybridity

Introduction:

Modern Drama is a piece of an overall scholarly revolt by writers and authors. Dismissing the fake limitations on structure and content, these writers started to make another writing one that had power and creativity and that was worried about the social monetary and moral issues of contemporary life. The cutting-edge Indian drama is an incredible blend of custom and innovation where custom is compared with old obsolete thoughts and convictions and customs and practices and advancement with progress and groundbreaking thoughts. Gone up against with the difficulties of new circumstances, people and societies return to their past, filter the fundamental components in them, adjust them if essential.

Consequently, in present day Indian writing scholarly characters attempt to go with new mentalities however to show the wizardry change at the same time they need to uncover

the old In a large portion of the post-independence writing independence, individual objectives, sexual, liberation and discourse have made an honest effort to supplant them with conventional subject of subjection, Dharma, sexual immaculateness and quiet. The conventional subject of subjection implies acknowledgment of male authority might be of father, spouse or child. Dharma implies obligation, sexual immaculateness implies both early virginal and conjugal devotion and quiet means to uncovered every one of those granted upon without expressing a solitary word. In this period writing the topic connected with the women improvement and strengthening and through which the general public has been changing remaining parts the focal subject in writing.

With its English drama stuck profound establishes in the Indian soil, it had inseparable connections with the socio-political milieu. By creatively treating the contemporary subjects, the Indian English show tried to investigate and decipher India altogether in its different angles social, political, financial, verifiable and social. They have begun to zero in on the contemporary issues. Persuaded by the political and social inquiries emerging from the changed verifiable circumstance they started to imagine the relationship of man furthermore, his environmental factors in a new and reasonable way. This acknowledgment with respect to the Indian English screenwriters brought about the making of a socially deliberate writing wonderful for its scholarly development, specialized complexity and imaginative vision-all combined into a natural entirety.

Mahesh Dattani as a dramatist Mahesh Dattani is a questionable, quite possibly of the best writer the wake of globalization, the nation has at any point created. He generally liked to address Indian soil and reasonableness right after globalization. The social issues in dove into in his plays are supposed to be both from his own life and his creative mind and what he calls 'a marriage of both' however his certainty lied truly itself as an asset. Maybe, this is the explanation that why his plays have a general allure. He goes with Aristotle, taking everything into account. Dattani likewise accepts that plot is the spirit of show. It is a lot of crucial for uncovering character. His large portion of the plays voice worries for the oppressed and dismissed segments of the general public like HIV positive, hijras and so on the grounds that he accepts that this type of writing can serve to extraordinary degree in zeroing in consideration on friendly struggles. Through the vehicle anybody can well-spoken and spread social worries. Most frequently his plays have family area as he is of the Indian

lifestyle and the family and its qualities are colossally significant in Indian culture. He favors metropolitan milieu to root his plays, He isn't keen on introducing cures of social issues. He says they are truly best left of society to exercise. He attempts to give fitting retribution to the portrayed characters.

Social Issues:

The contemporary metropolitan Indians battle with clashing loyalties - advancement with tradition and orthodoxy, regard for power versus a well-established anarchic motivation, personal circumstance against the craving to show up socially capable. Dattani himself affirms, *"I'm sure that my plays are a genuine reflection on my time, place and financial foundation"*(Dattani XV). His plays show individuals confronting regular the pressures made by their few divided personalities of class, station, orientation and religion. Family has been the focal point of our way of life that supports us between private relationship and helps communicating the social legacy from one age to another. Conventional idea of joint families is giving way for a yearning for protection and independence, and financial pressures and limitations have constrained the old worth framework to disintegrate. Issues like profound frailty, mental pressure and stress, hardening of feeling and feeling of estrangement - all structure the topics of Dattani's sensational works. Alka Tyagi says that Mahesh Dattani composes plays, which *"manage life head on"*(Tyagi, 193-195).

Indian Culture overlooks as well as energizes hypocrisy which additionally requests double dealing and invalidation, instead of permitting self-articulation, obligation and pride. The subjects of affection, trust organization, betrayal, extra-material issues, remorselessness against ladies, clashes, restraint and how past mysteries torment one all through one's life are discussed in *Do the Needful*, *On a Muggy Night in Mumbai* and *Bravely Fought the Queen*. These plays additionally bring to the front some delicate and controversial issues like homosexuality, its social, stylish, moral, lawful and political suggestions. Many consider homosexuality just a psychological distortion, yet in metropolitan milieu this issue is turning into an excruciating yet distinct reality.

Do the Needful probes the issue of homosexuality & this play is an incredible assertion about the cutting-edge age which is progressively candid of sexuality - an unavoidable trend is impending. This play brings out twin issues of orientation and substitute sexuality. *On a Muggy Night in Mumbai* manages the delicate and private connection of

homosexual couples & this play shows varied faces of homosexual local area. John Mc Rae says *It isn't just the principal play in that frame of mind to deal with straightforwardly gay subjects of affection, organization. It is a play about how society makes designs behavior and how simple it is for people to fall casualty to tire assumptions society makes*"(Mc Rae ,46)

Bravely Fought the Queen, then again manages lifeless and spoiled male-centric thoughts in intimate connections. Asha Kuthari Chaudhari remarks, "*the play dramalizes the void and farce in entire lives of its isolated women& self-indulgent deceitful men, obscuring the line between fantasy and reality, remaining on the edge of terrible privileged insights, deception& pietisms* (Chaudhary, 32). Bravely Fought the Queen dismantles the male centric legend that the inactivity, recreation and extravagance of the privileged lady's life is an illustration of their satisfaction and satisfaction. Every one of the characters in this are looking for their characters inside frequently severe structures of Thoughts tradition & custom, orientation and sexuality inside present day metropolitan Indian family & intimate connection. The orientation relation, abuse of the more vulnerable in general, otherworldly aridity, moral sterility, sterile intellectualism & political campion in urban Indian culture are the issues dealt with by Dattani in his plays. The norms, values and jobs for people not entirely set in stone and socially sent Seven Steps Around the Fire has investigated the topics that center around the imperceptible zones of the social way of behaving. The play grills the curiously ghettoized and disengaged insignificance of transgenders or the 'third' gender the local area of eunuchs and their reality on the edges of Indian milieu. They are denied even the major human status since they can't be fitted in the nonnative orientation classifications of male or on the other hand female.

Angelie Multani asserts, '*Mahesh Dattani's socially foregrounded characters... socially underestimated... question the accepted practices that advocate the imbalance of the genders, the spot of the tansgendered and so on*'(Multani,145). Thirty Days in September manages the topic of youngster sexual misuse. Dattani just multiplies that we would rather not trust that 'youngster sexual abuse' happens in our general public. Regardless of whether the youngster needs to unveil those 'exceptional mysteries' they either are overlooked saying fail to remember those terrible dreams or are affirmed as a liar recounting stories.

According to Shanker Sen, *"..this issue has not been genuinely handled or talked about straightforwardly and has remained covered in mystery, making the probability of child victimizers being gotten and rebuffed extremely low"*(Sen,11). This play brings to the light the supercritical idea of society for these individuals. Dattani uncovered self-beguiling society in his plays, a society that has its own biases. Governmental issues and corruptions which exist not just in the social relations yet additionally in the close relations like that of father and child, mother & little girl, spouse and wife and sibling and sister, structure the foundation of his plays.

Women are warned as homegrown family marginals in Indian society. In his plays Dattani presents the ways in which abuse of women is now couched in terms of culture & refinement. The enslavement of women is a central truth of history of humanity. The ideals of self - destruction selflessness, accommodation and tameness are saturated into Indian young lady in her experience growing up and it is educated to her to procure this temperance which will give her joy and lead her to salvation. Dattani looks at the development of ladies in present times from starting situation as 'casualties' or weak endures to certain and confident people coming to out to help other more fragile segments. Where There's a Will portrays the vulnerable state of women however they arise powerful and fearless toward the end.

Simone De Beauvoir's remark is extremely well-suited when she says, *"To liberate Women is to decline to restrict her to the connection she bears to ma& not to deny them to her, let her have her free existence...."*(Beauvior,30). The play Tora is another review about the treacheries done in the name of construction of orientation personalities and orientation separation Dance Like a Man deals with gender issues as the play dispels the idea that sees women exclusively at the less than desirable finish of the severe power structures of patriarchal society and investigates the nature of the oppression that even men may be liable to inside such designs. With no question, man centric control actually rules our society yet the traditional idea of womanhood is going through many changes in contemporary Indian culture.

Dattani powerfully talks about the issues of strict enthusiasm and communalism at their outrageous in Final Solutions, The Swami and Winston and Uma and the Fairy Queen. He tests shared hatred paranoic, moved resentments about searching for a substitute the barrenness and depersonalization in light of the fact that of the over motorized

narrowminded society drove by nexus of lawmakers and administrators. He brings out that communalism and strict zeal are becoming hazardous in the mainstream mix of democratic India.

The issues of class, position and orientation as marginalities in the center class metropolitan world are examined minutely in the plays-the Tale of a Mother Feeding her Child and Clearing the Rubble. Both these plays bring casteism, inequity unapproachability, separation and imbalance in India Thoughts against Avast part of its general population as are appointed by scripturas, which are held and hailed as holy too heavenly. No human intercession and impedance in divine ordinance are, in this way, even hypothetically countenanced by its reliable supporters. Treatment of the minimized part of untouchables is delivered in Clearing the Rubble &the circumstance is shocking to such an extent that one feels a poor abhorred for upper rank individuals.

Conclusion:

It should be conceded that Mahesh Dattani figures out how to address the substance of what's going on with contemporary metropolitan life in India for so many center and upperworking class Indians. His plays convey the topics which contact the entire of society and be moved by it. His plays have a general allure, since he draws undivided focus of the crowd and figures out how to cause his crowd to sit up and tune in.

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