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## REVIEW ARTICLE

### MAHESH DATANI'S DANCE AS BEING A PERSON AS A POSSIBLE LEGENDARY THEATRE

# **Mahesh Dattani's Dance as being a Person as a possible Legendary Theatre**

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## **A CONTEMPORARY VOICE**

Mahesh Dattani, a legitimate contemporary voice, a head, writer, maker, organizer of a theatre aggregate regarded as "Playpen" is a cannily fortifying Sahitya Academy Winner with an superb familiarity with Indian theatre. There is fitting mixing of Western educated awareness and Indian showy strategies in his plays. He himself remarks on the pertinence of Indian theatre:

"There is set to be an exceptional positive improvement on the grounds that as we get into the web age which disconnects homo sapiens, the demonstration of correspondence will be a premium. Theatre is our social action straightforwardly identified with homo sapiens conveyance with one another (Qtd in Chaudhuri 23)."

Mahesh Dattani utilizes his studio at Bangalore as an inside for innovative cooperation around writers, heads, on-screen characters and group of onlookers.

## **HYPOTHESIS OF EPIC THEATRE**

Brecht, the major twentieth century theoretician of dramatization, advanced a major tasteful speculation, the hypothesis of Epic theatre, fit for an investigative age. He fundamentally declared.

"In the event that craftsmanship reflects life, it does so with exceptional mirrors"

Brecht's attention is on the necessity to distance the gathering of people from any dream of actuality by metatheatrical components of stage mechanisms like prompting, preamble, play-inside the play, straight discourse, aside tended to the crowd, tended to essential to the psyche through apparatuses for example music, move, plastic workmanship, mime, mimicry, gesture, lighting, landscape with the assistance of sub-titles, projections and stills having the documentary impact. Brecht utilized 'complex seeing' which 'permit the concurrent presentation of elective purposes of view, of elective mentality to the mid problem' This unpredictable seeing intrudes on the methodology of passionate distinguishing proof or sympathy from the observer and makes the correct air

for educated stimulation which is non – Aristotelian in approach.

## **BRECHT'S IMPACT ON INDIAN PLAYWRIGHTS**

Brecht pulled in much consideration and general recognition through out the planet. In India his importance cleared the efficacious adjusting of the conventional shapes and western sensibility for an aggregation of contemporary Indian writers for example Pratap Sharma, Asif Currimbhay, Girish Karnad, and Mahesh Dattani who confronted the situational clash between the social past of the nation and attractions of Western modes of considered. By infusing the procedures of Brechtian Epic theatre, these writers have conveyed both a regulate connect between the onlooker and the exhibition and a sort of separation between the group of onlookers and the happenings on the stage.

## **MAHESH DATTANI ON THE FUNCTION OF DRAMA**

In his meeting, Mahesh Dattani stated, "The capacity of show, in my supposition, is not simply to reflect the breakdown of social order yet to act like monstrosity mirrors in a jamboree and to undertaking abnormal picture of all that passes for standard in our planet. It is appalling. It is amusing". (Roy, 15 March 2002)

Dattani gets rid of the idea that the viewer can treat a play such as a 'roller-liner ride' which indeed, at its generally frightening minute, one realizes that it will quickly and joyfully close on safe grounds.

"It is just when you are left hanging in air, you begin to address your own particular nature, recognitions ..... the theatre is a group encounter and the crowd need to complete in their own particular heads what the writer started".

The crowd must touch base at their own particular replies, as additionally together regarding a neighborhood reaction, since unlike T.v. additionally

film where the viewer does not need to donate in light of the fact that theatre is an imparted experience.

## A LIVE SHOW

To Mahesh Dattani, theatre is a 'live show' which offers scope for an immediate individual to individual conveyance including four notable shapes: entertainers and entertainers, entertainers and observer, observer and entertainer and onlooker and observer. An essential method of support is by urging the crowd to fixate strongly on the activities of the play, mostly finished in quite innovative pantomimes, immediate eye contact with the gathering of people. He adjusts the spatial, ecological setting of the crowd. Techniques like enchanted chiseling in space, synchronous activity, absence of time space hindrances, moderate movement, solidify, choreography all engaged the tasteful standards of his group of onlookers and evoked influential reactions to the different socio-political substances.

## A SOCIALLY COMMITTED PLAYWRIGHT

Like Brecht who needed a change on the planet, Dattani is a socially dedicated writer who, with his sensibility and considering, brings new vistas up in the psyches of the gatherings of people through the depiction of breaking down of social and family relationships in his plays. Dattani sensationalizes the socially disregarded individuals. Hijras (eunuchs), gays, lesbians and ladies are minimized because of their sexuality. Hijras are the third sexual orientation individuals who are denied all rights and predetermined to endure since they are organically denied individuals. Gays and lesbians keep their sexuality a mystery for dread of alienation. Ladies, regardless of societal position, endure oppression restricted or other. Dattani is distracted with these "border" issues which are idle, stifled and pushed to the outskirts. He portrays his topics and concerns:

"Thematically, I discuss the regions which the distinct feels depleted. My plays are about individuals who are striving to extend "this" space. They live on the edge of the social order and are not searching for acknowledgement, however are battling to get as much edge space for themselves as they can" (Dattani, 2000.xiii).

## MANAGING A VARIETY OF HUMAN RELATIONSHIPS

Dattani has committed to the proceeded development and reestablishment of his specialty both as far as structure and content. He investigates a range of human relationship in his plays. Structure Where There's a Will, to the lattice of sex parts in Dance like a Man and Tara to Bravely Fought the Queen that investigates the shams of the upper white collar class joint family, to Final Solutions, a touchy play about the Hindu-Muslim clash, to Do the Needful, a hilarious radio play that discusses interchange sexual decisions

as do the plays On a Muggy Night in Mumbai and Seven Steps to Thirty Days in September which take a gander at inbreeding and youngster misuse. His last film Mango Souffle (2002) inquiries the overwhelming qualities that develop social and sexual orientation characters.

## DATTANI'S CHARACTERS – CENTRED AROUND FAMILY AND SOCIETY

Dattani's characters arrange themselves inside the family and the social order. For that Dattani picks the setting inside flow of a contemporary urban Indian gang. He depicts the fresher substances heaping on the more seasoned substances mixing the given stereotypes. He makes utilization of the accessible stage space to uncover these structures in cement terms. His characters move and talk in these spaces with voices that resound also resound. His issues are profound established in a decided space and time and inside an animating societal connection with no back rub on social issues. He administers the stance of a non-judgemental spectator and he needs the crowd to judge the issues.

The setting blends with the subjects and Dattani's stage frequently utilizes the different levels to make dramatic thunder in an unique manner. The stage settings are devised to amalgamate the different layers of the societal, the familial, the recorded shapes of this area. Dattani's Dance like a Man uses the family home as the setting, the being of three eras. The play ventures here and there and then here again between some eras, Amrit Lal, the imperious father and social reformer who is goaded by Bharatanatyam which is more often than not and generally performed by ladies. He passes unsalvageable damage to his child Jairaj and his wife Ratna who is educated the antiquated mystery of a workmanship by an old devadasi. The old man makes a settlement with Ratna that he will agree to her profession in move just in the event that she bails him haul Jairaj out of his obsessession and makes him a "masculine" man. The two can delight in the security of his wealth. They, in their turn, attempt to exchange their own particular aspirations to Lata who is a talented dance expert however is truly upbeat to wed Vishwas, the rich mithai wala's offspring who is unmindful of Bharatanatyam, the ardor of the former era. The play presents Ratna and Jairaj, now past their prime, think about the past and the way the past influences their present and is to influence time to come. Moving easily between the past, the present and time to come (as past) synchronically dissolving the distinctive time moves, Dattani, imaginatively utilizes Lata and Vishwas to play the adolescent Ratna and Jairaj throughout these moves and the old Jairaj taking the part of his father Amritlal. Amritlal and the old Jairaj, Vishwas and adolescent Jairaj, Lata and youthful Ratna are to be played by the same performer. As they put on distinctive characters, the resounding feeling of time

and change enlighten and give more current implications.

## EFFECT OF THE STEREOTYPES

The insignificant utilization of characters expands the organized effect of the stereotypes. This is one of Brechtian strategies – the distance impact, the performing artist should help devastate arrange deception by putting himself at a separation, by playing multiroles the performer keeps himself from the character he depicted and the scenario in which he was included.

Jairaj and Ratna live inside the space of the patriarch Amritlal, Jairaj's father, His antipathy for move draws the limit line for their conduct inside his authoritative reach. Move for him is the whore's calling, ill-advised for his girl in-law and unmanageable for his offspring. He can't tolerate the resonances of the moving ringers that ring through their practice sessions. He is alarmed at the since a long time ago haired guru with an unmanly walk and can't stomach the thought of his child a-man turning into an expert dance lover. His alarm is evidently move might make him "womanly" – an unmanly man with the unobtrusive suggestion of homosexuality.

Amritlal, the baffled patriarch, updates into just as baffled and abhocolic Jairaj who meetings Vishwas, the prospective husband to be, the offspring of a rich mithaiwalla, an outsider to the universe of move who is changed into youthful Jairaj who is depleted by his adoration for the fine art. Lata, the most down to earth and prudent character plays the frail, computing and conspiring youthful Ratna. She has to make due regardless of the few decisions offered to him. The more advanced in years Ratna will be spooky by the apparitions of her past and acknowledge her unfulfilled aspirations through Lata, his little girl. Amritlal's house travels through time, updates character in addition to the holder. The home gets essential to the being of three eras of its tenants, frequently managing its own particular terms to their habitants. The importance of the space changes with every era. Amritlal conveys the things of his own times and tries to control the following era – Jairaj and Ratna – to convey it send and Jairaj and Ratna in their turn attempt to pass on their exhibition to Lata.

## PULVERIZING STRUCTURE

In this passing on of social connection, various disclosures are made and some shrouded stories are told in these spaces and it uncovers the splits that broaden enough to fragment the whole structure. The structure that Amritlal passes on restrictively to his child and Ratna is gone to Lata who is a talented dance lover very blissful to wed Vishwas who needs nothing to do with their specialty and whose father

claims half the structures on Commercial road. Dattani investigates the human bind how the general hindrances of a man towards move influences the relationship between a spouse and a wife.

The disaster for Jairaj is that he has decided to seek after a vocation that is acknowledged "right" just for ladies. Amritlal is eager to have Ratna as the dance specialist and not Jairaj. Like in all fights, a totally honest distinct turns into the schmuck. Here the schmuck is the main offspring of the moving couple. Dattani declines to dole out the accuse on the status of the "wronged" gathering to anybody.

## A THEATRE PERSON

The way that Dattani is fundamentally a theatre-individual is apparent in the stage instrument. The multi-level set and multi-level characterization are the fine sample of a mixing of Western stage create and the system of Indian people theatre. The most minimal level that possesses a major parcel of the stage stands for the house of Amritlal. The play turns into a resounding finish up contemporary social order joined together with particular significance (Dattani's vocation in move). The play moves over and over again in time, crossing three eras.

The vital part of this play is the insistent "staginess" that is deliberately worked into the composition. As Michael Walling focuses out, "His plays breaker the physical and spatial attentiveness to the Indian theatre with the printed rigour of western models like Ibsen and Tennessee Williams and Brecht. It is an intense blend which stuns and bothers through its exactness and capability to approach a subject from various views "(Dattani, 2000:229) Dattani has demandingly tied down his triumph in Dance Like a Man by making his groups of onlookers tune in with such contribution that they even overlook that they are viewing a play in an "outsider" tongue.

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