

HUMANISTIC PERSPECTIVE OF THE PLAY FINAL SOLUTION BY MAHESH DATTANI

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Abstract:

There are several playwrights in Indian English literature. They include current-day legends Girish Karnad, Vijay Tendulkar, and Mahesh Dattani. Because they do not write in English, the first two are not technically Indian English Dramatists. Both authors write in their native languages of Karnad and Marathi, and their works are translated into English once they are published. There aren't many Indian playwrights working in the English language nowadays. There are a number of them, with Dattani being one of the most significant in today's world. Awarded for "Final Solutions and Other Plays," he was the first Indian-English dramatist to take home the prestigious Sahitya Akadami Prize. Along with his other talents, he's a celebrated director, actor, and dancer. Sahitya Akadami Award citation says: "Dattani's work probes tangles attitudes in contemporary India towards communal differences, consumerism and gender... a brilliant contribution to Indian drama in English." One of the "most serious contemporary playwrights" because of his explorations of religious tension, sexuality and gender difficulties, and the dynamics of personal and moral decisions. [Alque Padamsee] takes on the role of an actor in his own works. This includes In Camera and Dance Like A Man. He has also directed Bravely Fought the Queen and Final Solutions. He has also directed Tara, Fate of a Cockroach, and Tara: A Love Story, among others. "A Playwright of world stature," according to Mario Relich. While The New York Times' Stephen Brucker describes him as "*Powerful and disturbing*."

There have been two films, one produced and one directed, by Mahesh Dattani. The 'Mostra Lambda Award' or 'Best Motion Picture Award' went to Dattani's "Mango Souffle" at the Barcelona Film Festival. It also brought him acclaim on the other side of the world. The film's central topic is homosexuality. It's presented in a way that's both audacious and disturbing. For Dattani, making a film like this in a nation like India where "homosexuality" is still not acknowledged, much alone legal, took bravery. "Your film's cinematography is stunning," he continued. It's also got a lot of attitude."

While Soufflé is his first feature picture as a filmmaker, Morning Raga represents a departure from that effort. It's has a generally palatable plot. Shabana Azmi plays a classical music vocalist in the film, which is based on her life. While Dattani's 'On A Muggy Night In Mumbai' is the inspiration for Souffle. He wrote the screenplay for Raga.

Dattani began his career as a copywriter for the advertising industry before joining his father's firm. In 1984, he started the theatrical company Playpen and has since directed a variety of pieces for them, from ancient Greek tragedies to modern dramas. Dattani has a keen eye for detail and is a keen observer of human affairs. The characters in his plays speak his words, whether on stage or on the radio. However, he still considers himself an outsider. In front of life, he holds a mirror aloft. However, the mirror he holds is an important one. To him, changing social views on several issues is essential if society is to be really humanistic.

As a well-known actor in the theatre world, he is well-versed in the production and staging of plays all over the world. He's grown as a result of his mistakes. As a result, his presentation of topic, language, location, setting, clothing, and so on exudes a sense of newness and originality. For those who have read his works, you already know this. Things like an actor's physical appearance, vocal emotions, tone of voice, bodily gestures, and the overall performance of a play aren't visible when you're just reading about it.

Keep in mind that drama is a hybrid art form. That is to say, it is the product of the efforts of several artists. Then there are things like actors and costumes as well as the set, scenery, music, and director, to name a few. The writer of a play is merely one of many artists who contribute to the creation of a play. He's a scriptwriter, to put it mildly. The script stands on its own as a piece of literature. It's a piece of fiction created in theatrical method, thus it might be classified as such. Final Solutions are treated as such in this study.

Final Solutions is a three-act drama. It has a political overtone to it. There are a lot of rifts inside the community. The drama revolves around a Hindu-Muslim sectarian violence. Our culture is plagued by this scourge. Dattani has handled the subject in a dramatic manner for the first time, if not the last. M.K.Naik's description of the narrative sums it up best: "Final Solutions is the only political drama that

So yet, only Dattani have been encountered. During a sectarian disturbance, two Muslim youngsters named Javed and Babban seek refuge in the home of Ramnik Gandhi, a Hindu businessman. While they're talking, Ramnik admits to his father and grandparents setting fire to a rival Muslim businessman's shop forty years prior in an act of community rage. Even Ramnik's mother remembers the hardships caused by the split, which affected both Hindus and Muslims. "Nothing can be destroyed if we understand and believe in one another," Babban said at the conclusion. In any case, Dattani does not bring the piece to a romantic conclusion. A drop of oil cannot mingle with a milky ocean, according to the chorus, which has the final say. One reality cannot accept another reality."

Actually, both Hindus and Muslims in the play make this irrational assumption. Regardless of their religious affiliation, Dattani aims to develop humanism for all people. M. K. Naik says further:

"Family ties are another recurring element in Dattani. As long as Ramnik can remember, there's always been something in the family cupboard rattling, and it's given him an exaggerated sense of guilt. While Hardika feels resentment toward her Hindu joint family for the treatment she received when she married Ramnik's son, Smita, she realises that her secret love for Babban is an utterly futile endeavour.

The play is structured in three sections. The goal of Dattani's quest is to be achieved via them. The action is divided into three tiers. It turns out that Daksha, the newlywed, is the granddaughter of Hardika, the grandmother. Through her eyes, we watch everything that happens throughout the play. The game begins with Daksha disclosing her deepest thoughts on the first level. She's fifteen years old. As she works on her journal by an oil lamp, she records her innermost thoughts and feelings. She reads out what she's previously written, as if she's talking to no one in particular. She reads passages from her diary aloud during the performance. The period is late 1940's.

India has become an independent country, and the process of dividing it has begun. Act I shows her two times expressing her ideas. Act II does not include her at all, but Act III shows her four times. The play's activities are contextualised with the characters' on-stage motions at the second level. These cries of the crowd represent their discordant views, mutual hostility, and fundamental contrasts between the two populations. They also express paranoia and frantic emotions.

It's a critical part of the plot throughout the play. We have no doubt that the drama was written to be staged, not just read. It also offers a thorough examination of mob psychology. Dattani claims that a gang is a gang if it acts like one. It's a force for destruction in every sense of the word. The mob does not adhere to any one religion. The crowd will always be the mob.

As a result, the same performers portray both Hindu and Muslim mob roles. They donned all-black garb to signify their gang affiliation, as well as a variety of stick-masks to demonstrate notional variation. Five people make up the gang. They transform into Muslim or Hindu mobs by donning different stick-masks. The same stick-masks are also weaponized. On the mob's role in the play, Alaque Padamsee makes an excellent point.

"The play's crowd symbolises our own animosity and fear," says the author. The demons of communal hatred are not out on the street...they are lurking inside ourselves."

Throughout the play, the mob's actions reveal "that within" of ourselves, the two communities, and the individuals that inhabit them.

It's at this stage that Hardika and Aruna and Smita and Ramnik and Javed and Babban start interacting. The way they interact reveals several dimensions of the play's central conflict. It was Ramnik's residence where Javed and Babban sought refuge as they were pursued by an indignant Hindu mob. Here, people were able to openly express and debate their ideas and impressions. The disagreements inside the community are a major topic of conversation. The struggle between the two characters peaks in the third act and successfully leads to the conclusion.

Dattani begins by stating that definitive answers to India's age-old problem of communal rioting are urgently required. It's quite tragic that we can't come up with a long-term solution in this day and age of technological and economic advancement. This issue is currently being researched. It's seen from a humanist and rationalist point of view.

The use of diction and imagery is ideal for the task at hand. As a whole, the writing has a straightforward style, tone, and vocabulary. It looks that Dattani is a talented playwright who understands just when to do what for maximum impact on the audience.

There is no hiding the horrors that are ingrained in Muslim and Hindu collective psyches. Extremism, enthusiasm for converting others, and intolerance are examples of fanaticism. As if the ills of the Muslim mind were self-evident, 'Mlechchha' is a culture of irrational taboos, continual contamination fears, and the conviction that people of other religions are dirty. The faults of the Hindu mentality include a lack of love or regard for others, particularly the castes within the same social structure as Hindus. Hindu demons Aruna and Hardika are represented by them. Javed is a symbol of all that is wrong with Islam. He's a part of something. There is a greater sense of community among Hindus. Javed's observation that Muslims love their brothers but Hindus consider Hindus as untouchables is both incisive and accurate. The word 'Brother-Muslim' has real significance. What about 'Brother-Hindu,' though?

Truth be told, Hindus aren't yet a united people. Basically, they're just people who don't identify as Muslims.

They're both, though, just as illogical and barbaric. Politicians have an interest in preserving this irrationalism for partisan gain. It's important to point out that Javed is completely unafraid of the cops. Because, according to him, he was put in the police vehicle in order to provoke chaos.

Similarly, politicians stoke the flames of Hindu anti-Muslim sentiment. As a result, no solution to the issue can be found through politics. To connect two groups, you'll need to build a bridge of good understanding. Politicians, on the other hand, are bent on destroying all bridges.

All of the characters are well-developed in the sense that they are believable human beings rather than merely props in the playwright's hands. They exist on a par with self-contained entities. Every single one of them is a one of a kind. He does a great job at elucidating the quirks and peculiarities of each character. As a young lady during the partition, Hardika appears to be a frail elderly woman who loves Muslim friends but keeps a distance from them and enjoys Muslim artists' music. Aruna's refusal to alter her unreasonable views and attitudes has the same effect. Ramnik is a misguided idealist who once set fire to a Muslim business and usurped its ownership.

His greatness stems from his deep feeling of sorrow. Javed is also a Muslim teen who is open-minded. Communalists and politicians have led him astray in order to achieve their own agendas. However, he comes to grips with his error and abstains from killing the poojari. He has a strong reaction to the subdued anti-Hindu sentiment in the environment. However, he has a paradigm shift and joins Bobby's progressive camp. Bobby and Smita are the only characters in this show that are in good physical and mental condition. She is an obedient daughter who goes out of her way to please her mother. However, as soon as she says anything bad about Javed or Bobby, Smita stops her in her tracks. In no way would she let her mother offend strangers in this way.

Smita exudes real joy in her daily activities. It appears in the incidence of splashing water. Anything that gets in the way of the basic pleasures of life is bad in her eyes. Prejudices within a community are, therefore, a bad thing. She tells Javed to get some water for God by giving him orders. How is it possible that a human hand may taint the water of the Almighty? Water has long been seen as a universally significant love symbol.

Bobby is also a model of equilibrium. Irrational religious ideas enslave him as well. He's quite sane, by the way. He attempts to intervene in Javed's instigation of racial strife. In the same way as Smita respects other people's views, he disapproves of people inflicting harm on others.

The Hardika/Daksha Devices, as well as the ever-present gangs that go through phases of waking and slumber, have previously been defeated. They assist in appreciating the dramatic requirement of brevity. Dattani has passionately and thoroughly revealed the foolishness of communalism, the greed of politicians, and the message of humanism and rationalism in a "two-hour" stage traffic, Dattani.

End Notes

1. M. K. Naik, quoted from Bijay Kumar Das, *Post Modern Indian English Literature*, (Atlantic Publishers and Distributors, New Delhi: 2003), pp. 127-128.
2. Mahesh Dattani, *Collected Plays* (Penguin Books India Pvt. Ltd., New Delhi, 2000), p. 161.
3. Jacket Cover, *Collected Plays* by Mahesh Dattani, (Penguin Books India Pvt. Ltd., New Delhi: 2000)
4. Newsweek International, quoted from Anita Nair's *Mahesh Dattani The Invisible Observer* (An unveiling of a playwright in three acts), Gentleman (May 2001)
5. Mahesh Dattani, *Collected Plays*, (Penguin Books India Pvt. Ltd., New Delhi: 2000), p. xv.
6. John Gassner & Edward Quinn, (ed.), *The Reader's Encyclopedia of World Drama*, (Methuen & Company Ltd., London: 1969), p. 237.