



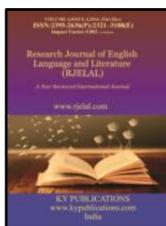
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THE CONFLICT BETWEEN MOTHER AND DAUGHTER IN MAHESH DATTANI'S *FINAL SOLUTIONS*

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ABSTRACT

Indian Literature refers to the literature produced on the Indian sub-continent until 1947 and the Republic of India thereafter. The Republic of India has 22 officially recognized languages. All dates about the ancient Indian Literature are not only uncertain, but are contested. European Scholars from the 18th century onwards estimated dates of various texts based on methods that Indian Scholars consider arbitrary.

The earliest works that Indian Literature begins with the oral literature of the Rig Veda a collective of sacred hymns dating to the period 1500-1200BC. The Sanskrit epics Ramayana and Mahabharata appeared towards the end of the first millennium BCE. Classical Sanskrit literature developed rapidly during the first centuries. Early in the 20th century, Bengali poet Rabindranath Tagore became India's first Laureate.

Indian English literature refers to the body of work by writers in India who write in the English language and whose native or co-native language could be one of the numerous languages of India. Its early history began with the works of R.K. Narayan, Mulkraj Anand, and Raja Rao who contributed to Indian fiction in the 1930s.

It is also associated with the works of members of the Indian Diaspora, such as V. S. Naipaul, Kiran Desai, Jhumpa Lahiri, Agha Shahid Ali, Rohinton Mistry and Salman Rushdie, who are of Indian descent. It is frequently referred to as Indo-Asian literature. As a category, this production comes under the broader realm of postcolonial literature the production from previously colonized countries such as India.

Post colonialism is a period of time after colonialism, and postcolonial literature is typically characterized by its opposition to the colonial, however, some critics have argued that expresses an opposition to colonialism, even if it is produced during a colonial period, may be defined as postcolonial, primarily due to its oppositional nature. Postcolonial literature often focuses on race relations and the effects of racism and usually indicts white or colonial societies. Despite a basic consensus on the general themes of postcolonial writing, however, there is ongoing debate regarding the meaning of post colonialism.

Key words: Post colonialism, Family, Community, Conflicts.

Mahesh Dattani a much celebrated playwright, who was born on August 7, 1958 in Bangalore, is a multidimensional personality. He is an actor, director, writer, dancer and teacher rolled

into one. Many of his plays have been staged to universal acclaim. He is internationally acclaimed playwright. In 1998 he received the Sahitya Academy Award for *Final Solution*. *Where there's a*

will, *Dance like a Man*, *Tara*, *Night queen*, *Bravely fought the Queen*, *Seven steps Around the fire* are the works of his pen.

Postcolonialism is the study of the legacy of the era of European, and sometimes American, direct global domination, which ended roughly in the mid-20th century, and the residual political, socio-economic, and psychological effects of that colonial history. Postcolonialism examines the manner in which emerging societies grapple with the challenges of self-determination and how they incorporate or reject the Western norms and conventions, such as legal or political systems, left in place after direct administration by colonial powers ended.

The debate surrounding the status of settler countries as postcolonial suggests that issues in Postcolonial Studies often transcend the boundaries of strict definition. In a literal sense, postcolonial is that which has been preceded by colonization. In practice, however, the term is used much more loosely. While the denotative definition suggests otherwise, it is not only the period after the departure of the imperial powers that concerns those in the field, but that before independence as well.

Final solutions, Dattani's fifth play, was written early in 1991, a year before the communal riots in Bombay, sparked by the destruction of the Babri Mosque in Ayodhya. The play's first production, directed by Dattani and scheduled to open at a theater festival Bangalore, was cancelled because it was deemed too volatile. The play resolves around a Hindu family, that gives refuge to Muslim boys during a communal riot. Using the family as a microcosm of India, Dattani traces the Hindu-Muslim conflict through three generations of the family, attempting to examine the deeply rooted attitudes behind years of prejudice.

Final Solutions was first performed attempting to examine the deeply rooted attitudes behind years of prejudice. *Final Solutions* was first performed at Guru Nanak Bhavan, Bangalore, on July 10, 1993. When the play finally, had its first production in Bombay in December 1993, it was the topic of much debate because of the uncanny

parallels it draws to the Bombay riots. Later it was translated into Hindi.

The controversy surrounding *Final Solutions* deserves to be mentioned. The play was commissioned long Ayodhya incident in December 1992 and the ensuing violence. But because of the trouble the play was excluded from the Bangalore theater festival that year. So much more satisfying then it great success when it was finally staged in Bangalore and later Bombay.

Mahesh Dattani who has earned considerable reputation for depicting family and social issues in a bold new light addresses this pertinent issue which is confronting the modern urban Indian family in some of his plays. The critically examines the Mother urban Indian family in some of his plays. The critically examines the Mother-daughter hostility in Dattani's Sahithya Academic award-winning play *Final Solutions* and shows how filial relationships buckle under pressure and tend to get impacted when their ideological differences are brought to the force due to outside social pressure.

Two Muslim boys, Javed and Bobby [Babban] take refuge in the house of a Hindu businessman. Ramnik Gandhi, while a communal riot rages outside. The agony and suffering of both the Hindus and the Muslims during the time of partition of the country is still green in the memory of Hardika who is Ramnik Gandhi's mother. It is only towards the end of the play that she is rudely shocked to learn from her own son the truth of the 'mysterious' bitterness between them and the Muslim friends.

The roots of Hindu - Muslim violence are explored in the play in the backdrop of the communal riots. Religious beliefs are put under the microscope and popular myths are exploded. Dattani has attempted a neat balancing act tracing the inbuilt and inherent communal prejudices and mutual distrust to certain elements in both the communities - Hindu and Muslim.

The diagnosis offered is sound enough. Javed, the fanatic Muslim youth, is a paid 'riot-rouser' to further the vested interests of his political masters. The Mob\Chorus is a device employed to broadly express the way in which the thinking of the

excitable elements within the two communities functions. Somebody is there who always throws the first stone. Food habits and kitchen fads like the utensils of one community being contaminated by the touch of a member of the other community are focused and highlighted during the course of the play.

The fears and anxieties of the two communities are partly an aftermath of the partition. There are the feelings of being second - grade citizens. There is the sensitivity to the music being played near the mosque. There is the Hindu sensitivity in the matter of general Muslim food habits that go against vegetarianism. There are fears of contamination.

Dattani's *Final Solutions* is a very serious and delicate drama on the well-known subject of communalism. It is first staged in Bangalore in 1993 focusing on the problem of communal disharmony between the Hindus and Muslims in India, especially during the period of the post-partition riot. The play highlights the intolerant attitude, the lack of accommodation between the two communities and unacceptability gives rising to acrimony resulting in terrorism and anarchy.

The play itself is a question mark on this age old enmity between the two communities wondering, if there would ever be final solution to this endemic problem. Though the play *Final Solution* is outwardly focused on Hindu-Muslim communal hatred, the undercurrent theme is even more powerful for it unwinds the ideological differences and hostility amongst the members of Ramnik Gandhi's family with the entry of two young Muslim boys named Javed and Bobby into the house. Javed and Bobby are chased by an angry fanatic Hindu mob which is on the leash during a curfew period.

This is how, in almost all of Dattani's plays, he use to take characters in local family and describes about their life by presenting the themes like the conflicts between mother and daughter, religious and war and so on.

Dattani used a great theme that the frustration resulting in anger that is the undoing of all. Finally the open-ended leaves us musing as to what solution there can be to mutual hatred and

intolerance to continue to be devil relations between the two communities in the country. As Dattani rightly states his plays are a true reflection of my time, place and socio-economic background. But they are neither didactic nor offensive simply because he does not offer any final solutions.

The play revolves around a Hindu family that gives refuge to two Muslim boys during a communal riot. Dattani traces the Hindu-Muslim conflict through three generations of the family, attempting to examine the deeply-rooted attitudes behind years of prejudice. Dattani's best-known play, it clinched the 1998 Sahitya Akademy Award for its objective and unbiased attitude towards communal differences.

Life can be lived peacefully only if anger is expunged from our mental makeup, but a states of total exclusions of this feeling is not possible. Under such conditions one wonders whether there can be any final solution to the problem of violence and hatred. Dattani resolves the play with an inconclusive end and leaves the viewer's delving deep in search of answer to the problem posed

Final solutions is a play about communal riots in India and subordination of women who belong to three significant times in the history of India. Daksha\Hardika belongs to three pre-independence period; Aruna, her daughter-in-law, belongs to independence period; and Smita Aruna's daughter, is a contemporary, post-independence Indian woman. The nature of conversations between parents and children is deteriorating. Each house seems to be burning with restless and resentment.. In such an atmosphere, it is quite natural that fathers and mothers feel strongly opposed to any sort of rebellion from their sons and daughters.

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