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Major Socio - Cultural Aspects of Mahesh Dattani's Plays**Surinder Kumar Sharma**

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ABSTRACT

Mahesh Dattani is a name that guided a vacillating Indian English Dramatization on the way of unwavering quality, faithfulness and particular character. His plays manage contemporary issues a chief, on-screen character, artist, educator, and author. He composes about the minimized segments of our general public, for example, minorities, ladies, gays, and transsexuals. His works manage blazing social issues of temporary Indian culture. His plays have been organized to basic recognition everywhere throughout the nation and abroad. He, in his plays, keeps ladies at, the focal point of his emotional world and might be called a vanguard women's activist. His plays not just raise sexual orientation issues and the space assigned to ladies in a patriarchal society, additionally they manage sexual orientation inclinations what's more, preferences which still influence the lives of numerous young lady kids even among taught, urban families.

Key words: *Dramatization, patriarchal, minorities*

INTRODUCTION

Discrimination in a general sense is a routine of treating an individual or a particular gathering contrastingly on the premise of some social and social measurements. The Oxford Word reference characterizes separation as "the unjustifiable or biased treatment of various classes of individuals, particularly on the grounds of race, age, or sex" (www.oxforddictionaries.com/definition/english/segregation). Sex based discrimination has been the well established practice in India and furthermore over the world. Sexual orientation separation has been in the foundations of our general public since the beginning of human progress. It is a practice which demonstrates that notwithstanding the mechanical progression humankind is still in the shackles of separation which is eventually prompting to the discontinuity of the general public. As the tree of human development generated which was at one time a pleasure giving source as it got arrange the life of mankind it sadly likewise bore the underhanded seeds of separation on the premise of rank, shading and sex and so forth.

This paper investigates and examinations the idea of sex oppression man and in addition lady in Indian culture with reference to the play *Dance like a Man* (1989) composed by the Indian dramatist Mahesh Dattani (1958). Both are bound to confront the haziness of segregation which regularly brings about the concealment of their longings and at last the advance in life. Craftsmanship in genuine sense depicts the life in fluctuated structures and shades. The craftsman depicts the dim side of life too in order to make individuals mindful and furthermore to acquire change the considerations of the people

GENDER DISCRIMINATION

In general gender discrimination can be said make some differences on the ground of "sex" between male and female and this discrimination can be found in every part of the world according to there mentality . In India the voice of separation and dissent against the privileges of a lady has turned out to be solid in the present time yet lamentably the man has been ignored in this angle and is constantly considered as 'a resident of a benefit class'. In India, it is accepted that exclusive

ladies have been smothered of their goals, commanded by the wills of others and are the casualties of the sexual orientation discrimination yet it is not valid as men likewise need to confront the separation. Men like ladies are additionally the casualty of society as he is constantly judged through the viewpoint of manliness

Indian man has been judged on the parameters of manliness down the ages. His longings and wishes are disregarded on the off chance that it 'sounds female' or are identified with the fields where ladies have high ground. The man must be solid, strong, commanding and hard in nature while the lady must be compliant, dutiful, quiet and tame. It is a social system composed by the very individuals of the general public and it has turned into the premise of sex segregation which acts like a dark cover on the mind of Indian individuals.

DANCE LIKE A MAN: UNFOLDING GENDER DISCRIMINATION

Mahesh Dattani in *Dance like a Man* has keenly depicted Indian culture and social issues of contemporary India. The subject of the play is interwoven with relationship, vocation, station and society. The plot spins around Jairaj and Ratha and their girl Lata and her life partner Viswas. A parallel string follows the past of Jairaj, Ratna and Amritlal Parekh, Jairaj's dad through the procedure of flashback. Jairaj and Ratna are presented to the wrath of Amritlal Parekh who neglects to comprehend their dedication towards move and particularly of Jairaj. The producer has demonstrated the common Indian perspectives towards move through Amritlal Parekh who considers that Dance is made just for females. He typifies that a man with dignity will never seek after a move as a calling, especially a man. Dattani has outlined the discrimination in view of sexual orientation confronted by Indian man and lady and its outcomes.

In *Dance like a Man* Dattani has highlighted that patriarchy is an indivisible component of Indian culture. Guys hold essential power and prevail in the area of the family. They tend to hold the reins of expert over ladies, kids and

different individuals from the family. Sexual orientation segregation has been available in the public arena since the onset of progress and till today humankind is in its shackles. Multani says "sexual orientation is constituted by a few demonstrations which when rehashed come to frame and offer shape to a "reasonable" sex personality." (2009, 36).

REVIEW OF LITERATURE

From The Novel *Tara*

Mahesh dattani finds that man is treating different aspect from the point of view current society as the Term dance is connected with female only

Mahesh Dattani's *Tara* that investigates the destiny of the ladies by and large and destiny of the young lady youngster in specific in provincial or urban Indian families. It talks about male closed-mindedness pervasive in the present shape and achieves the stark reality of the lady playing fiddle to man. It is a remark on the difficulty of ladies before, mirrors the status of ladies in the present and performs the complexities of the social setup. It is logical and significant in the light of the expanding occurrences of feticide, child murder and enlarging hole in the sex proportion of male and female kid. Through this play, Dattani discusses the worries and impression of the new lady and demonstrates how the ladies are not happy with the status of a homemaker offered on them by the male ruled society.

Tara gives us a look into the present day society which cases to be liberal and progressed into thought and activity. It talks about male haughtiness predominant in the present shape and achieves the stark reality of the lady playing fiddle to man. It is a remark on the difficulty of ladies before, mirrors the status of ladies in the present and sensationalizes the complexities of the social setup. The play is an appeal to the general public to shed the deep rooted partialities against ladies and have a dynamic standpoint. It is logical and significant in the light of the expanding episodes of feticide, child murder and augmenting hole in the sex proportion of

male furthermore, female youngster. It is not quite recently the tale of the hero of the play, yet it is the narrative of each young lady kid conceived in Indian family whether urban or rustic. Dattani, in a meeting, offered an explanation to the question of 'what gave him the thought for the play'

The play is partitioned into two acts. The scene of activity is a suburb of London where

Chandan, who is alluded to as Dan, recalls his youth days went through with his sister Tara. He

is attempting to compose a tale about his own particular youth days yet drops the thought and composes Tara's story. The whole story moves around Tara and Dan as they are Siamese twins during childbirth. At the point when a noteworthy operation to separate them is arranged, it is found that the combine has three legs between them. The therapeutic specialist, Thakkar and his group recommend that the third leg would survive better on the young lady, with the goal that she could be typical. As per the specialist the kid would need to do with an simulated leg. Yet, weight is brought on the specialist by Patel, who should get to be distinctly Boss Serve soon, to give the kid two legs, however he realizes that the kid's body will dismiss the leg. The reason is that they incline toward the male youngster since he will convey forward the family name,

What's more, in actuality, the word young lady is an equivalent word for "Dowry."

From The Novel "The Muggy Night In Mumbai"

In this play Mahesh Dattani says that the societal perspective of male and female is quite different since female is neglected since birth priority is given to the male child on the ground he has to survival of family in future and female is like a burden.

On a Muggy Night in Mumbai is a bit of execution that features the societal space of violence and embarrassment confronted by gay people. Adjusted to a film *Mango Soufflé*,

On a Muggy Night in Mumbai is the unbeatable and the most mind boggling play that open deliberations the socio-mental personality emergency of the gays who are totally broken between social taboos, subjective impulses, inward still, small voice and what the old fashioned Indian culture ruminates and presumes of them. It sensationalizes the encounters, torments, situations, instabilities, hesitations and disappointments of the gays in a materialistic culture. It is a dramatization about how society creates designs of conduct and how helpless it is for personages to fall trick to expectations that society makes. Therefore, Dattani endeavors to investigate the character emergency of the gays who occupy non-laudable space in enormous social request where traditionalists contemplate such a relationship as something atypical, vile and frightful one.

Dattani passes on that in an out-dated and traditionalist society, managing an existence of a gay is not as simple as ABC. Number of times gay people need to totally disguise their real character from being alienated and avoided from the present society.

On a Muggy Night in Mumbai is a "metro-sexual romantic tale" that hurls a principal skeleton out of aggregate storerooms - sway of sexual decision (De 2003). Straightforward and obvious, it speeds up into the domain of gays through an affection triangle that transforms into a quadrangle with shocking outlook

On a Muggy Night in Mumbai is a fortune place of all the gay person characters Kamlesh, Sharad, Ed. Ranjit, Bunny and Deepali all the while taking in two universes. The whole play compacts with unisexual and promiscuous love connections. None has ever taken the strong activity of pronouncing in the open about their sexual introduction and are never liberal to crack all through the storage room. Kamlesh, worrisome about his homo sensual kinship for Prakash, turns out to be correspondingly frightened about his sister and endeavors not to demonstrate impediment to her adoration life which by chance tolerates

around Prakash false name Ed. Ranjit has set up in UK where he can obviously announce his longings. Bunny, too is obviously adjust with the circumstance: "Do you think I will be acknowledged by the millions in the event that I shouted from the housetops that I am a gay"

From The Novel

Final Solution

In this play Mahesh Dattani represent the pathetic condition of gay and the place of gay in society what ignorance they have to be faced by the society

In *Definite Arrangements*, Dattani speaks to the female characters like Hardika, Smita and Aruna. They make acknowledgment that ladies are not a sorry excuse for male. Today lady is making her spaces. She has a superior comprehension of acknowledgment of character both inside and outside the family. A lady of liberal philosophy sees the circumstance as an individual and develops the picture of life past the predefined belief system of religious and group based preferences. She holds the ability to change the ordinary thinking and to improve acknowledgment of her shrouded possibilities. She needs to take choice for herself and in the event that it is correct she can challenge those offices who are in charge of her sublimation.

Mahesh Dattani in *Final Solution* (2005). In *Final solution*, Dattani utilizes his pen to show the frailty and mental emergency of the casualties of segment. In this play, his aim is not to develop the dim pages of Indian history like that of Karnad's *Tuglaq* however to deconstruct the waiting impact of the shared biases on the survivors of both the groups, Hindus and Muslims. He investigates the mind of discontent, outcast, hatred, vagrancy and estrangement regularly influencing the sensibility of Hindus, Sikhs and Muslims. The public hostility between the Hindus and Muslims have transformed into the lethal malady influencing the quiet presence of people in Indian subcontinent.

Dattani tries to research that the responses to common biases are nearly connected with sexual orientation distinction. Ladies like Hardika, Smita and Aruna even in their female elegance and quiet can better counter to their oppressors. It demonstrates ladies can think past their physical inner voice on the matter like collective viciousness. Aruna and Hardika are no longer inspired by their sensitivities; Smita too along these lines creates doubt and hatred for Javed and Bobby. Through the outrage of these three ladies, Dattani recommends that at mental level ladies are all the more firmly identified with public and religious personalities and have a more profound acknowledgment of the embarrassments done for the sake of religious devotion. The outrage of these three ladies is a case of free considering. The historical backdrop of revulsions of parcel that infers the loss of family and individual connections have profound impacts on the brain and sensibility of ladies. It is stated:

The historical backdrop of segment was a background marked by profound infringement – physical and mental for the ladies who experienced it through ladies were especially a piece of millions who saw parcel. They rarely figure as the "subject" in the ace/male accounts. Ladies as "casualties" are additionally said however no particular consideration is given to their traumatic encounters

From The Novel *Bravely Fought the Queen*

In this play Dattani shows that female are subjected to ignorance by male dominating society

Bravery Fought the Queen is set in present-day Bangalore, in one of twin houses on an official home where sisters Dolly and Alka anticipate the arrival of their spouses from the battling promotion office which they run. The cast of characters is nearly weave: spouses Jiten and Nitin are additionally siblings; their confined to bed and unbalanced matron Baa is upstairs in the house, throwing a shadow over the activity with her by turns clear and absurdly skewed viewpoint; a truant sibling

and little girl impel occasions as much as the characters in front of an audience. The observers to these undeniably awful entrapments are the siblings' sole representative and his significant other.

. He delineates the ladylike side which dependably needs to grapple with society which is a male-overwhelmed world. The play performs the void and disgrace in the lives of sequestered ladies and liberal deceitful men, obscuring the lines amongst dream and reality, remaining on the very edge of repulsive privileged insights, double dealing and affectations. Inquiries of equity in sex, sexuality and character are raised and the implicit is voiced, the inconspicuous is made obvious. The play manages three couples, each current in a various leveled connection with others.

Along these lines the play introduces the predicament of ladies in the general public. The three eras of ladies have no distinction in their situation. All these three eras need to endure on account of men. Indian culture is patriarchal society where ladies' rights are abridged like the bonsai. She has no life of her own yet her life is identified with the male partners of the family. Baa, Dolly and Alka every one of them need to lead an existence in which their spouses have the specialist to manage them. Daksha is a casualty of this patriarchal framework even by birth that is conceived with a disfigured body due to the evil treatment given to her mom by her dad in her pregnancy. Jiten and Nitin, both the siblings are double-crossing to their spouses and Jiten even beats his significant other in her pregnancy. In this manner, the play introduces that ladies are experiencing eras on account of men.

From The Novel *Brief Candle*

In this novel Dattani through light the three generation of female and found that almost having the same situation treating by there life partner

Mahesh Dattani thoughts of ladies as a mistreated class and the passing mortality of

human life are investigated. In the play, malignancy patients arrange a play about Lodging Stay longer, a parody composed by Vikash, and the substance of the play are an attempt to have an optimistic take a gander at death by making the clinic an inn rather in which the chief specialist Divika Dave plays the inn director. This is an exceptionally able representation for the plight the patients are in. Divika tries to amplify their lives as a specialist and their stays in the play as a lodging director, and it is clarified that like our time in this life is constrained and there is an end date to our life here on earth.

The play spins around a few endeavors at sex and sentiment by the inn visitors, and it is clear the play composed by Vikash is the yield of one who has a sensual imagination. Attempts to go around Viagra and have intercourse in the midst of the tumult of the approaching and outgoing of visitors in the lodging demonstrate that Vikash sees life as a sexual experience, to be maximised by issues and lovemaking, which is the manner by which he really carried on with his life. As a result, Vikash gets Helps and creates disease accordingly, yet in the play he composes the consequences of his sexual indiscrimination and made light of and what is commended is love as a type of elevated living .The appeal of this roaming life of lovemaking is made light of by Divika, who has endured thus of Vikash's wantonness. She is hesitant to organize the play in light of the fact that she harbours some sharpness against Vikash, who had abandoned her after their undertaking in medicinal college to carry on with the life of a wanderer and free love. Not at all like men in the public eye, does Divika not have the right or the chance to seek after an existence of issues and sexual victories since she is a woman. Ladies need to endure all the polygamy and undertakings that men have due to their lesser status in the public eye and on the grounds that they are off guard naturally on the grounds that they can bring about pregnancy with sex and have less motivating force to go around on an existence of nomadic lovemaking. Vikash vanquishes every one of the ladies he can in this life, with the consequence of abandoning Divika, who

obediently remained on to finish her medicinal preparing and look to make a living saving lives by being a specialist. Be that as it may it is not she who endures Helps at last and cancer as an outcome it is Vikash. There are along these lines twofold models for ladies highlighted by the play.

The play is additionally contemplation on mortality. Surely, it is appropriately titled *Brief Candle* and the patients all inevitably surrender to growth. Amusingly they arrange a drama in which there is supposed to be no passing, however in reality demise is the significant leveler and conquerer toward the finish of the play as one patient after another capitulates to death. In reality passing is a definitive leveler for the battle amongst Divika and Vikash. He had brought about her hopelessness by being unfaithful and sexually unbridled while he was alive, yet thus he contracts Helps and subsequently cancer and is put under her control and care in healing facility. Her detachment to him as a patient allows her some requital for the treachery he had given her while he was living. To her, he is simply one more malignancy patient at the doctor's facility she is running. The play is likewise about both of them coming to terms with lost love and time. Indeed, Divika had been cool to Vikash up till his death however it is additionally uncovered that she has missed and pined for him every one of these years while he had only one individual he could consider in spite of his numerous issues toward the finish of his life and that was Divika. The play is about Divika's grappling with Vikash's nonattendance in her life and eventually through his passing as the one relationship that mattered in spite of Vikash's wantonness, and toward the finish of the play they are seen singing together and rejoined in soul if not in substance.

CONCLUSION

The novelist Mahesh Dattani plays reflect gender discrimination on the basis of priority of male as male is majorly represents the society and the critical condition of women's in today's era. Mahesh Dattani has been trying scrupulous endeavors to exhibit the issues and issues of contemporary Indian culture making. Eunuch pathetic condition represents by his plays. Dattani's plays are set apart by high level of stage ability and humanistic approach towards the enslaved colonized areas of our society. He finds new domains of topics and issues which are, for the most part, unnoticed or ignored by different screenwriters. He has delineated more current (eccentric, as some call them) topics like homosexuality, youngster sexual manhandle casualties of feared malady like AIDS, the issues of eunuch in our society and parcel numerous different issues.

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