

**UNIVERSITY GRANTS COMMISSION**

**Western Regional Office, Pune.**

**MINOR RESEARCH PROJECT**

File No.: F. No. 23/475/12 (WRO) Date: 25/02/2013

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**“Major Contribution of Mahesh Dattani to the Indian Drama in English”**

**SUMMARY**

Mahesh Dattani gives full description of rooms, persons and vital actions. In his plays the interior and exterior locations become one and the geographical locations collapse. He was conscious of the fact that, English theatre in India is still beyond the life experience of the masses and it was essential to capture the sensibility through locating the dramatic situations in the real contemporary India. Dattani has manifested his individual stamp in many ways on the Indian English Drama. The researcher has tried to explore the specific contribution to the Indian Drama in English considering some special issues:

Dattani's dramatic tensions arise from people who aspire for freedom from society. He doesn't look for something sensational which audiences have never been before. Dattani's skill of presenting problems from real life situation affecting on the individual and the society is uncommon. In this sense he puts Indian drama in English to the level of world drama. His plays project something that is challenging and new. His thematic concern differentiates him from the other Indian playwrights and places him on the higher pedestal. He has his own style of saying what he wants to say.

Dattani's theme of clash between tradition and modernity, identity crisis, gender discrimination, child sexual abuse, homosexuality, prostitution, domestic violence, problems of *Hijras* and even communal tension presenting impartiality takes him to the Indian dramatists in English.

Dattani has examined and explained the problems of women, children, eunuchs and other minorities in his plays. His plays offer a fine study of socio-psychological realities of the contemporary period. He writes something differently for creating effective and everlasting appeal. This exploration of issues of class and community and the conflict between traditional and modern lives and values is an example of his substantial contribution to Indian Drama in English.

Dattani's *Tara* is an example of how technologically enhanced equipments are used to subjugate the woman. Dattani is perhaps the first Indian dramatist who has thrown light on the pitfalls of advancements of medical science and technology.

Dattani has expanded the horizon of theatre by introducing the issues that are deemed to be taboos. This has been a distinctive effort of Dattani in the realm of Indian English Drama. He has tried to explore new possibilities in Indian theatre where each and every human experience beyond the restraints of conventions can afford strong dramatic situations.

The women images created by Dattani in his plays are unconventional crossing the frontiers of the sentimental quest of feminism. Placing the women in the background of familial relationships, Dattani presents them with their own identity and self-respect. His characters are treated with understanding and sympathy. Dattani challenges society's stereotypical constitutions of male and female identity. He portrays women who are not only denied persona space but also tortured and exploited. They are marginalized but they fight back. It may be Tara or Dolly and Alka in *Bravely Fought the Queen*.

He is the first Indian playwright in English who has probed deep into the sordid underbelly of modern urban society to highlight the marginality of the most dehumanized community like of *hijras* of India. Dattani's success as a dramatist rests upon his unique themes and unique way of presenting them.

Signature of the Principal

Signature of the Principal Investigator