
UNIT 1 : INDIAN WRITING IN ENGLISH MAHESH DATTANI'S FINAL SOLUTION

Structure

- 1.0 Objectives
- 1.1 Introduction
- 1.2 Author
- 1.3 Critical Analysis
- 1.4 Conclusion
- 1.5 References

1.0 OBJECTIVES

After going through his unit you will be able to know

- Explain the concept of social structure
- Critically discuss the societal norms and the reason behind misunderstanding in different sects of community .
- Is to make the learner aware of the historical background in order to not repeat it. "History is tragedy if gets repeated it becomes farce"

1.1 INTRODUCTION

In this unit we are going to deal with one of the most socio-political plays by Mahesh Dattani, *Final Solution*. In this play through the portrayal of different characters, the playwright speaks his heart out. The situation of a riot where the real culprit behind it and the religious fanatics play a key role in maintaining the status quo. The situation turns precarious and from worse to worst in the name of "Dharma" the Karma takes a turn in the name of preservation and maintaining the sanctity of religion they indulge in violence without even giving a second thought that they are too are "human" with same rights with no discrimination just because their style, customs of living is different. Through this play Dattani tries to achieve a level of balance and understanding in the communal level but differences do exist between tradition versus modernity or the different sects.

1.2 AUTHOR

One of the most significant writers of contemporary Indian drama, Mahesh Dattani has elevated Indian drama in English to a major genre of social criticism. He is the

first Indian playwright to win the prestigious Sahitya Akademi Award in 1998 for his collection of plays – Final Solutions and Other plays. His diverse experience as a member of the urban Indian society has a great influence on his writings who considers theatre as a reliable means of representing the society. So, as a playwright, he is more concerned about representing the society as it is and as experienced by him. Dattani strongly believes that ‘who you are is reflected in your writings’. According to him, it is the society from which his plays originate, and eventually, it is the society again to which they go back. He is a playwright with a background in acting, directing and scripting. He has his own theatre company – Playpen, in Bangalore. Dattani rejects the concept of a choice or a particular identity to render his thoughts and responses pertaining to the contemporary society, and his own life. He does not like to be categorised as a postcolonial writer. Rather, he is concerned about representing those themes that would best represent the contemporary scenario. In his plays, he uses a lively and recognisable Indian English to best suit the voice of the urban Indian society. His writings make an effort to reproduce his own time and place – which is the contemporary urban India. In his theatrical writings, there is an inherent attempt to make visible the invisible yet existing realities. He is a courageous and innovative writer and voices the unseen and the unheard through his plays. He writes about the experience of the marginalised sections of our society such as minorities, gays, and women in his writings. His plays centre on the themes of homosexuality, politics of gender, identity, family politics and violence to name a few. His plays seem to critique and question the dominant gender identities. Because of his attempt to reveal the ‘invisible’ issues, he receives both grave and appreciative responses from the audience, reader and the critic. He has written many plays which include Where There’s a Will, Thirty Days in September, Seven Steps Around the Fire, Dance Like a Man, Tara, Bravely Fought the Queen, On a Muggy Night in Mumbai, Brief Candle etc. These plays are some of his noteworthy contributions to Indian English drama which represent the everyday realities of the modern urban populace. His treatment of the issues of homosexuality, politics of capitalism and violence against women in Bravely Fought the Queen, and profound childhood trauma and child sexual abuse in Thirty Days in September has opened up discussion on certain hidden realities, compelling the audience to explore the dark side of the surface. Final solutions is resonant with the theme of communal prejudices that still exist in the society. The play revolves around the theme of communal violence and its historical and contemporary repercussions. No final solution to the situation is given in the play; but there is an implication that a great deal depends on the choices that people make to bring about changes in the society. The play has been performed in various places and translated into different regional languages. Tara is a play about two Siamese twins Tara and Chandan with three legs, and their family’s preference for the male child Chandan. Seven Steps around the Fire represents the story of Uma

who is a victim of gender specific violence who is mentally tortured for not being able to give birth to a child. On a Muggy Night in Mumbai is another play where Dattani boldly discuss the issues concerning gay and lesbianism. His Brief Candle is a play about a group of cancer patients who are trying to stage a comedy in order to raise fund for their treatment. It is a play within a play where the reader finds rehearsals being done for the comedy, representing the realities concerning the cancer patients. Dattani always maintain non-judgemental stance when it comes to conclusion. It is the audience who is made to think on the issues. He only brings forward the issues, but abstains from sermonising. For Dattani, staging is all the more important. Theatre for his is a shared experience between the playwright, society, director, actors and the audience. According to him, understanding the dynamics of theatre is of great importance to a playwright. This staging aspect that makes a play different from a novel or a poem. He is playwright who very much believes in the potentialities of theatre that can turn itself into an agent for social change by generating awareness the social problem. In this module, we will discuss Dattani's handling of a very crucial issue of our time that is the presence of alternative sexuality in Indian society in his two plays namely On a Muggy Night in Mumbai and Bravely Fought the Queen.

1.3 TECHNIQUE AND LANGUAGE

One thing that emerges immediately in Dattani's career is the fact that while he writes about everyday lives, he does not attempt an impossible realism. He in fact revels in the possibilities that the stage (as well as the fictive mode) offers him, A playwright who begins his career with a ghost present almost through the play obviously has no interest in replicating the drawing rooms of this world . Dattani has the ghost addressing the audience directly with the actor playing the ghost picking up a victim in the audience to inform that his/her shoes need polishing (Act II:, scene ii). In Dance Like a Man there are rapid shift not only in space and time, even actors change roles instantaneously.

In the first flashback in Act One, the actor playing Jairaj wears a shawl to change into his father. Viswas becomes Jsiraj, and Lata changes into Ratna. Their ages remain the Datt:snis Dramatic World same as the previous characters they played. A shawl, lighting, and a lightning change in the setting and we are in the 1940s. At the end of this flashback the younger Ratna exits calling for the younger Jairaj, Amritlal takes off his shawl and becomes the older Jairaj, and the older Ratna enters calling out to him. There are such rapid and effortless shifts in time and space throughout the play. In Bravely Fought the Queen, past and present commingle as does the office and the home in Act 1. The level that represents Baa's room in Act I remains in Act

It even though the locale has changed to the office of the Trivedi brothers. Even the well stocked bar from the previous act is retained though now as part of the office. In this act you see the interaction between Baa and the women that took place almost off stage in Act I. You hear them through and in between the conversation between the men; and Baa's comments on her sons and her husband are heard as we watch the men in action. Baa's voice from the past intermingles with the present conversation between her sons and frames it in ways otherwise impossible. In *Final Solutions*, Hardika and Daksha, the old grandmother and her younger self, exist on the same plane. When the play opens the younger (fifteen-year-old) Daksha is reading out what she has just written in her diary, while the sixty-year-old Hardika is seated at the same level. Again, Dattani's stage directions are worth noting: On another level is a room ... This belongs to the young Daksha, who is in fact the grandmother, also sometimes seen as a girl of fifteen. There are several instances when Hardika - the grandmother, and Daksha - the young bride, are on this level at the same time, although they are the same person. Hardika should be positioned and lit in such a way that the entire action of the play is seen through her eyes. The past and the present both co-exist, and while the past has fashioned the present the present helps the characters to re-read the past. So the play has to be seen through Hardika's eyes; the play should be seen as Hardika's education and tragedy. We are meant to see the social processes of oppression and hatred as they operate on Hardika. Hence even in a play which was meant to be about the construction of communal hatred, a play which was meant to be on a large scale, choric in character, Dattani's stage techniques are aimed at making the audience intimate with the life of a family - its trials and tribulations and debilitating secrets. This is perhaps why John McRae notes in his *Introduction to Final Solutions and Other Plays* that while Alyque Badamsee's production of *Final Solutions* was spectacular and choric, Dattani's (he is a director himself) was small-scale and intimate (p 8). You must have noticed in the stage directions that we discussed above, as in the directions to other plays, that Dattani likes to divide his stage into different levels. This enables Dattani to mingle the past and the present as well as stretch available space to show different locations at the same time. This may help both - a narratorial linearity as well as simultaneity. In *Bravely Fought the Queen*, for instance, in the scene we discussed earlier, the brothers are shown talking to each other in the office, while at the same time their mother is shown in her interaction with the women at home. This simultaneous action in two different locales helps us to evaluate the characters as the action builds up to the moment when the mother and the brothers speak through each other and some of the past is revealed. The influence of their mother's life and views on them and their lives is seen as a continued presence through the device of having her bedroom at a higher level and keeping it visible throughout the play. As we have seen, Dattani exercises great care in ensuring through his detailed stage directions

that readers and potential directors understand all this. This division of the stage allows clearly demarcated space for certain characters, or time periods, as well as for different locales. He specifies the use of lighting for a similar purpose. This allows Dattani to cut from one character to another, one time frame to another, one locale to another as well as to fuse everything together when he needs to. This helps Dattani's Dramatic him to build tension as well as further the action. The stage also becomes emblematic World of the layered nature of our lives.

In *On a muggy Night* Mumbai, Dattani allows for at least three levels, including one called 'shunya' where the true selves of the characters are revealed. C.K. Meena says, in an article on Dattani, "Unmasking the Middle Class: The Drama of Mahesh Dattani" (Indian Review of Books, Vol. 8, No. 6, 1999), that this distribution of "the action among different levels on stage ... not only makes his plays visually exciting but makes them move at a snappy pace." What do you think? Have you also noticed how often Dattani uses an outsider as catalyst to the action? He also experiments with symbolism (for example, the use of boilsai plants in *Bravely Fought the Queen*). He departs from his usual style to include a chorus in *Final Solutions*. And the same actors visibly play different roles in *Dance Like a Man* as we have seen. Dattani isn't averse to experimentation and is an evolving playwright. What we have established is that though Dattani seems to favour the well-made play as a vehicle, he doesn't mind playing around with it, bending and twisting it to his will. The well-made play is tailor made for Dattani because it essentially suits his kind of theatre where the character is foregrounded and key actions are revealed in climaxes. This structure helps him to build tension and to reveal things gradually till the tempo is heightened to the climax. But at least two other things need to be said about Dattani's craft. Do you know what they are? We haven't mentioned his humour as yet, nor have we talked about his use of language. Dattani is essentially a comic writer. There is a great deal of humour in his plays, from the subtle to the slapstick. Kusum Haider points out in a review essay, "Essentially a Comic Muse" (The Book Review, Vol. XXII, No. 3), that the tone of Dattani's "plays is light, there is bright comedy within often sombre bounds." The comedy arises from Dattani's essential subject matter - human behaviour. There is often comedy in the way people talk to each other as well as in the way they present themselves to and perceive each other. But the amusing dialogue does give way to dark truths. I would like to think that Dattani makes you examine the spring-wells of your own sense of humour. Humour and laughter too are ways of dealing with the world and its unpalatable truths. The most important contribution of Dattani is perhaps his use of language. The note to his very first play, *Where There's a Will*, reads as follows: Should the play be read in classrooms, I sincerely wish that English language teachers ... will not dismiss my syntax as bad English, or worse still as incorrect. While knowledge of the rules of grammar is important, the richness and variety of the spoken word is a study in itself. The

characters, I am sure, would love to speak in Gujarati but have unfortunately been conceived by a mind that thinks in English. This is not an apology, but a definition of reality. In fact, it is this misfortune that puts all such works on edge, creating challenges for both the performer and the serious student ... Dattani defends his use of English as spoken by people in India but also goes on to make another serious statement.

He says that his characters "would love to speak in Gujarati" and his challenge as a writer is to convey their Gujaratiness without distortion in English. His *Where There's a Will* is thus a Gujarati play in English set in Bangalore. Dattani's characters speak the kind of English that most middle class Indians do. And they would obviously speak in it in the same situations that we would. The challenge that Dattani faces is not to allow the audience to feel that his use of English limits his range or that of his characters. He has to attempt the same feeling of authenticity, of range and of nuance, as a Gujarati playwright writing about the middle class. Do you think that Dattani manages this or do you think that his Tam characters end up speaking a homogenised convent English? Does there remain a perennial limitation? I feel that Dattani manages to meet this character successfully. He is getting to be freer in his use of language to the extent of cracking inter-lingual jokes. As his characters begin to move freely from English to Gujarati and Kannada (do not forget that he is a Bangalore based playwright), much as middle class Gujarati residents of Bangalore, his theatre became visibly (audibly?) more representative and accessible and acceptable. Dattani, I think, has over a period of time managed to extend the range of his language which made it more suitable

1.4 MAHESH DATTANI'S FINAL SOLUTIONS

India is a country of communal diversity. The existence of such society demands mutual understanding among its religious sects. But more than once the harmonious chord has strained and a series of communal riots has maligned her history –in the recent decades the rot is a bit speedy. Wherein lies the solution to such communal problems? Probably, Mahesh Dattani, the first Indo-English playwright to win the prestigious Sahitya Academy Award in 1998, might have had one in his mind. The present paper is a humble endeavour to analyze Dattani's play 'Final Solutions' (1992) and unearth the touching issue of schism in relationship due to misunderstanding between the two major religious factions- the Hindus and the Muslims. 'Final Solutions' by Mahesh Dattani is a play which frames the time and its burning problems. In this play particularly the issue of communal harmony is raised and what takes the play to a different level is that the playwright tries to cater a solution to the problem by bringing the followers of the two religions on an even

keel. Whether it remains a conjecture or whatever, is a different matter altogether, but, no doubt, Dattani tries. In 'The Shadow Lines', Amitav Ghosh failed to reach any solution of the raging problem of the divide between the Hindus and the Muslims, in 'Riot' Shashi Tharoor struck at the root of the problem and in 'Train to Pakistan' Khushwant Singh concludes with a ghastly scene of death where two minds of two different religious sects though got united in love but in reality could not. In the conclusion of this play by Mahesh Dattani, there is a striving for reaching an amicable solution but it is still dubious, rather an expiatory note dominates. Which then the Final Solution is? In the Note on the Play, the director of this play, Alyque Padamsee is candid in his observations, "The demons of communal hatred are not out on the streetthey are lurking inside ourselves. The mob in the play is symbolic of our own hatred and paranoia.Can we shake off our prejudices or are they in our psyche like our genes? Will we ever be free or ever-locked in combatArabs against Jews, whites against blacks, Hindus against Muslims?" Later the play was translated by Shahid Anwar into Hindi and directed by Arvind Gaur for Asmita Theatre in 1998. The director, Arvind Gaur, in his note on the play observes, "'Final Solutions' touches us, and the bitter realities of our lives ...The past begins to determine the outlook of the present and thus the earlier contradictions re-emerge. No concrete solutions are provided in the play to the problem of communalism but it raises questions on secularism and pseudo secularism. It forces us to look at ourselves in relation to the attitudes that persist in the society. Since it is an experiment in time and space and relates to memory, it is a play, which involves a lot of introspection on the part of the characters in the play and thus induces similar introspection in the viewers...The chorus represents the conflicts of the characters. Thus the chorus in a sense is the psycho-physical representation of the characters and also provides the audience with the visual images of the characters' conflicts.

There is no stereotyped use of the characterization of the chorus because communalism has no face, it is an attitude and thus it becomes an image of the characters. The sets and properties used in the play are simple. This has been done to accentuate the internal conflicts and the subtext of the play." Now, let us take a close look at the play and make our own analysis of the same. The play opens with a Shaw-like elaborate stage direction. He puts masks on the Mob/Chorus to make the frequent change of identity look natural. When the Chorus puts on Hindu-Muslim masks, the schism is hinted at. When the Chorus whisper or shout along with a character, its function is to articulate the inner feelings of that particular character. Ramnik's mother, Hardika, too had a sorrowful past which made her averse to the other religious sect. While trying to migrate from the neighbouring country [Hussainabad] to India got ghastly butchered [by whom?]. Her friend, Zarine's father's dry fruits and sweetmeat shop stood burnt [by whom?] and he came to her father-in-law, Wagh, in search of a job. But his entreaty was not complied with.

Thus, the underlying tension, resulting in a schism between the two sects continued. Even this day, when Javed and Bobby ran for shelter into Smita's house, the age-old customs got the better of Aruna, Smita's mother. Ramnik tried to make the two Muslim boys, who happened to be known to Smita, his college-going daughter, feel comfortable in his house, setting the mob's demand to hand the boys over to them, at naught. Even he went to the extent of offering Javed a job in his shop, which Javed declined to accept. The shop, which Ramnik's father took from Zarine's father, could, no doubt, solve Javed's financial uncertainty. But, ages of alienation, feeling of otherness found voice through Javed's spurning the offer: Javed: I didn't ask you for a job! So you can keep your fucking job! Bobby [to Ramnik]: It's not true what he says! Please Sir, believe me, he is not..... Javed [screaming at Bobby]: Stop defending me! Do you think he cares? Ramnik: I care. Yes! It is you who are indifferent. You don't believe in anything except yourself! Javed: I believe in myself. Yes! What else have I got to believe in? It's people like you who drive me to a corner and I have to turn to myself and my faith. I have a lot to thank you for!

In Act III, the conversation between Ramnik and Javed rises to such a crescendo that Javed speaks his heart out in vehemence and inflicts the attack on a community which appears inimical to him:

Ramnik: Why do you distrust us?

Javed: Do you trust us?

Ramnik: I don't go about throwing stones!

Javed: But you do something more violent. You provoke! You make me throw stones! Every time I look at you, my bile rises!

Such communal hatred calls for a close scrutiny of relationship between the two communities referred to. History, no doubt, will put forth a sanguinary document of constant friction and animosity between the two communities, resulting in partition! Thus, the seed had been sown since many years, which has simply grown into a tall tree now!

In Act I, Bobby and Javed are seen to be nabbed by the Chorus when they start to leave for Jeevnagar that night when the curfew got clamped at Amargaon following a communal riot. As and when they are found to be Muslims, they are attacked by the Chorus. They run for life and takes shelter in Ramnik Gandhi's residence. The Chorus come baying for the boys' blood and keeps thundering Ramnik's door. When Ramnik comes to their rescue, his wife, Aruna, gets flung to fury as all his prejudices

regarding religion get a major blow and Hardika keeps lamenting, “How could he let these people into my house?.....They killed his grandfather.....They will hate us for protecting them. Asking for help makes them feel they are lower than us. I know!They don’t want equality. They want to be superior.” Thus, the homely ambience gets ruffled. Aruna even fumbles to give them a glass of water to slake their thirst. Aruna flies to hat extent that she asks her husband to open the door and hand the boys over to the infuriated mob. Aruna cringes in hatred when Ramnik asks to offer them food as they might have been hungry and exhausted. The Chorus keeps shouting, “Throw them out!” and Hardika chimes in unison, charging Ramnik, “Why did you let them in? Why?” It is Smita who used to know them since long and hence they can stay back. In fact, the light, the Chorus — all are synchronized in such a way that the play comes alive on the stage. Smita takes a deep breath to say, “I know who they are....This is Tasneem’s brother, Javed and this....is Babban –Bobby— Tasneem’s fiancé.” It also becomes clear that Bobby will marry Tasneem shortly. And, it comes out to the open too, that Smita had crush on Bobby for some time. But, the question of religion stopped her from advancing any further. It also emerges from the conversation that Javed is a restless, indecisive person who does not stay with his parents and is jobless. Javed flies to the tangent crying, “We do love our own blood. Unlike you who treat your own like shit which can’t be touched.” Aruna does not lose her temperament but protests calmly, “Who gave you the right to criticize us. We who have given you protection.”

An exchange of views follows, which calls for immediate submission from Bobby and Javed, who get shelter at Ramnik’s house. Bobby and Javed get shelter at Smita’s house for the night. The reason that kicks off the riot drives Ramnik to think everything anew. He sorts a sundry issues with Bobby and Javed. The conversation brings out the truth to the open—Javed has been rendered a scapegoat by the fanatics of his own community who have simply used him! But Hardika cannot come to terms with the fact that her son, Ramnik, has offered Javed a job in their shop. She cannot forgive the people of that community, who brutally killed her father. Hardika keeps musing to herself, as seen in Act II: “That night I couldn’t sleep. I listened. I was angry that Ramnik was blinded by his ideals. Why did he offer that boy a job in our shop? What was he doing? How did he know they were innocent? Couldn’t he see there was more violence in that boy’s eyes than those stone throwers’ threats? He wasn’t just saving two boys from getting killed. This was something else Ramnik was trying to do.” Smita came to learn the secret of Javed’s source of living. He acted as a hired hooligan to earn his livelihood. And for that reason only, his father threw him out of the house. Javed got puce in anger and Bobby tried to pacify him by retorting: “I had won him overI had....almost won him over.” But even at the end of Act II, no solution to the problem of the great divide between the Hindus and the Muslims is seen to be tabled. Use of theatrical devices is perfect in Act III where

three stage-spaces are used by Bobby and Javed [the floor], the Muslim Chorus [highest level of the ramp] and Daksha [the other side of the stage where the light focuses after skimming past the Hindu and the Muslim Chorus].

The dilemma, the heart-shattering guilt-feelings of Javed, Daksha's reminiscing of the past—all throw considerable light on the relationship between the two communities which stand on precarious crossroads. The Chorus philosophizes: Chorus I: Should we be swallowed up? Till they cannot recognize us? Should we meld into anonymity so they cannot hound us?A drop of oil cannot merge with an ocean of milk. One reality cannot accept another reality. Bobby and Javed are conversing and it appears that Javed is in for a change, Bobby: Nobody will believe that you have changed. Javed: Have I....changed? Bobby: Why do you doubt it? Javed: I cannot think anymore. But how far the change is towards a positive end, that is far from predicting. Ramnik again offers the job and Javed raises the issue of mutual trust between two communities thus picking up a quarrel afresh. Ramnik, too, calls him 'hired hoodlum', 'riot-rouser'. However, Bobby relates to Ramnik the reason of Javed's turning into a zealot: "A minor incident changed all that. ...We were playing cricket on our street with the younger boys. The postman delivered our neighbour's mail. He dropped one of the letters. He was in a hurry and asked Javed to hand the letter over to the owner. Javed took the letterand opened the gate. Immediately, a voice boomed, 'What do you want?' I can still remember Javed holding out the letter and mumbling something, his usual firmness vanishing in a second, 'Leaving it on the wall' the voice ordered. Javed backed away, really frightened. We all watched as the man came out with a cloth in his hand. He wiped the letter before picking it up, he then wiped the spot on the wall the letter was lying on and he wiped the gate!..... We all heard a prayer-bell, ringing continuously. Not loud. But distinct....." Javed, thus, turned into an arch-enemy of a particular community. Then, was it his fault to nurse hatred against this community? When asked about his reaction, on hearing the prayer-bell after the incident, Bobby too said that he felt equally 'angry' as Javed. After learning the background of Javed's 'hooliganism', Ramnik saw reason and blurted forth, 'And we are to blame.' Even sensible Ramnik tries to make Aruna see reason: "There is no magnanimity in not allowing a Muslim boy touch our God or the water with which our God is bathed ." And, Javed feels remorseful that he did not listen to Bobby when he 'tried so hard to talk him out of it' tried to dissuade him from coming to Amargaon.

A solution is catered cleverly, - a 'hired hoodlum' gets back to senses, feels repentant for his wrong-doings, keeps changing into a better leaf gradually. Smita, whose love-affair with Bobby did not materialize, comes up with numerous queries which clamour for befitting rejoinders. In Act III, Smita charges Aruna, her mother straightaway, "I can see so clearly how wrong you are. You accuse me of running

away from my religion how wrong you are. You accuse me of running away from my religion. Maybe I shouldn't be. What if I did what you do? Praying and fasting and purifying myself all day....." Aruna feels shocked and asks her daughter whether 'being a Hindu stifles her!' Smita blatantly, rather unabashedly, replies, 'No, living with one does.' Thus, Smita needed opening up her heart and putting forth opinions regarding her mother's prejudices and wrong-beliefs in the name of sanskar. After taking refuge at Ramnik's residence, when Bobby and Javed are about to leave finally, Bobby breaks all norms by lifting the tiny image of Lord Krishna from the altar in Aruna's pooja-room and declaring in front of all, "See! See! I am touching God!...Your God! My flesh is holding Him! Look, Javed! And He does not mind!...He does not burn me to ashes! He does not cry out from the heavens saying He has been contaminated!...Look how He rests in my hands! He knows I cannot harm Him. He knows His strength! I don't believe in Him but He believes in me. He smiles! He smiles at our trivial pride and our trivial shame....He feels me. And he welcomes it! I hold Him who is sacred to them, but I do not commit sacrilege. [To Aruna] You can bathe Him day and night, you can splash holy waters on Him but you cannot remove my touch from His form. You cannot remove my smell with sandal paste and attars and fragrant flowers because it belongs to a human being who believes, and tolerates, and respects what other human beings believe. That is the strongest fragrance in the world!" Aruna screams against the sacrilege while Bobby rejoins, "The tragedy is that there is too much that is sacred. But if we understand and believe in one another, nothing can be destroyed." Is it not a call for a final solution to a burning problem? But, the fact is that, it is only a suggestion that needs practice and immediate implementation. Even after the two Muslim boys leave, numerous queries keep floating in the air demanding answers. Ramnik decides not to go to his shop as it assails him till date to accept the fact that, "It's the same burnt-up shop we bought from them at half its value.' He confesses candidly, 'And we burnt it. Your husband. My father. And his father. They had burnt it in the name of communal hatred.'" He doubts whether he will be able to step into the shop once again. He felt a need to expiate now by handing it over to Javed. He seems determined to call Javed and pass it on to him as a legacy he [as a representative of the sect] is supposed to inherit: "When these boys came here, I thought, I would.....I hoped I would be able to set things right. I-I wanted to tell them that they are not the only ones who have destroyed. I just couldn't .I don't think I have the face to tell anyone. [Pause] So it wasn't that those people hated you. It wasn't false pride or arrogance. [A Noor Jehan song can be heard very faintly]It was anger. [Italics mine] " His mother, old Hardika, gets a shock of her life to learn the truth [or, shame?]She was unaware of so long. But, her son consoles her, 'You have to live with this shame only for a few years now.' Doesn't it sound as a hollow solace especially when he is assailed by the misgivings whether the boy would 'come even

if called to take charge of their shop.’ Or, ‘it might be too late now.’ However, a humane solution is proffered to iron off all points of misunderstanding or confusion the two sects might have between them! This play is a response to Mahesh Dattani’s reaction to the sporadic communal riots, breaking forth here and there, at different times. When asked if he was upset to see the problems—social, political or unconventional, he says, “They invariably do. Social issues move me and I like to examine an idea from different angles.

The plays where the content came first are *On a Muggy Night* and *Final Solutions*. As for the latter, I was asked to write a play about communal tensions and I said, ‘what can one write about that other than platitudes?’ But out of that churning emerged *Final Solutions*.” [From excerpts of a newspaper interview] Though Shashi Tharoor’s ‘Twenty-two months in the Life of a Dog: A Farce in Two Acts’ does not deal with exactly the same ordeal, it reflects the complexity arising out of Emergency in 1975. Ezekiel’s ‘Don’t Call it Suicide’ which was earlier titled *Soft and Sad Music* is about the plight of sensitive individuals in this harsh world of stark realities. In *The Statesman* [dated 25.02.09] in a detailed cover-page report titled ‘Lest We Remember’ published under the section “Riot Act” ,while writing about a communal riot in Lucknow almost 19 years ago, which claimed more than 130 lives, the reporter observes, “At the time of the riots, Muslims had put up posters that said: ‘Hindustan mein rehna hain to Allah-o-Akbar kehna hain [if you want to live in India, you must praise Allah]’, remembers using the term loosely—a leading light of the Hindu community. ‘Bharat mein rehna hain to Vande Mataram kehna hain if you want to live in India, you must say Vande Mataram’ is what the provocative posters pasted by Hindu activists screamed, ripostes his Muslim Doppelganger.” If we take a few Indian English novels at a glance, we are sure to find this issue of communal hatred portrayed, quite faithfully. Amitav Ghosh , in his well-acclaimed novel, ‘*The Shadow Lines*’, touched upon a similar sensitive issue of schism between the two religious sects but dared not cater any ‘final solution’ to the burning problem, resulting into partition. In a recent bestselling popular fiction, ‘*The 3 Mistakes of My Life*’ by Chetan Bhagat, the reference to the hair-raising portrayal of communal riot after the Godhra incident in Gujarat, is horrifying. Omi’s uncle, Mama, the leader of a communal party, tries to kill a boy of the opponent sect just by way of revenge of the murder of his own son: “‘I want the boy. I want that Muslim boy,’ Mama said. ‘What?’ Ish said. ‘Eye for an eye. I’ll slaughter him right here. Then I will cry for my son. Get the fucking boy,’ Mama said and thumped his chest. His struggled to stand straight. The blow torches lit up the dried grass on the entrance of the bank. A thick lock kept the gate shut and the mob outside.” Such communal riots, however, cannot be pooh-poohed away as we stay in a country which has a history drenched in the blood of the people of these two religious communities. Chetan Bhagat, too, tries to cater a solution through mutual understanding and amity, as he shows Omi

sacrificing his own life while saving Ali, the little cricket talent. At the bottom, we all are friends, having no enmity. It is only the fanatics, the bigots, who kick up horrendous altercations to make firm the schism between the Hindus and the Muslims, which we have already witnessed in Manohar Malgonkar's *A Bend in the Ganges*, where the vetting of the male sex-organ went on, to detect the religious identity of everyone on the train entering Pakistan. If found a non-Muslim, the rioters did not hesitate to hack the innocent victims to death. Hence, a solution was the crying need of the hour, where Mahesh Dattani has boldly stepped in. Mahesh Dattani successfully shows a ray of hope by rousing the conscience up from slumber, through curing the ailment of communal hatred, causing momentary rage, culminating into violence. 'Final Solutions' by Mahesh Dattani is an answer to a long-pestering issue, without an iota of doubt. Communal attitudes are deeply embedded within the characters and the symbolic interchanging of Hindu and Muslim masks in the Mob/Chorus is extended on to the characters. Ramnik is as much a staunch Hindu as a liberal he professes to be, Javed and Bobby are as much staunch Muslims as helpless protection seekers they appear to be. It only needs an innocuous pretext to spark off the seeds of communal violence and religious hatred which is already located within the individuals. And this characteristic has been handed down by history which is subtly suggested through the narrative's frequent movements back in time. For Dattani, the contemporary nation is one where religious attitudes have been a product of history. Through the device of the diary two distinct phases of the same character, separated by forty years, is merged, subtly suggesting that the narratives of hatred too have not changed much.

Theatrically, visually, this is of immense significance. In a performance of *Final Solutions* the age difference between Daksha and Hardika would appear so stark that the ideology of 'things have not changed that much' would be shockingly pertinent. It is this effect that Dattani wishes to create in his readers/audience and the effect continues throughout the play. The Daksha-Zarine friendship is replicated in Smita-Tasneen; Javed's hatred is the same as that of Zarine's. All the years of independence have not been able to differentiate between Javed's and Zarine's sense of being 'less in number'. Daksha is Hardika's memory and at the same time her warning to be on guard as history seems to repeat itself. Daksha's life has taught Hardika to suspect. Hardika is overcautious and apprehensive as she foregrounds the entry of Javed and Bobby even before they have appeared on stage. The two boys remind her of some permanent scars in her mind created forty years back: "It was those two boys running away who frightened me. Those two who were begging for their lives. Tomorrow they will hate us for it. They will hate us for protecting them...All those memories came back when I saw the pride in their eyes! I know their wretched pride! It had destroyed me before and I was afraid it would destroy my family again!" Memory hence emerges as a central theme in *Final Solutions*. It is through memory that

Dattani points to the circuitous course of hatred. The sense of merging of the generations of Hardika and Javed is brilliantly suggested: Hardika: Your sister deserves it ! Zarine deserves.. (Pause) What did you say your sister’s name was? Javed : Tasneem Hardika : Oh. I thought it was Zarine. Indeed Dattani’s careful manipulation of memory as an index to questions of identity and power is crucial to his entire oeuvre. As Alyque Padamsee asks: “Is life a forward journey or do we travel round in a circle, returning to our starting point?” In her essay on Final Solutions, Angelie Multani also poses a set of similar questions: “What then is the ‘final solution’? Is one even possible? Would it be better for us to stop trying to find the final answer, and just try to make our own peace with ourselves and those around us? Is it possible to atone for the past?...” It is in this context that we need to take a closer look at the title of Dattani’s play. The very word ‘final’ subverts the possibility of a ‘solution’ since Dattani deliberately sticks to the plural—‘solutions’, thereby questioning the justification of ‘final’. Angelie Multani points out that in this deliberate subversion lies the repetitive nature of communal violence, guilt and hatred— “The title of Dattani’s play on communal violence and tensions in contemporary urban India itself calls to attention the apparent insolubility of this situation....It is indeed, this very search for a final solution, which in many ways perpetuates the cycle of violence and hatred.” The cycle of hatred and as Alyque Padamsee terms it; ‘transferred resentments’ seem to continue. Ironically, ten or twenty years after the Babri Masjid demolition, the country was subjugated to yet more phases of communal violences: the Godhra carnage, 2002 or the riots in Assam, 2012—making the ironic quality of Dattani’s title disturbingly pertinent.

1.5 LET’S SUM UP

Mahesh Dattani’s Final Solution deals particularly with the riot that is a frequent phenomenon in country like India in the name of religion .The religious fanatics take role to play and they create situation which lead to worst turn and the cause of communal riot , curfew become the mayhem of the day .Through this play Dattani tries to get an ultimate solution to this rampant event which need to be addressed and through art as a medium having faced challenges yet succeeded in spreading the message of communal brotherhood and rose above religious boundedness .

1.6 CHECK YOUR PROGRESS

1) Thematic aspect in the play ?

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2) Character analysis of Javed ?

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3) Is the title justified "Final Solution" ?

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UNIT 2 : THEMATIC ASPECT IN MAHESH DATTANI'S FINAL SOLUTIONS

Structure

- 2.0 Objective
- 2.1 Introduction
- 2.2 Articulation of the Voice of Subalterns: Final Solutions
- 2.3 Communal Violence in Final Solutions:
- 2.4 Dynamics of Human Relationship in Final Solutions-
- 2.5 Gender Issues in Final Solutions
- 2.6 Psycho-Sociological Analysis of the Indian Society in Final Solutions
- 2.7 Caricature of Patriarchy in Final Solutions
- 2.8 Defence of Scarred Psyche in Final Solutions
- 2.9 Music as Motif in Final Solutions
- 2.10 Silence, Suffering and Sunshine in Final Solutions
- 2.11 Social Vision as Reflected in Final Solutions
- 2.12 Vision and Visuals as Depicted in Final Solutions
- 2.13 Deconstructed Family in Final Solutions
- 2.14 Presentation of Contemporaneity in Final Solution
- 2.15 Locating the Self in Final Solution
- 2.16 Social Exclusion in Final Solution
- 2.17 Technique and Stage Craft in Final Solutions
- 2.18 The Use of Dialogues in the Play Final Solutions
- 2.19 The Presentation of Moral Issues in Final Solutions
- 2.20 Telescoping Past and Present
- 2.21 Let us sum up
- 2.22 Check your progress
- 2.23 Reference

2.0 OBJECTIVE

The objective of this unit is to

- get a thorough study of different ideology in the play

- be it past and present relation or deconstructed family.

2.1 INTRODUCTION

In this unit we have dealt with different aspect be it Gender Issues in Final Solutions, Psycho-Sociological Analysis of the Indian Society in Final Solutions, Caricature of Patriarchy in Final Solutions, Defence of Scarred Psyche in Final Solutions, Music as Motif in Final Solutions, Silence, Suffering and Sunshine in Final Solutions, Social Vision as Reflected in Final Solutions. These are the different themes can be prominently seen in the play .

2.2 ARTICULATION OF THE VOICE OF SUBALTERNS: FINAL SOLUTIONS

Mahesh Dattani's play Final Solution presents the voice of subaltern who suffer from upcoming prejudices and react against the passionate and even violent hatred. The play deals with larger issues of socio-political life such as the search for identity-individual, communal and social, loss of faith and security, continuous aggressive anger against the other community. The play is set against the riots after the demolition of the Mosque and its aftermath almost after in the communal riots in the states like Gujarat and others all over the country. Though the issues are broad, large and national as well as international, encompassing the majority and minority communities in the social fabric of India, the issues are presented through interaction among some individuals and the member of a family in Kamargaon in Gujarat.

The family is headed by Ramnik Gandhi. His mother Hardika (Daksha of 1940s), his wife Aruna and his daughter Smita and their house come two young Muslim boys Bobby and Javed. The social and communal conflict is presented through the familial conflict. In this play, the family unit represents the entire society of the past as well as the present. The present living space of the Gandhi family is presented as bare house presentation, with just wooden blocks for furniture. The other two places mentioned are the kitchen and the pooja (worship) room. It is shown that there is a very close relationship between religious beliefs and food habits. The theme and concern which occupies the central position is that of communalism and how do people from both communities deal with it and react to it. The memories of partition and the consequent violence establish the fact that these memories and the representation of the 1947. Communal violence will never enable the two communities to forgive each other and themselves though that is the only final solution to the issue of violent communalism. The barehouse of Ramniklal Gandhi, the fact that he himself states that he has a saree shop, not a very big one in the

market area indicate the reality that he belongs to and heads a middle-class family of not a very high income now. The status of the family is not very high and that represents a common household in the village Kamargaon. They represent the class of the ordinary individuals. Their lives are marked by the “subalternity” of the lower middle classes. They are not the makers of history but they are the part and parcel of every historical event and both the participants and sufferers victim of the historical events, what-happened after the partition of the country in 1947 and after the Demolition of the Mosque in recent times is witnessed by them. They- the members of Gandhi family-Ramniklal his mother, his wife and his daughter have memories of the past through Daksha-Hardika’s entries in her diary and presently too they witness the communal violence around as helpless, passive individuals who are subordinate citizens belonging to the common humanity articulating the voice of the subaltern.

The play Final Solution is on communal violence and has not much to reveal about the alternate sexualities. Javed and Babban or Bobby have come to Kamargaon village days before the communal riots started. They had come to meet Tasneem when Smita knows Javed as Tasneem’s brother and Bobby as Tasneem’s fiancée. Smita: Why am I being asked all these question? I recognise two boys ... and this is what you do! (Pause... points to Javed). This is Tasneem’s brother, Javed and this... is Babban-Bobby Tasneem’s fiancée. Smita knows the two boys who have come to Ramnik Gandhi’s house in order to escape the wrath of the violent mob that is about to attack them. For some time there has been some attachment between Bobby and Smita though this did not grow as Smita came to know about the romance between Bobby and Tasneem. Though the love-affair between Bobby and Tasneem is not at all a case of alternate sexuality as it is a regular romantic love-affair between. Tasneem and Bobby They, of-course, are busy in their love making which is known to Javed who is Tasneem’s brother. The parents of both the lovers as yet do not know about the proximity between the two young lovers and therefore the love affair is still a secret affair among the four persons- Tasneem and her friend Smita, Tasneem’s brother Javed and her lover Babban –Bobby. Smita has another friend who is Zarine to whose place she goes to listen to the songs on the gramophone and does that once or twice. Smita: Look, all I know is what I have seen. Bobby comes to college quite often... to meet Tasneem. She...They used to go out quite often ... there’s no harm in that, they are getting married anyway. Ramnik: No, there’s no harm in that. Smita: And Javed- I have seen him once when I dropped Tasneem at her hostel. He was standing there waiting for her... she told me later who he was (Pause) that is all. Javed (Ramnik): My father didn’t tell you about me becausehe didn’t know where I was (defiantly), I don’t live with my parents. This is how Smita explains how she knows the two boys who have come to Gandhi’s house in such an explosive atmosphere of brutal communal violence. The theme of communal violence does not

have the angle of sexuality except this one which has explained by Smita and accepted by her father and both the boys Javed and Bobby. Mahesh Dattani's play deal with alternate sexualities quite often but Final Solutions is a play which is more social and political overtones and therefore the sexual angle is not given much prominence in it. The love affair between the two is of course a matter that is approved socially.

2.3 COMMUNAL VIOLENCE IN FINAL SOLUTIONS

In the plays like Final Solutions by Mahesh Dattani violence marks the boundaries of the community. Violence marks the limits of community. Violence occurs at or beyond the limit. Daksha of the 1940s is now Hardika in her old age. She has seen communal violence in all its aspects right from the days of the partition that divided the nations and after the partition there have been many occurrences such as the riots after the demolition of the Babri Mosque and the riots in Gujarat after the Godhra episode. Daksha is now called Hardika. Daksha is exposed to the presence and possibility of violence. Her friendship with Zarine is not understood in its right perspective by all. She is rejected by her friend. She is beaten up by her husband. She is locked up. Hari's family does not want her singing film songs, not even her humming a love song to Hari, her husband. She mentions the most terrible thing that happened in India in the 1940s. The most terrible event was the partition of the country on communal lives. The partition brought the outbreak of communal violence and riots in different parts of country. It is estimated that sixteen million people have lost their homes and were dislocated. Many more were killed, raped, forced to convert and were separated from their families. These political and economic battles have continued for the last six decades or so. In the 1990s the communal riots flared up after the demolition of Babri Mosque and then again this communal violence had its outbreak in 2002 in the wake of the incidents after the burning at Godhra station. In the play, the riots take place on account of the political differences, an economic and business rivalry between the Hindus and Muslim.

The Gandhi family has made several efforts to buy over the business run by Zarine's family. Their attempts failed. Then they take the advantage or rather a disadvantage of communal riots in that of the country and burn the store. Then they buy this store to run their own Saree shop there. Ramnik Gandhi offers a job to Javed not with a genuine desire to help but out of his sense of guilt. His gesture is communal one. His liberalism is fake and superficial. "You can handle those Bohara and Momen women who usually pass by our showroom." This is how the past lives on. It cannot be forgotten. It continues vitiate present. The past continues to affect the present. Daksha cannot and has not forgotten the betrayal by Zarine. This personal betrayal

generalised into a hatred for the entire community. As Daksha cannot forget and the suffering inflicted, similarly Javed cannot forget the insult he faced from a Hindu priest. Therefore in his acts of violence he seeks to revenge upon the entire Hindu community. Both-Daksha as well as Javed –are trapped in the cycles of hate and they often repeat that they cannot forget. Ramnik too cannot forget and forgive the crime committed by his father and grandfather.

He remains a dried off. He is torn between his intellectual beliefs and his emotional attachments. All of them-Daksha, Ramnik and Javed suffer as victims of their prejudices and intolerance which ultimately breaks out into chaos and communal violence. 6.4Breaking Margins to Make Spaces in Final Solutions- The margins are broken by Smita the liberal daughter of Aruna and Ramnik Gandhi. Aruna is busy preparing for her morning prayers, Smita takes Javed and Bobby with her to help her to fill the water for this ceremony. The margins, the barriers do not allow the non-Hindus, in fact bar them to touch any object that is required for a prayer ceremony. Smita, Javed and Bobby step at of the house. The house as symbolises the prejudices and the religious beliefs. Smita playfully and inertly splashes water on the two boys and she thus breaks the narrow margin of tradition set-up that has brought and continual the communal divide between the two communities of the country. The division is so acute that even the “touch” as if pollutes the sanctity of the ritual. Javed hears the sound of the bell and becomes stiffened. This is his instinctive reaction. He is reminded of the prejudices and the humiliating experiences he has faced in his entire life. At this juncture Bobby takes the matters in his hands and deals with this situation boldly. He deliberately walks into the prayer room. He picks up the idol of Lord Krishna in his hands. This is an act which is tremendously “profane”. Bobby has touched the idol of a Hindu god with his “infidel” hands. He is a “yawan” (an outsider, an alien to the Hindu religion) and has no right to touch a Hindu god like Lord Krishna. Bobby finds that Lord Krishna’s idol in his hands becomes warm which comforts him, gives him solace and pacifies his spirit. He takes the bold step of handling in his own hands the Lord’s idol. Bobby states that Lord Krishna is not defiled by his touch. Lord Krishna and Bobby’s hands are in a very welcome position. Bobby is not humiliated but the God has accepted Bobby and Bobby’s touch warmly, gracefully, pleasantly. This is the touch of a human being. This is the touch of the person who respects the beliefs of others and who tolerates the religion of others. After all, basic human love, trust and tolerance are needed to establish social, economic, religious and political harmony. Bobby, the Muslim youth has not come forward to break the image as the others of his religion did by defying the sanctity of temples and other places of worship. Daksha was convinced of the fact that she liked Noor Jehan’s songs and so angry Krishna has instructed of smashing all her records of Noor Jehan in the riots. It is Lord Krishna who accepts the touch of

the Hindu and the non-Hindu with equal equanimity, with impartiality with total detachment. Lord Krishna desires to spread the message that forgiveness is the final solution to communal hatred, jealousy and divide. Mutual trust and disintegrated love cement the bond. The old narrow beliefs about the division among the masses into different religious groups divide, break and tear the social fabric. Making spaces for both the communities to adjust and to accommodate and to come together is what is needed. Breaking of margins, the barriers, the prohibitions is the way to expand the spaces. This is what is done by Smita who takes Javed and Bobby to fill in the water from tap in the basket and the water needed for prayers and then Bobby lifting the idol of Lord Krishna.

2.4 DYNAMICS OF HUMAN RELATIONSHIP IN FINAL SOLUTIONS

The birth of India and Pakistan brought in its wake a traumatic disaster of partition among the Hindus and Muslims. Dislocation, riots, violence, rapes, mass migration marked the tensions in the atmosphere. What began in 1947 has continued in the last seven decades, has continued relentlessly causing violence, bloodshed and atrocities of all types. Human beings behaved inhumanly. The basic human values were thrown away and crushed cruelly. Those were the senseless times but even after the seventy years the times and the circumstances have not changed a little. 15-08-1947 partition, 1948 riots, 1992 (06-12-1992) Babri Mosque demolition and riots, 1993 Bombay bomb blasts, 2002 post-Godhra riots and 26/11 terrorist attack on Mumbai show that the violence has continued to disrupt the dynamics of basic human relations on communal grounds. Daksha established a very harmonious relationship with Zarine. There was a clear establishment of deep and firm bonds of human relationships between Daksha and her Muslim friend Zarine and between Smita and her friend Tasneem. Both Zarine and Tasneem are quite often mentioned and described in the play. They do not appear in person and in action in Final Solutions. Daksha and Zarine present a pair of beauties who have similar musical tastes and both have closely attached identities. They represent the harmonious golden past of the close human relationships between the Hindus and the Muslims who used to live in total harmony and comfortable peace. Daksha and Zarine enjoyed immensely the singing by Noor Jehan and three of them- Daksha, Zarine and Noor Jehan singing together in perfect unison. This is one pair of a Hindu woman and a Muslim woman who enjoyed perfect bliss in their network of human relationships of love and trust. The dynamics of human relationships of the Hindus and Muslims in India are of two brotherhoods, full of love and loyalty, sincerity of devotion, firmness of trust and deeply entrenched in humanitarianism. Smita and Tasneem are studying in the same college and both are close friends. Smita visits Tasneem quite often in her hostel. She

knows both Tasneem's brother Javed and Tasneem's lover and fiancée Babban or Bobby. In the family of Ramnik Gandhi, these are four persons. Ramnik's mother Daksha of the past and Hardika of the present and his wife Aruna both hold fast to orthodox traditional beliefs and customs. Smita is his young daughter who has liberal ideas and progressive views and holds fast to the network of mutually comfortable, trustworthy, loving human relationships. She is open-minded and so takes Javed and Bobby to the tap and makes them fill the bucket and pot full of water. She allows both the Muslim youths to help her till the water for ceremony. She challenges the traditional belief and does not believe in age-old prejudices. Bobby too responds to her gesture and with great respect and humility holds the idol of Lord Krishna in his hands. Both Smita and Bobby through the bond of human relationships prove that after all the entire humanity has the same values to follow; respect what others believe, tolerate the views of others, be equanimous, be compassionate, be loving to everyone else and that is how build the dynamics of human relationships.

2.5 GENDER ISSUES IN FINAL SOLUTIONS

The division of identities occurred when two nations were established on the basis of religious identities. The terrible rioting, communal and religious disharmony and uncontrollable violence threw up countless such incidents in independent and secular India. The communal violence and unrest that has continued during the last seventy years and one form it always formulated and that was to publically put to shame a woman's honour just because she belonged to another religion. Daksha declares, "Dear diary today is the first time I have dared to put my thought on your pages...31 March, 1948".

After forty years Daksha-Hardika observes that things have not changed very much. The terrible communal divide has continuously grown monotonously. Daksha's gramophone record were smashed by the stone thrown from outside and the records are cracked. The gender issue is transparent here. Daksha is not allowed to continue her friendly relations with her friend Zarine, both belonging to same gender. The gender issue that is presented in this play is the subordination and suppression of the female gender. Daksha is not allowed to say a love-song to her husband Hari. She was commanded by her in-laws to remain silent and never to sing. She started going to Zarine's house to satisfy her thirst for music which was her aesthetic taste. Her visits to Zarine's house were stopped, on the suspicion that she tasted food at Zarine's place; she was beaten up and locked within. Her simple desire to listen to the singer- Noor Jehan's song could not be fulfilled. She was prevented even to wish to listen to the songs by Noor Jehan because the singer is Muslim from Pakistan. She is discriminated on account of her gender- her being a female. The gender issue

noticed in the case of other female characters in the play Final Solution. In the next generation is Aruna-Ramniklal Gandhi's wife. She is traditionalist in her thoughts and actions. She is in the prayer room ringing the bell and pouring water on Lord Krishna's idol. Her views are held fast by her but her daughter and her husband have views which are opposite to her views. Towards the end Smita tells her that she kept herself silent because she did not want to her mother. Ramnik too does the same. Even then it is clearly noticed that both the father and the daughter many times bypass the grandmother Daksha-Hardika and the mother Aruna. These two elderly women are treated rather discriminately. The gender issues are noticed in the cases of Zarine and Tasneem though both of them never appear in person in the play but both have their impact of the dramatic action of the play. They represent the same discrimination on account of their gender as practised by both the major communities in India- the Hindus and the Muslims. Smita is a progressive liberal minded young woman who openly advocates the final solution of forget and forgive and thus establishes the empowerment of women that is steadily increasing in India.

2.6 PSYCHO-SOCIOLOGICAL ANALYSIS OF THE INDIAN SOCIETY IN FINAL SOLUTIONS

Mahesh Dattani through his dramatic world presents the articulation of the voice of common man-the subaltern. He sketches the psycho-sociological analysis scenario of the contemporary times through his dramatic works such as Final Solutions. He attempts the search for the self and society. He is in search for independent Indian identity through theatrical tradition which is quite contemporary both in form and content. Final Solutions is a radio play on the issue of communal violence which often disintegrates national integrity destroys the graceful human relationships. According to Alyque Padmsee, the noted director and theatre personality, the play Final Solutions is about transferred resentment, people when they feel humiliated or let down begin to look for scapegoat. They begin to take their anger on their wife, children or servants, is an old Indian custom. This is above all a play about a family with simmering undercurrents. Anger gives a psychological tinge to a socio-psychological issue. The play Final Solutions is rooted in the familial as well as individual realities that combine to form the complete whole. The crowd outside shouts "throw them out, we'll kill them". The irrational behaviour of the mob is the external manifestation of the prejudice that admits no rational justification of human thoughts. The gestures, the action, the dialogues are all coordinated to expose the fury of the mob and also its frenzy to kill the young boys. The Ramnik is determined to protect the young boys. The dialogues between Ramnik and chorus suggest the conflict between fundamentalist and liberal-which presents the psycho-sociological analysis of the contemporary Indian society. Ramnik even explodes in anger and asks

his wife Aruna, “What do you want me to do? Throw them out, they’ll be butchered.”

The dramatic conflict has minutely recorded the integrated reactions that erupted in the human psyche quite often. These sharp reactions erupt spontaneously and match with external chain of events. The reactions have the psychological base while the events have the sociological perspectives. The inevitable and invisible clash of motives is noticed between the individual’s noble ideals and the social priorities which are charged by hatred, revenge motives and violent outbursts. The chorus warns Aruna to be aware of the moves and motives of the two young Muslim boys, “They will stab you in the back! They’ll rape your daughter ...throw them out.”

Aruna’s hesitation is coordinated with the thoughts of the mob and the chorus. This makes a pattern of religious prejudices that leads to the religious frenzy which is the power behind the violence between communal groups in India-right from the partition of 1947 to the terrorist attack of 26/11. It is clear that communal violence is a man-made chaos and it emerges after the loss of eternal human values. The personal psyche and the social customs are in great conflict in the Final Solutions. Javed is used as instrument by the frenzied mob and Aruna is under the impact of her old traditional notions of the intolerance imposed on her by her religious beliefs and customs. That is how the presentation of the psychological outburst is presented by Mahesh Dattani in his play Final Solutions against the backdrop of post-Babri demolition times.

2.7 CARICATURE OF PATRIARCHY IN FINAL SOLUTIONS

Final Solutions is a play that presents three families- Zarine’s, Tasneem’s and Smita’s in respect of the dramatic action directly and indirectly. Directly Smita’s family is presented. Smita’s father is Ramniklal Gandhi, who is small shop-keeper who runs a not very big saree shop in the cloth market of the village Kamargaon near Ahmadabad in Gujarat. The time is post-Babri Mosque demolition communal riots that hit the entire nation. The two young Muslim boys take shelter in the house of the Gandhi family. Ramnik Gandhi is ready to protect them fully against the fury of the violent mob outside. He defies the concern expressed by his mother Daksha-Hardika. He does not care for cautious warnings given by his wife Aruna. His stiff authoritarian patriarchal conduct is noticed in this portion of the play which presents exposition. The third act of the play is that of solution and “forget and forgive” is the solution offered by Ramnik and Smita. Ramnik like Daksha-Hardika wants to forget the past. He has already made an offer to Javed to work in his saree shop as Javed will be able to talk with Bohra and Momen women that pass by his shop. The real

intension of course behind this offer comes out towards the end of the play. It is not on account of his desire to maintain equality among the communities but it is atonement of the past sins of his father and grandfather. The Gandhi family wanted to buy the shop owned by Zarine's family; offers were made by the Gandhis to the Muslim family but were not willing to give up the ownership of their shop. Taking the disadvantage of the chaos after the communal riots the Gandhi family members set fire to the shop which they want to buy. Then they ask for the burnt shop. The deal is finished and now Ramnik owns the shop which is father and grandfather captured through a deceitful trick. He atones for this sin of the patriarch of his family. The patriarchal authority of his father and his grandfather is hoodwinked by Ramnik Gandhi. He defies them now but he could not and did not oppose them when they actually committed the sin. The patriarchal authority stands supreme in the family of Ramnik and Smita Gandhi, though both of them have liberal progressive views. The patriarchal authority is noticed in the treatment given to the young bride Daksha-Hardika. She was fan of Noor Jehan, she wanted to listen to the songs sung by Noor Jehan but the dictatorial autocrats in her family's patriarchal pattern prohibited her to play the gramophone records at home. When she visited Zarine's house, the same was prohibited, she was beaten up and looked inside her room. This is nothing but the patriarchal pattern that acts in a dictatorial manner. The two Muslim families too have acted likewise Zarine's family ruled out the friendship and looked at it suspiciously. Javed's family too is ruled by patriarchy. Javed is thrown out of his house by his father. Javed is thus isolated and gets attached to the communal groups. The patriarchal authority is shown to be working out hollowness of the family structure.

2.8 DEFENCE OF SCARRED PSYCHE IN FINAL SOLUTIONS

The human psyche is the origin of all its manifest expressions such as speeches and actions. The psyche if scarred is expressed in violence as is known in the Freudian principle which stated the suppressed emotions cause explosions. The demolition of Babri Mosque in Ayodhya on 6th December 1992 caused such a commotion throughout the country on account of communal divide between the Hindus and the Muslims. The scarred psyche of the members of the Gandhi family is predominantly presented in the play. Daksha the grandmother-Hardika has a scarred psyche on account of the experiences she cannot forget which she desired to record in her diary which she began writing on 31st March, 1948 in the wake of partition riots. She gets prejudiced against those who smashed the gramophone records of her favourite Muslim singers like Noor Jehan, Shamsah Begum and Suraiya. She is unable to satisfy herself because her family members cannot and do not allow her to her musical interests. The records are broken, cracked and her friendship with Zarine is

obstructed. This has scarred his psyche. She is lived throughout her life with these scars on her mind and also on her body. She is therefore prejudiced against the entire community. She has been denied friendship and was prohibited to continue her musical interest. She cannot do what she wants to do because of the scars on her psyche. These scars have made them rather embittered on her life and in her attitude to life. Another person whose psyche is scarred is her son Ramnik Gandhi. His father and grandfather by hook and crook captured the shop owned by Zarine's family. They deliberately set fire to that shop in the days of the chaos caused by communal riots and violence. This deceitful act is a crime and a sin in the eyes of Ramnik Gandhi. The scars on his psyche made him atone for this sin. His offer of a job to Javed is his act of atonement.

He attempts this as the scarred psyche prompts him to follow the dictum of "forget and forgive" which is the final and the only solution to problems of communal jealousy, hatred and violence. Javed is another character that too moves through the scarred psyche. He has been a sportive enthusiastic young boy who moved in all circles and was welcome everywhere in the past. An incident occurred in which this young boy was humiliated by the orthodox Hindu priest. This insult is engraved on the young mind of Javed. He has turned to violence, to terrorism on account of this scar on his psyche. That scar has made a permanent wound and his personality has become rather twisted, warped on account of this cruel and inhuman treatment. The seeds of communal hatred have been sown in his mind and the poisoned tree grew to bring out his vengeance on those who he felt insulted him. The scars of the psyches of Daksha-Hardika her son Ramniklal Gandhi and the young Muslim boy Javed have prompted the dramatic action of Final Solutions.

2.9 MUSIC AS MOTIF IN FINAL SOLUTIONS

Daksha-Hardika is a lover of music. She has an intense interest in film music. She in particular loves to sing to hum the songs sung by Noor Jehan, Shamshad Begum and Suraiya. In order to listen to the songs of Noor Jehan, she makes friendship with Zarine, the oldest the best of the girls from the Khoja family that lived in a lane near the market.

And I heard! (A Noor Jehan song can be heard) faintly, from the window above, the voice of Noor Jehan. The window was shut. But I am sure they must all be sitting around the gramophone, listening to my favourite song (Listens to the song for a while)... I could only hear the song faintly. But as we mould away from her house, I could hear the song loud as

if I was sitting next to the gramophone.

She heard that song in her mind. The words that she had forgotten came back to her. She sang out loud and stopped only when she came to the door of her own house. She went to Zarine's house one day for giving her embroidery work. Then Daksha-Hardika told Zarine that her in-laws did not allow her to play the gramophone. Zarine took Daksha-Hardika upstairs. She asked me what I would like to listen to Noor Jehan, of course! She seemed pleased with my choice. She would up the machin and played favourite song! We both listened and sang along with Noor Jehan. Three voices singing together in perfect unison. Every now and then our eyes would meet and we would smile as we continued singing-as if, if we stopped, Noor Jehan would stop singing for us. I even danced a little and spun across the room and leaned against the window looking out into the bright sunlight like the heroines do in the talkies. Hoping I would find a koel to coo-coo along with me for the rest of the song.

This is how Daksha-Hardika, Smita's grandmother and Ramnik's mother, is a fan of Noor Jehan and her songs. She visits Zarine's house just in order to hear Noor Jehan's songs. Music is thus a motif in this play Final Solution. Noor Jehan's songs have fascinated Daksha-Hardika and she visits Zarine's house to listen to those songs because music is prohibited in her inlaws house. The music is a link between the Hindus and the Muslims. Noor Jehan in India and Lata Mangeshkar in Pakistan are so popular that they have almost the cultural ambassador of their countries. Therefore, Zarine and Daksha-Hardika become so intimately friendly through this motif of music that has embraced the entire dramatic action of the play Final Solutions. Music has its significance for both Javed and Aruna. Javed picked one of the letters that was dropped by the postman. The man came at out and wiped the letter, the wall, the spot and gate that was touched by Javed while handing over the letter to him. Then Javed heard the sound of the bell ringing continuously and distinctly. The same sound of the bell is heard when Ramnik's wife Aruna rings it in her prayer room. The sound of the bell-the neighbours' and Aruna's- is another motif of music in the play Final Solution. Noor Jehan's songs on the gramophone and the ringing of the bell provide musical effects in the play.

2.10 SILENCE, SUFFERING AND SUNSHINE IN FINAL SOLUTIONS

Silent sufferings have been experienced by Javed was insulted by the neighbor whose letter was just picked up by Javed and kept on the wall. He found that his

touching the letter was treated as if it was a pollution of the neighbour's house. Then they heard the continuous and distinct ringing of the prayer bell for a long time. That was how Javed for a little was insulted and humiliated. Javed did not react then but afterwards on the next day morning the neighbor came out shouting that his house was polluted by someone who had kept meat in his compound. Javed remained silent. He just suffered and continued to remain silent for the time being. His sufferings were intensified when he was thrown out of his house by his parents. He became alienated from his members of the family. He of course continued to remain in contact with his friend Babban-Bobby and with his sister Tasneem. His silence and his sufferings made him get attached to the group of the fundamentalist. These groups are always in search of such youths like Javed who are cut off from the society and also from their family.

Javed is used as an instrument for imitating the violence by throwing a stone to start the agitation. His silent suffering is thus used to intensify the violent communal divide among the Hindus and Muslims who are divided in the country. The other silent sufferer in the play is Daksha-Hardika. She suffers right from the early days of her married life. She is a lover of music. She admires singers like Noor Jehan, Shamshad Begum and Suraiya. Of these her first priority is to Noor Jehan and her style of singing. She is not allowed to play the gramophone in her house as that moment in the career of Daksha. Hardika-Daksha knows the power caused by actual experience of being beaten, locked inside and insults and humiliations which are the experiences which have become centrally pivotal in Daksha's psyche. She too silently suffers for a long time. She is prejudiced against the entire Muslim. The silent sufferings have been turned into the prejudice towards the communities. This is the root- cause of violence and bloodshed that is caused by the communal divide in the country. Daksha-Hardika therefore refuses to give shelter to the two young Muslim boys who have come to the Gandhi house to save themselves from the wrath of the violent mob outside. Ramnik Gandhi gives shelter to the two young Muslim boys- Javed and Bobby-in spite of the protests by his wife Aruna and his mother Daksha- Hardika. This is the sunshine after the silent sufferings. Smita's recognition of the two boys and her subsequent help to them to remove their guilty conscience is the real sunshine that is presented in Final Solutions in order to present the message -Forget and Forgive.

2.11 SOCIAL VISION AS REFLECTED IN FINAL SOLUTIONS

Final Solutions is a play on the socio-political issue of the communal violence that has recurrently erupted in India right from the day of independence at midnight to the two nations that were born on the basic of religious affiliations. The provinces with

the majority of Muslim population formed Pakistan both in the West and the East and those that had a considerable Hindu population became India. Daksha is Ramniklal Gandhi's mother in her young days and now in her old age she is called Hardika. Young Daksha is innocent and she has no prejudices. She looks at the Hindus and the Muslims with the same equanimity. She has no bias against the Muslims but makes friendship with them and seems and even dances with her Muslim friend Zarine while listening to Noor Jehan's song. She did not like attitude of her husband Hari and her in-laws towards the Muslims. Then she received the barbaric treatment in the communal riots in Husainabad. Her father's house there was attacked and her father was killed by the Muslim by Muslim fanatics. Daksha was beaten up and locked in for mixing with the Muslim neighbours and visiting their houses. Young Daksha who was unbiased became old Hardika who was blatantly prejudiced towards the Muslim community. The same person holds two different, totally opposite views, in respect of the communal relations. Then she realised that she was wrongly prejudiced towards Zarine's family. Ramnik, her son, finally discloses the fact her husband and his father arranged the shop to burn for getting it cheaply in the days of the riots.

The Final Solutions offers the social vision which with its catholicity, broad-mindedness, and inclusiveness will remove the cobwebs of wrong biases and false prejudices in respect of communal relations in a multi-racial, multi-religious country like India. Communal disharmony and social discord is the result of hatred and false ego. Prejudices and biases against the other community are harmful. Everybody has his own faith and religion-mutual faith is essential. Tolerance is necessary. Trusting others, understanding the members of all the social and religious groups is the way out. Mahesh Dattani has offered a social vision by indicating the solutions to remove the communal tensions and violence that has often erupted quite often with the regular frequency in a vicious circle. Sending the Muslims to Pakistan is neither practical nor possible. This solution as voiced by some Indian society is according to Mahesh Dattani, is a foolish one. Then what is the solution? What social vision is offered by Mahesh Dattani to the opium sections of communal hatred, the intoxication of religious pride and prejudiced disharmony. The understanding of the inequality of the entire disharmony is the way out. Tolerate and treat respectfully is the solution. The social vision given by Mahesh Dattani is "Forget and Forgive". It is divine to forgive. Human identity is permanent and applicable to all the human beings and not the external appearances of being a Hindu or Muslim. The solution lies not in the external world but within man's own consciousness. Humanism is above everything else. The love of humanity will remove the dark clouds of prejudices, greed and hatred which cause communal hatred and bring violence.

2.12 VISION AND VISUALS AS DEPICTED IN FINAL SOLUTIONS

The first visual that is impressive enough is:

Chorus 1(pounding with his stick): Send...them...back. (Pause)

Chorus 4(questioning): Send them back?

Chorus 2(pounding with stick): Drive...them...out. (Pause)

Chorus 5 (questioning) Drive...them...out?

Chorus 3: Kill the sons of swine!

The chorus that enacts the role of the mob or that of the commentators in action comprises five men and ten masks. There are five Hindu masks and five Muslim masks. The mob chorus become the chorus when they ‘wear’ either the Hindu or Muslim masks. The masks change but-the plays—five of them remain the same. All human beings are alike. The mask is appearance, humanity is reality, supreme truth, communal identity is the external form and human identity is the permanent and transcendental to all. When men are under masks, they question the identity of others. The mask is like opium which intoxicates men to behave irrationally and cause chaos and destruction in society. Communal hatred is caused under the intoxication of prejudice and blind faith. The visual impact of mask brings out the vision that basically all human beings are alike and the external attachments need that change that basic humanity. The next visual is quite striking and resolves the conflict caused by the communal hatred and prejudices of false ego, greed and deceit.

Aruna: Stop! (Bobby is near the pooja room.) Stop him!
(Bobby suddenly picks up the image of Krishna which is tiny enough to sit in his palm.) Put that back! Oh God! No!
(Throughout the following scene, Aruna’s cries are drowned by the mob/chorus)

Bobby: (extends his hands and shows the image to everyone)
see! I am touching God!

Chorus all (pounding thrice): We are not idol breakers!

Bobby: Your God! My flesh is holding him! Look, Javed!
and he does not mind!

(The mob chorus pounds)

Bobby: He does not burn me to ashes! He does not try out
from the heaven saying. He has been contaminated!

Bobby continues to hold the image of Lord Krishna in his hands and feels it warmth. Lord Krishna’s image resets in his hands. Lord knows that Bobby cannot harm in

him, Lord knows his own strength! Lord believes in him and Lord Krishna smiles. Bobby's touch and smell cannot be removed now from the image of Lord Krishna as his touch and smell belongs to man who believes and tolerates and respects that other human beings believe. That is the strongest fragrance in the world! The visual is the strongest point of the play Final Solutions which ends with Bobby's declaration of the social vision that needs to be adopted by one and all. But if we understand and believe in one another, nothing can be destroyed. And if you are willing to forget, I am willing to tolerate. Mutual trust and love will remove the cobwebs of communal hatred and violence. Understand and believe in the basic humanity that lies in the heart and mind of every human being. Tolerance and love will enable man to understand another, to tolerate the views held by another and to respect the viewpoints of the other human beings. This prepares everybody to respect the religious beliefs of other community. It is pride, ego, greed and hatred cause communal violence but these can be eliminated through love, trust and tolerance. Be human and be contended in life.

2.13 DECONSTRUCTED FAMILY IN FINAL SOLUTIONS

The family that is deprived in the play Final Solutions is the Gandhi family. Daksha of her youthful days is now Hardika, Smita's grandmother, Aruna's mother-in-law and Ramnik's mother. She often mentions her husband Hari, her mother in law Guja and her father-in law Wagh. Her in-laws did not allow her even to hum a love-song to her husband Hari. Her visits to her friend Zarine's house for listening to Noor Jehan's songs were misinterpreted and she was beaten up and locked in her room. This embittered her and she remained so throughout her life. Her attitude to Muslims too changed after the attack by the fanatics on her house and killing of his father by them. This is the beginning of the deconstruction of the family life of the Gandhis.

Ramniklal Gandhi after the departure of the two young Muslim boys from his house is reluctant to go his shop. When asked by his mother Hardika about his willingness to do so, he discloses something which he had held close to his heart for a long time.

Ramnik (looks at her with pity) it's their shop. It's the same burnt up shop we bought from them, at half its value (Pause). And we burnt it. Your husband, my father, and his father, they had it burnt in the name of communal hatred. Because we wanted a shop. Also they learnt that... these people were planning to start mill like our own. I can't take it any longer. I don't think I will be able to step into that shop again... (Pause)

So, it wasn't that those people hated you. It wasn't false pride or arrogance. (A Noor Jehan song can be heard very faintly.) It was anger. (The song plays for some time and stops as if the record has been smashed by a stone)

Hardika (crushed): Why didn't you tell me? All these years. Ramnik: You have to live with this shame only for a few years now .

Ramniklal Gandhi tells his mother after many years about the act that was arranged by his father and his grandfather. This was deceitful act. Ramniklal Gandhi has kept this sense of guilt for his father and grandfather's actions for a long time in his heart. The incidents of communal violence, the visits by the two Muslim youths and the holding of the idol of Lord Krishna in hands by one of them have totally shattered Ramnik Gandhi. He realises that he will have atone for the sins committed by his elders. The clouds of communal hatred that begin to darken the atmosphere about seventy years ago have not been dispersed. The destruction of the family of Gandhi is noticed on one other dimension when Smita tells her mother.

Smita: Don't! Please, mummy, don't try so hard! You are breaking me. Ever since I was small, you have been at me to go the temple, make garlands, and listen to you reading from the Gita I love you, mummy that's why I did that. I listened to you. I tolerated your prejudices only because you are my mother. May be I should have told you earlier, but I'm telling you now, I can't take it! Please don't burden me anymore! I can't take it! The destruction of family life is depicted fully in this statement.

2.14 PRESENTATION OF CONTEMPORANEITY IN FINAL SOLUTION

Contemporaneity is marked by socio-politico-economic forces that produce authentic experiences. The present needs to be presented through the breadth of view. Reality is something that needs to be stated in a broad manner pointing out the complexities, diversities and contradiction involved. Mahesh Dattani's plays deal with the visible problems and the invisible issues in the contemporary times. The dramatist has attempted through the theatrical presentation to portray who a human being is what man has made of man and actions. The action stretches from the partition riots of 1940s to the post-Babri Mosque demolition riots covering a period of about sixty years of the contemporary times. Hardika, the grandmother of today, is known as Daksha in her young days, Daksha remembers the past and the events of the 1940s roll out before her eyes through nostalgia. Hardika too remembers the past and in particular how she befriended with Zarine for listening to the songs sung by Noor Jehan, Shamshad Begum and Suraiya who dominated the preindependence

days of sixty years ago. The past is linked with present by the double roles of Daksha and Hardika played by the grandmother. Things have not changed much, things have remained the same. This is true of the attitudes of man though an oil lamp is replaced by an electric bulb. What prompts human actions is the attitude on life and its problems and various issues. Religious fanaticism and national prejudices have continued unchanged during the last seven decades of contemporary times of the twentieth and the twenty first centuries.

Final Solution has presented an episode in the Gandhi family house in the days when the curfew is still imposed in Kamargaon near Ahmadabad. The communal riots have not yet subsided. Religious fanaticism and communal prejudices and religious biases have been rampant. Mobs from both the communities laced with bottle-bombs, weapons and sticks chase the members of the other community. The stalled the Chariot procession and God's image was prostrate in the street. The players are the same but the masks of the Hindus or Muslims enforce them to be frenzied and revengeful. Ramnik Gandhi has given shelter and protection to the two young Musli boys-Javed and Bobby who have entered his house. He has a liberal progressive and dynamic view. The contemporary situation is quite realistically presented through Hardika's antagonism, Aruna's indifference, Ramnik confused guilty conscious and Smita is bold liberal humanism. The mob fury is very realistically presented as the religious identity makes men irrational and they loss the human identity. The loss of human values makes men violent and irrational. The clash of invisible motives, the conflict of religious and communal interests, the opposition of the morals and the fishy, disharmony caused by hatred, greed, pride and insecurity is presented accurately. At the same time, Mahesh Dattani has seized the opportunity to suggest that the final solutions do not lie without but lie within. It is the consciousness and conscience that will eliminate hatred and ill will. Forget and Forgive, Love and Trust, Recognise and Respect, Tolerate and Accommodate. That is the ultimate solution.

2.15 LOCATING THE SELF IN FINAL SOLUTION

The search for identity-personal identity, communal identity, social identity, and national identity-is made in the play Final Solution by Mahesh Dattani. The play presents the history of communal hatred and violence right from the 1940s. In the contemporary times the same unchanged scenario is noticed to be present in the post-Babri Mosque Demolition in 1992 and afterwards and the post Godhra riots in 2002. The issue of identity is closely related to the search for identity of the self. Daksha-Hardika diary and the present predicament are inked as nothing has much changed in all these decades of the twentieth and twenty-first centuries. The division

in the social groups is marked by the disharmony characterised by religious groups. The communal divide is marked by the distinction between Us and They. These two terms have assumed greater significance in these days after the clash of civilisations as ascertained by Frantz Fanon and Edward Said. “Us” refers to the group that considers itself dominant, major, chief group and in this context it is the group of the “Hindus”. “They” is the term that refers to the Muslims in the Indian society. They are the breakers of the image, they are the eaters of the beef and they are the followers of the Holy Book. On 31 st March 1948, now Hardika began to write her diary and she mentioned the partition riots. Even after forty years the same bloodshed, the same hatred and intolerance for the other group still fills the atmosphere Gramophone record was smashed by stone and now there is a stone in her. After the demolition of the Babri Mosque in 1992, Daksha-Hardika’s son Ramniklal Gandhi attempts to right a few wrongs. He gives shelter to Bobby (Babban) and Javed in order to protect them from the fury of the violent Hindu mob. There are dialogues heard which present both the sides: Should we be swallowed up? Till they cannot recognise us? Should we melt into anonymity so they cannot hound us? Lose ourselves in shapelessness? Should we? Can we? What must we do? To become acceptable? Must we lose our identity?...what of course it is to be less in number .These are the questions being frequently asked by the minority community of the Muslims. The Hindus on the other hand ask the Muslims: Why did they stay? This is not their land. They have got what they wanted. So why stay? They stay to spy on us. Their hearts belong there. But they live on our land. These questions are relentlessly asked till the distinctive identities vanish. The mechanism of ‘othering’ influences the self. There is also the irrational fear, the phobia of the other. The two groups decide to detach oneself from the other. A distancing takes place, such a displacement takes place. Each group asks “Why am I here? What am I doing here?” The tensions between the communities will vanish and can be eliminated just changing the “consciousness”, the attitudes, the thinking of getting to know, to understand, to reorganise, to repeat to tolerate, to trust to love and this will helps both the groups-“Us” and “They”-to gain stature and individual identity. Be fair be frank, be bold, be impartial, be outspoken, be independent and then you will be rational enough to know what you are.

2.16 SOCIAL EXCLUSION IN FINAL SOLUTION

Javed is excluded from his family. He just picked a letter dropped by the postman and put it on neighbour’s wall. The letter, the wall and the gate were first “purified” by the “crazy” neighbour before accepting the letter. The next morning he came out shouting that somebody had some meat in his house. The insult and the public humiliation perhaps made Javed react in this manner. Intolerance started from one

side and there was a reaction to this from other side. Javed's parents came to know of his actions. His father drives him out of the house. This social exclusion makes him, get attached to the group of the fanatics. He is used as a tool by these groups. He is prompted to lift the stone and to throw the first stone. Javed knows that he has now cut off from others and therefore says:

Javed: To shout and scream like a child on the giant wheel in the carnival.

The first screams are of pleasure. Of sensing an unusual freedom. And then... it becomes nightmarish as your world is way below and you are moving away from it...and suddenly you come crashing down, down and you want to get off. But you can't. You don't want anymore. It is the same feeling over and over again, you scream with pain and horror, but there is no one listening to you. Everyone is alone in their own cycles of joy and terror. The feelings come faster and faster and they confuse you with the blur created by their speed. You get nuances and you cry to yourself. This is what is condition of human life that is caused by the social exclusion. Cutting off from the others makes men or women rather tend to become extremists. The Gandhi family-Ramnik's father and his grandfather have brought the burnt shop at half the price it would have fetched normally. The deceitful trick they have played is that they took the disadvantage of the chaos after the communal riots to arrange the burning of the shop. This is a monetary, mercenary gain that the Gandhi patriarch have gained through a deceitful trick to hoodwink their counterparts. The sense of this guilt has been carried by Ramnik for a long time. Now he has revealed it to Hardika. She is crushed. She was till then secure in her hatred of the Muslims. Now her sense of being in the right is shattered. This is why Ramnik has been so extremely tolerant. Even Aruna is shaken out. Smita has been chocking for a long time till now. Now Smita's outburst against Aruna's rigid restrictions has rattled Aruna. Smita: It stifles one yes!... I can see so clearly how wrong you are. You accuse me of running away from my religion... would you have listened to me if I told you were wrong? Again, do two young boys make you so insecure? Come on, Mummy. This is a time for strength! I am so glad these two dropped in. We would have never spoken about what makes us so different from each other. We would have gone on living our lives with our petty similarities. Javed was actually excluded from family and social life. Ramnik kept the guilt of his father and grandfather hidden for such a long time. Smita now tells that all along she has been stifled on account of the rigid practices of her mother. The instances of exclusion are noticed in the play Final Solutions.

2.17 TECHNIQUE AND STAGE CRAFT IN FINAL SOLUTIONS

The individual and social contexts are presented in a network of multiple levels of the stage setting of the play Final Solutions. The communal violence is the dominant and central concern. There are two levels on the stage. One is a raised ramp and the other is a room. The ramp is of the shape of the crescent moon and both the ends of ramp slope down to the stage level. There are five players who comprise the chorus of the play. There are ten masks of which five are the Hindu masks and the other five are Muslim masks. The players who comprise the Chorus wear black clothes and only when they pick up the masks according to situation. They become the representative Hindu mob or the Muslim mob. They hold the appropriate sticks bearing the masks to present whether they are Hindus or Muslims as the mob or the Chorus. The action of the Chorus confined to the ramp. As the Chorus, the plays initiate action introduces the situation or the character or comment on the action being presented. This is the traditional role played by the Chorus as in the Greek plays where the Chorus performs these functions of being initiator, presenter and commentator or as in the Sanskrit plays the same role of Sutradhar (compeller) is played by these players who perform the deal roles being the mob or being the Chorus. The use of this upper level of the ramp is frequently made throughout the play Final Solutions. The stage craft is innovative and creatively suggestive. The stage direction runs, “within the confines of the ramp is a structure suggesting the house of th Gandhi’s with just wooden blocks of furniture. However upstage, perhaps on an elevation, is a detailed kitchen and a pooja room.” On the lower is a room with a roll top desk and an oil lamp converted to an electric one suggesting that the period is late 1940s. The stage arrangement moves from Daksha’s diary written in 1948 and then forty years after in 1988 and then the Mob/Chorus slowly wear the Hindu masks. The musical drumbeat is being used only for dramatic effect and root for its musicality. The Mob/Chorus become just after they wear the mask. The Mob/Chorus operates from the ramp that is the upper level of the stage setting. The main action is presented on the lower level on which the two spaces are prominent-the kitchen and the prayer room. The ultimate action of the play is the holding of the image of Lord Krishna in his hands by Bobby. Smita’s outspoken retort to her mother and Ramnik’s confession of guilt to his mother which takes place on lover level. The giving of the shelter and the protection provided also takes place on the lower level. The stage craft of this play with its spaces and levels is quite appropriate to the contexts which are presented. The personal as well as the social context which embraces the national context are quite dramatically and artistically presented through the stage arrangement.

2.18 THE USE OF DIALOGUES IN THE PLAY FINAL SOLUTIONS

The use of dialogues is quite relevant to the situation and to the temperament of the speaker. The nostalgia of Daksha the prejudiced views of Hardika, the traditional nature of Aruna, the confused state of the liberal head of the family Ramniklal Gandhi, the outspoken liberalism and progressive attitudes of Smita, Javed's defiance and Bobby's bold action are appropriately presented through the use of dialogues in the play Final Solutions. The Mob/Chorus too speaks appropriately to highlight the dramatic action of the play. Daksha's nostalgia is the link that bridges the communal violence of the 1940s with the communal hatred and violence in the post Babri Mosque demolition in 1990s. The use of dialogues is made to present the dramatic action. The play begins with the panoramic view of the subalterns who have presented the articulation of their voices through the dialogues used. The Mob/Chorus goes pounding goes on presenting their the dramatic action and the character presenting own perspectives on this issue of communal hatred and violence that covers the entire duration of about seventy years after the independence of the nation. The marginalised like the Muslims have continued to suffer. The Muslims are in minority in the transactions of the various socially significant episodes. The dialogue used is quite relevant to the situation that is being presented. Smita (goes to him): Daddy, Tasneem says the Muslim girls' hostel was bombed.

Ramnik: I don't believe it! Was anybody hurt?

Smita: Its true. She and the other girls are trapped inside the matrons called the police but nobody's come.

This dialogue is quite matter-of-fact as both the father and daughter are speaking about the likely incident of bombing on the girl's hostel.

The apathy of the police force is commented upon.

Chorus 1: Their chariot fell on our street!

Chorus 2: Their god now prostrate before us!

Chorus 3: So they blame on us?

Chorus 1: Was the chariot built by us?

Chorus 2, 3: Blame the builders of those frenzy thrones.

Chorus 4: A manufacturing defect!

Chorus 5: Doesn't their God have a warranty?

This dialogue is spoken by the Mob/Chorus of the five players who now wear the Muslim masks. The dialogue presents the reactions from the view- point of the minority group in the Indian society. The dialogue appropriately brings out different

shades such as the statement of facts, a remark that ridicules the tone of defiance, the logical question as an objection, the attempt to pass on the responsibility on others, another satirical remark. This is how the use of the dialogue is pliable and rises to every dramatic action depicted in the play Final Solutions.

2.19 THE PRESENTATION OF MORAL ISSUES IN FINAL SOLUTIONS

Daksha of 1940s is Hardika of the 1990s. Daksha is all the while recollecting the memories of the past. Her nostalgia is interrupted by the Chorus representing the mob. The link between the past and the present is established and it is also emphasised that nothing has changed during the last six or seven decades after India became independent. The partition riots have continued the communal hatred and violence during this period of the interviewing decades. Politically India was divided into two nations. Pakistan was formed on the theocratic principles while India has adopted the democratic principles. The communal riots have most frequently erupted in these six-seven decades and most prominent is the outbreak riots after the demolition of the Babri Mosque in 1992 and the aftermath of Godhra incident. The occurrences of the riots establish the fact of the communal divide based on prejudices, biases, self-interests, political and the other mercenary ends. The moral concern is of great significance because the social division of the majority and minority groups is something disturbing. The harmony and the integrity of the nation is jeopardised of the spread of communalism and its poisonous impact of the social fabric. There are moral concerns which are mainly responsible for the moral break-down in the society. The moral issues lead to the contemporary social divide on the political, economical, social and cultural divisions of the two major groups of the Hindus and the Muslims.

The group mentality and the group loyalty has led to the communal hatred, communal violence and the same has been presented in the play through the dramatic presentation of the distinctly opposite views voiced by the Hindu and Muslim mob presented through the mosques by the five members of the Chorus. There are just four members in the Gandhi family of which there are three women. Hardika the grandmother is prejudiced against the Muslims and does not approve of the arrival of the two young Muslim boys on the premises of the Gandhi family house in Kamargaon. Smita recognises the two young Muslim boys but Aruna is engrossed her routine prayers and rituals of worship. Ramnik has carried the burdensome guilty consequence for a long time. Morality is suggested by Ramnik that the burnout shop was purchased at half the price which is a real moral issue concerning the problem of the violence, commercial interests, personal and social ego. The moral dilemmas

before Ramnik emphasises the significance of this contemporary issues related to political economic, cultural, social problems as presented by the dramatic action of the play Final Solution. The reflection of the contemporary problems is noticed in the dramatic presentation of events associated with the dramatic action which runs through three acts of the play Final Solutions.

2.20 TELESCOPING PAST AND PRESENT

The pervading importance of 'diary' has been interpreted. Diary has significance in the textual, contextual, and sub textual level. It is material entity but attempt has been made to highlight the fact that it can reveal the undercurrent flow of thoughts. In this play it exposes the psychological and mental turbulence of a woman's sensibility. It contains the emotion, psychic passion of Hardika. Through her undercurrent of thoughts Dattani presents the fragmentary glimpse of wounded or traumatic experience in India. This was the state of Nation. This was the idea of Nation during riot after Babri masque demolition. India was battered by communal tension. Through Diary past and present coalesce together. It is the medium of memory. Through individual memory Dattani peeps into larger society with its mutilated images and problems. It has been presented in postmodern way. It breaks spatial and temporal periphery. It fixes time past and time present.

Final Solutions is a stage play in three acts .The play opens with a kind of flashback scene. In this scene we see and hear a fifteen year-old bride Daksha reading out what she had written in her diary. This flashback goes back to the late 1940. Here we simultaneously see and hear Daksha as she has passed nearly fifty years. In the present she is the grandmother known by the name Hardika. Also on the stage, perhaps at the back are present the mob. They were carrying sticks with a Hindu and Muslim mask at either end. These masks cover the faces of the members of the mob as they assume the Muslim and Hindu identities or faces alternatively throughout the action of the play. Daksha's reminiscence over the mob wearing Hindu masks introduces the theme of communal tensions as they speak of the overturning of a chariot carrying images of Hindu Gods and of a knifing of a pujari.

Diary is an important device in this drama. Diary is a record with entries arranged by date reporting on what has been done in the past. It actually preserves a person's undercurrent of thoughts which often get deluged in later future and the person can connect his present to his past via this diary. Therefore, it is reservoir of a man's experiences, feelings. It is, therefore, supreme media of one's memoir. It captures moment, and tries to give vent to the historical and societal background as well. In this drama diary illumines the two different stages of a woman's character whose

identities are separated only by 40 years. The technique is indeed post-modern. Through the diary two generations of time past and time present is heavily compared.

This use of diary is a very important technique in revealing the psyche of the characters and at once presents the agitating moments of history finely. It also serves as the driving force behind revealing the mixing memory and desires of the characters. Memory is a kind of experience and it is associated with trauma studies. It is a privileged area through which nature of past events can be represented. The past events may be historical or public. In early editions of the Oxford English Dictionary the entry for trauma defines it as 'a wound or external bodily injury in general'. Later the meaning has shifted from physical level to the psychological level. Here I shall discuss about the psychological impact of the communal tensions that has cropped up in course of time.

Memory is a crucial discourse in contemporary literature. It maps out one of the predominant clear cut societal, mental and psychological panorama. Memory actually retains the main topical items throughout various modes and models. In postcolonial literature where literature portrays the mutilated images and problematic models and mindscape, memory is a compelling tool in digging out the innermost psyche of characters and action. "What a wonderful piece of work is Man", declares Hamlet in Shakespeare's drama Hamlet (Act ii. Scene2). Indeed, man is the only animal who can only think, memorise and use that memory to uncover distracting moods, action, conflict etc. Though memory analysis is a very recent phenomenon, its recurring use and its multiple patterns can be discerned in early Renaissance dramas such as *The Duchess of Malfi*. Actually it captures the specific moments in the current of times and therefore, we see Shakespeare in his *Hamlet* and *Taming of the Shrew* and Marlow in his *Tamburlaine* handling this subtext efficiently in their works.

There are three components of memory labelled as 'memoria', 'recollection' and 'remembering'. Studies such as these have impacted criticism in the early modern texts, as in the recent work of Huston Diehl. While this work focus on 'crises' of memory, the centrality of memory to early modern culture is easily seen. Ancient texts provided early modern readers with exemplars, and George Puttenham recognized the operations of memory:

"No kind of argument in all the oratories craft, doth better persuade and more universally satisfied them example, which is but the representation of old memories and like successes happened there in past".

These 'old memories' not only ornament successful arguments, they engender psychological effects by reviving our spirits. In early modern discussions of faculty psychology, memory is necessary to the construction of rational subjects. Memory becomes integral to the moral subjects. It is the art of memory that has dominated the study of individual memory in modern period. The underlying structure of memory art is described by Merry Carruthers, "The fundamental principal is to divide the material to be remembered into pieces short enough to be recalled in single units" Memory is integral to the valorised piece of self-hood.

Forgetting occurs in history, politics and life in general. "The struggle against power is the struggle of memory against forgetting", comments Milan Kundera in his book *Book of Laughter and Forgetting*. This description is very much fitful in Indian perspective when we see various religious segments and power-centric fundamentalists struggling against each other forgetting the integrity that ties basic values which continue to bind India. Indeed, Indians have experienced the scars that its history allows us to peep into it during partition. Actually the issue of communalist violence and sectarian tension shaped by memories of partition conflicts is a crowded and highly contested area. In novels particularly this motif has found recurrence and Indian novelists were highly successful as it was the core issue of Indian minds from times immemorial. But in dramas the issue is very much neglected but there is no doubt that the issue may be presented most vividly with its lurid aspects. In this respect, Dattani's *Final Solutions* is a milestone.

In this text identity is very much shaped by the memory and trauma. This identity is of the Indians in particular, yet universal in appeal. It probes into an individual's position in the wider historical and social context. At the outset Daksha's pondering over a day in 1948 brilliantly fuses time past and time present. Thereby, it refigures the past in terms of communicating through the present but the experience is deadly enough. Mahesh Dattani's *Final Solutions* is a play about communal riots in India and subordination of women. It presents three women who belong to three significant times in the history of India-Daksha/Hardika belongs to pre-independence period; Aruna, her daughter-in-law, belongs to independence period; Smita, Aruna's daughter is a contemporary post-independence Indian woman.

In this Three-act play there are six incorporated diary entries which are loudly read out by Daksha. These diary entries are scattered throughout the whole texture of the play and bring the readers in direct confrontation to the gruelling moment of previous experiences. If we read the diary we can at once have the glimpses of text, context and sub-text underwritten. However, one should not read them in isolation because the disenchanting note of communal tension is very much at work in all of them.

Daksha first invokes his diary by recalling: “Dear diary. Today is the first time I have dared to put my thoughts on your pages” (Final Solutions 8). A few lines after he goes on “I am sharing my innermost thoughts with you. Nobody else knows what I think or how I feel, except now you” (Final Solutions.p. 8). Therefore, it is evident that Daksha is building a relation with the diary and diary is essential in connection with her. The diary preserves both happy and sad news. It contains the narrator’s dire situation. Daksha: “All my dreams have been shattered...I can never be a singer, like Noor Jehan. Hari’s family is against my singing film songs”. It also reminds the readers of a festive moment of history. “But there is so much happening in the world that maybe it isn’t fair to trouble you with my sadness”. Actually she wants to state about India’s grasp of freedom. But it was freedom which was not unscathed; it charred Indian people’s mind. Therefore, the diary unambiguously reveals the mixed feelings of relishing India’s long-cherished freedom and at once projects the riots between two religious sections.

Daksha (reading from her diary). “He said he was happy we were rid of the Britishers...The windows broke one by one...The stones came smashing into our rooms”.(Final Solutions p.9)

In the play, Daksha has taken to writing a diary to share her secrets, one of which is her inability to sing the songs of Noor Jahan. The family heard her singing and spoke to her husband Hari about it. Then Hari reprimands her. In her valuable diary, Daksha reminds how her father participated in the country’s struggle for independence from British. Through her diary, we can see her childhood memories tainted with communal clashes associated with her father’s death and destruction of her favourite gramophone. From this diary Daksha tells her continual suffering married life with her husband, Hari who strictly restricted society’s norms of female decorum to her wife, Daksha. .

In the second diary Daksha portrays the little family frame with its own monotone. The diary binds a family life in every detail. It depicts a Hindu family’s devout sensibility towards the deity. It at once shows an orthodox Hindu family’s superstitious mindset. The very irony is that the orthodox character believes that touch with another sectarian would ultimately ruin one’s soul. So “My mother was sensible that way. If anyone contaminated her by touching her, she would just sprinkle some Gangajal and be done with it” (Final Solutions p.16). Great irony lies in the fact that India has possessed freedom, but is dispossessed of integrity of heart and mind. Its society is hollow at the core. A great many number of people in Hindu community are repulsive of Muslim custom- “The other side –where they sell-unmentionable things”. But in spite of all, the hope that exudes throughout the

second diary entries is that there is one thing that unites a bit many section of society including people at the level of the marginal. It is music of Nurjahan. It is a song sung by Muslim voice. However, it exposes the musical taste of Daksha. So through Daksha's second diary we can have a glimpse of the panoramic picture of typical Indian society.

As already suggested, a significant aspect of Final Solutions is Dattani's simultaneous manipulation of past and present time. It is accomplished through Daksha's narrative diary at different stages and in relation to different events. In Act one of the Final Solutions, we see the young Daksha writing in her diary. She has been given a new name, Hardika, after marriage to match with her husband's name, Hari. But she cannot use this name in her diary. She obviously does not like either the new name or her in-laws as she looks 'distastefully' in their direction. Daksha likes a Muslim girl, Zarine. She used to go to Zarine's house. Here, Daksha-Zarine friendship is replicated in Smita-Tasneem. Although Dattani sets the two generations apart through his manipulation of time past and time present, blending of the two becomes imminent. Actually in this diary, Daksha is Hardika's memory and at the same time warning to be on guard. But history repeats itself. Daksha's life taught Hardika to suspect. Hardika is over-cautious and apprehensive as she foregrounds the entry of Javed and Bobby even before they have appeared on stage. The two boys remind her of some permanent scars in her mind created forty years back:

"It was those two boys running away who frightened away me. Those two who were begging for their lives. Tomorrow they will hate us for it. They will hate us for it...All those memories came back when I saw the pride in their eyes! I know their wretched pride! It had destroyed me before and I was afraid it would destroy my family". (Final Solutions p.14)

Through the incorporated lines in the third part of diary Daksha harks back the past when, after the partition, her husband told her that all the Muslims had left for Pakistan, their new homeland. Daksha metaphorically reveals the irrational tendency of her section of people. "The world may change but Gaju and Gaugh remain where they are, like a huge banyan tree everybody remembers being there for hundreds of years." (Final Solutions p.38). Her diary also shows her close affinity with the Zarine's family because she would have an easy access to their home and would be able to listen to her favourite gramophone records there. From her third diary, we can see that Daksha used to visit Zarine's house. When she entered the house, she found Zarine engaged in embroidery work. Daksha handed over a saree to Zarine's mother for embroidery. The two friends laughed and listened to songs by Noor Jehan. Thus, they spent their life joyfully with their mundane activity of life. Violence has stopped

but enmity between religions is still dormant in the core of the heart of the people. Scholasticism goes quite in vain. People become indolent; they grunt, groan and indulge in all types of absurd activities. Their activity actually gets published in their collection of donation for building temples and celebrating festivals. Money actually makes them only to mar them in later period. Politicised mindset compels them to spread the violence. In this part of diary human psychology is revealed at its best. It also reveals that proper mentality cannot be formed in abnormal ambience.

The fourth part of diary is typical representation of neighbourhood picture. It only reveals the scathing effects of riots on a Muslim family and a heartless indifference on the part of Hindu family. Still it bears the sweet association on the part of two friends from two different communities. Bondage of hearts can erase difference of race, culture, religion. Music brings them on the same pedestal. Diary forthrightly explicates,

“We both listened and sang along with Noor Jehan. Three voices singing together in perfect unison. Every now and then our eyes would meet and we would smile as we continued singing, as if, if we stopped, Noor Jehan would stop singing for us” (Final Solutions p. 43).

Niladri R. Chatterjee has explained in his essay- “Daksha, Music and Transgressive identity Formation in Final Solutions” : “...well aware of the sensure that her liking for Noor Jehan is earning her, Daksha continues to cherish the Muslim singer as the embodiment of an aspired culture”. Daksha’s musical selection makes a protest that she had no other means of voicing. Her musical choice of Muslim singer, Noor Jehan, creates a template on which Daksha constructs her own gendered identity as well as an identity which defies the family-made cultural norms in which she is confined herself. Niladri R. Chatterjee further says in the same essay-“Daksha’s reception of Noor Jehan is not a subversion of that which is being received. Her strictly uncritical reception of the Muslim singer actress is meant to be a criticism and an indictment of the cultural strictures she is proscribed by”. Identity is formed amidst the debris of fragmented entities of the persona due to straining atmosphere.

The next diary entry shows the inherited anger that one can bear in sub-conscious level. It fervently marks the fact that anger is pre-historic and it can be exploded at the trigger of a moment. In dire situation manly quality is shorn off from a person’s character and he forgets the need of religious bondage because society compels him to act otherwise. Though Hari is a typical good character, he was raged at the mention of human attitude to the Muslim. The problem is not solved, people only is covered by beastly wallow. Daksha’s diary indirectly sheds light on this spot.

Daksha (reading). “We were silent for a long time and I forgot about Zarine’s problems I was confused. And yet, I wanted to please Hari...Hari smiled while he continued chewing on his supari. He beckoned me to lie beside him on the bed. And I did.” (Final Solutions p. 55)

The last diary entry captures the distrustful attitude of each of the characters. This distrust makes one isolated from the entire community. Actually there is no perfect united community in that position. So Daksha decides to go outside to Zarine’s house alone in order to find consolation. But consolation is yet to be attained. Familiar persons seem to be apart from each other. From her last diary we can see a hatred feeling of Daksha when she went to Zarine’s house. Daksha actually dislikes their food. When the member of Zarine’s house started eating their meals, the smell of their food repelled Daksha. She sat with them without her hands touching the table and watched them “eat those things!”. For this reason Daksha’s husband hit her repeatedly and she was confined to the house by Hari and his parents for the offence she had not committed. Difference of taste for food is symbolic here. It perfectly suggests the mindset which cannot be bridged easily. The innocent youth catches the elder persons’ indifferent attitude. The possibility of reconciliation of the different segments is blurred, seemingly, on the ground of economical matter.

The ill-treatment still hurts her. This anguish and bitterness and pain of the last encounter with Zarine make an abiding impression on Daksha or Hardika. Henceforth, for most part of her life, Hardika stays trapped and cocooned in her community. From her hatred feeling, she considers them ‘horrible people’ with false pride and arrogance, and hates them. The end of the diary is indeed pessimistic and caustic; Daksha’s idea is noteworthy-

Daksha. “What wretched people. All this fuss over such a small matter. I hate people with false pride. As if it is their birthright to ask for more than they deserve. Such wretched people! Horrible people!” (Final Solutions .p. 60)

Reflecting on the whole gamut of memories, examining the various course of events through the diary, Daksha concludes, “things have not changed so much”(Collected Plays p.167). Forty years have elapsed since Independence. Daksha is now transformed into Hardika, who opens her diary and starts writing again. Now she calls it “a young girl’s childish scribble” to her matured handwriting-“An old woman’s scrawl!”-implying the passage of time, but regrets that things today are the same as they were forty years ago. And Hardika remembers, we realize those forty years on, indeed, things have not changed so much, as the play has opened in the midst of another riot, and a curfew is declared in the small town of Amargon where

Gandhis live. Through the device of diary two distinct phases of the same character, separated by forty years, are merged, subtly suggesting that the narratives of hatred too have not changed much. This is of immense significance both from theatrical and visual points of view. In the same play the age difference between Daksha and Hardika would appear stark. So the ideology of “things have not changed so much” would be shockingly pertinent. It is this effect that Dattani wants to create in his readers and the effect continues throughout the play.

Thus we can see the pervasive importance of diary in this text. Its use is very intellectual and it at once breaks the spatial and temporal barrier within the short arena of dramatic performance. The conflation of Daksha and Hardika is thus a conflation of the past and the present, of related historical inputs and the specific contemporary scenario. For this reason, the blending of the diary of time past and time present widens the temporal and spatial base of the play. All these add to the multilayered features and at once enhance the effect of the dramatic performance. It echoes many of the thematic issues and highlights them which are impossible to draw from outside. It brings us to another important element in Dattani’s plays. Dattani likes to probe into the secrets in his plays, may those secrets be sociological or psychological. These secrets actually build up the core area of the drama, thereby making the structure well-made enough. Diary expostulates the surface of tempestuous past. The action then goes on to the climactic position. At the end of the play, the action is pathetic indeed. Here Daksha saw the dark facet of Zarine and her family. However, Daksha’s family’s behaviour was responsible for the outrage and emotional pang of Zarine’s family. Actually this attitudinal difference leads to the ultimate disharmony of the characters and cycles of hatred and violence.

The last utterance of Daksha in the diary ‘wretched people.Horrible people’ is very pathetic. Daksha considers Zarine’s family to be benumbed with false pride and arrogance, and hates them. She was the only person who was free of prejudice but her ideals broke off. The ending is different that many of us cannot like to respond. Indeed there is the major difference between Final Solutions and most of the other plays of Dattani. The difference is, of course, that Dattani’s Dance Like a Man and Tara end in an optimistic tone. But Final Solutions does not offer any such assurances.

In Final Solutions, Dattani’s use of diary draws attention to his brilliant conflation of Daksha and Hardika, as well as past and present of the Indian Nation. At the end of the play, Hardika’s actual hatred of Muslims and Daksha’s complete confinement in the room are two important growing issues in the plot that are linked very wisely. Dattani’s intention of presenting the burning issue in the present world is reflected

through the journey of Daksha's diary in the play. According to Angelie Multani, Daksha's diary establishes the history of division-the source of 'us and them', the link between personal experience and political belief or social hatred.

Dattani has perfectly delineated the hierarchies and networks. Actually, Dattani's plays always use the family as a central trope. He draws attention to the relationships within the families, and extended families, including friends, neighbours etc. He also highlights the generational gap between the old people and the youth. Through the device of diary Dattani is also able to define clashes and conflicts between tradition and modernity in India's context. John Mc is full of praise of Dattani's talents and even relates this to the best dramatic tradition in the world. He says,

"The starting point for many of the greatest plays is the family-from The Orestia to Hamlet, from Racine to Ibsen and Chekov, from the royal concerns of Shakuntala to the tribal spectacles of Wole Soyinka, human relationships and the family unit have always been at the heart of dramatic representation. Yes, Dattani has the Ibsenite talent for revealing the secrets of a family, but he goes beyond this, making his characters turn towards the future in exorcising the past".("A Note on the Play". P.40-50)

In Final Solutions, the present and the past co-exist. While the past has designed the structure of the present, the present assists the characters to reinterpret the past. This is possibly done only through the technical use of Dattani's diary in the play. When the play opens, Hardrika is both young and old. Her youth talks of the past while her aged self lives in the present-bitter and withdrawn. Thus Dattani's device of diary of using two actors consecutively represents one character.

2.21 LET US SUM UP

After going through this unit you might have got in depth detail analysis each bit from the challenges this play faces, the reaction of people. Each aspect has been dealt in minute detail in order to give a detail analysis of the masterpiece at large. Whether it be Defence of Scarred Psyche in Final Solutions, Music as Motif in Final Solutions, Silence, Suffering and Sunshine in Final Solutions, Social Vision as Reflected in Final Solutions, Vision and Visuals as Depicted in Final Solutions, Deconstructed Family in Final Solutions, Presentation of Contemporaneity in Final Solution, Locating the Self in Final Solution, Social Exclusion in Final Solution, Technique and Stage Craft in Final Solutions, The Use of Dialogues in the Play Final Solutions, The Presentation of Moral Issues in Final Solutions, Telescoping Past and Present. These are the certain thematic outlook that has been portrayed.

2.22 CHECK YOUR PROGRESS

1) Technique and Stage Craft in Final Solutions. Elucidate

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2) Presentation of Moral Issues in Final Solutions. Justify

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3) Music as Motif in Final Solutions. Explain

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