



Critical Analysis of the Mahesh Dattani's Selected Drama's

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Abstract

Mahesh Dattani is an eminent Indian play writer in coercive storytelling and idiosyncratic narrative style in his drama. Dattani's work usually probe convoluted themes like as identity, gender, social norms, presenting them in a deem elicit manner that resonates with audience. Dattani narrative structure is characterized by its depth and emotional resonance, drawing viewer into the intricate lives of his character and challenges them to reflect on their own beliefs and values. The purpose of this research paper is to unravel the problem of Indian society and demonstrate social issue through their narrative structure and storytelling techniques in their selected plays. The research will use appropriate methods; both primary and secondary data will be utilized along with the analysis for the purpose.

Keywords: Identity, Gender, Sexuality, cultural conflicts

Introduction

Mahesh Dattani is famous play writer born in Bangalore 7th August 1958. He was studied in Baldwin's high school and Joseph's college of Arts and Science, Bangalore. He wrote so many plays like as Tara (1990), Final solution (2004), on muggy night in Mumbai 2001, Thirty days in Mumbai, 2001. He is first play write in English won the Sahitya Academy Award. His play has been directed by eminent director like Arvind Gaur, Aiyque Padamesee and Lillete Dubey

Mahesh Dattani takes audacious move when he chooses to address the issues concerning gender discrimination. His writing then become important when we wish to explore how deeply certain

Stereotypes are rooted in society. In this research paper we are discussing the narrative structure and storytelling techniques in Dattani's plays.

Aims and objectives of the studies-

1. To read the works of Mahesh Dattani and examine the major techniques and narrative style which revolve around relationship, gender identity for women and other issues.
2. To study the major charterstic of their drama writing along with plot and theme.
3. To accentuate the major techniques used by Dattani like multilevel sets, split, scene, flashback techniques.

Methodology used in the present studies-

The present study is purely based on the major techniques and narration style of the Mahesh Dattani's Drama. The narrative style and storytelling style will be analyzed critically to reach the conclusion.

Primary and secondary source of information. The MLA methodology will strictly follow.

Data collection method- The data required for the proposed research work will be collection from various related books, research articles and web sources.

Data Analysis method- The researcher will use qualitative method of data analysis.

Narrative Structure and storytelling technical a stage play-

Stage play

Definition A stage play is specifically crafted for performance on stage, distinct from works meant for broadcast or cinematic adaptation.

Tara, the stage design holds significant importance in conveying the deeper themes and emotions of the story. The play explores complex relationships and societal expectations, and the stage design becomes a visual representation of these complexities.

The use of stage elements, such as the arrangement of furniture, lighting, and props, contributes to the atmosphere and mood of the scenes. It symbolizes the confined lives and suppressed emotions of the characters. The strategic placement of objects might mirror the power dynamics and tensions within the narrative.

Final Solution- the stage design holds significant in addresses the communalism theme. Dattani uses discrimination against many religions and religious consciousness in this drama. He exposes the communalist views and stereotypes that are pervasive in society and that incite animosity between different communities.

Screen Play

A screenplay, or script, is a written work produced for a film, television show, or video game (as opposed to a stage play) by screenwriters. A screenplay written for **television** is also known as a teleplay.

Thirty days in September, 2001

His plays authentically externalize the problems and pent up feeling of the subalterns. In his plays, Dattani visits the unexplored soil of homosexuals, HIV victims, eunuchs, physically challenged populace etc.

Mango Soufflé 2002

Mango Soufflé, India's first major gay-themed film is an adaptation of Mahesh Dattani's seminal play On a Muggy Night in Mumbai. Kamlesh, a young gay man, invites his friend's home ostensibly for an evening of camaraderie.

Ek alag Mausam 2003

His play Ek alag mausam is a short story about innocent children who is HIV positive and the victims of society. The screen play Ek alag mausam registers the suffering of the victims And also antipathy of the society.

Radio Drama

Radio drama (or audio drama, audio play, radio play, radio theatre, or audio theatre) is a dramatized, purely acoustic performance without visual elements. It is usually heard on radio or published as audiobook.

On a Muggy night in Mumbai

On a Muggy Night in Mumbai unveils the presence of homosexuality in India and the pressure and constraints under which the homosexuals have to continue their living in India. Under such social repression, they embrace hypocrisy as a means of escape.

Thirty Days in Mumbai

Dattani's focus is on the problem of child sexual abuse. The everlasting impact of child sexual abuse is revealed by telling the tragic tale of Mala. Lillete Dubey expresses her views in the note on the play.

Conclusion:

The key refrain that runs through many of Dattani plays is idea of identity, Gender, Sexuality,

With the societal expectation and norms. For example in "Tara", "Final solution", Dattani delineated their structure pattern and narrative style through the presentation of social, cultural influence and tendency of people.

In nutshell: Dattani plays are known for their uniqueness for writing their stories which shedding the light on various issues in community. His contribution is one of the best in Indian writing in English.

Work Cited-

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