

Chapter – 5

Dramatic technique

Drama is an audiovisual medium of expression. The key principle of all drama is human action and experience. By dramatizing human experiences, playwrights draw the attention of a community to certain characters, revealing their fears and dreams, their mistakes and successes, and their joys and sorrows. An artist gets vision through experience, extends it into a work art, and ultimately projects it in such a way that it affects the experience of the viewer. Performance is the main goal of a written play, although the modes differ with cultural variations form time to time.

Dattani is not a conventional theatre artist or a theorist of drama. He is known as a thinker, crafts man and devout humanist in the world of Indian English drama. The success of his art is hidden in the fine fabric of his subtle sensibility stirred by his ability to make a lively presentation of them in theatre. Mahesh is a theatre personality of artist, thinker and crafts man, which is the essence of his dramatic achievements. It is said, “Literature is a form of communication of imaginative experience through organization of words” (William, 16). But in drama communication is not a matter of words only, it also includes performance. The concept of performance is plural, dynamic and on certain occasion, it correlates with the illusions to arrive at the reality. Mr. Davis Sykes has accepted the fact that “theatre audience is less disturbed by an actor fumbling of his words, or speaking them boldly, than by hearing what it takes to be interfering voice of promoter, who is representative of author’s control” (Sykes, 74-75). It means that for its wider effect should be naturalistic, corresponding with the growth of mind of the person without the involvement of the author’s personal personality. In dramatic structure, the terms like ‘plot’, ‘action’, ‘incident’, ‘situation’, ‘setting’, ‘character’, personality, and

'thought' are not matter of words alone but they all emerge as a part of collective response. The collective response of these elements is further subordinated to the stagecraft and the real performance beyond the organization of verbal communication. A proper synthesis of theme and technique in a dramatic structure hopes to produce a feeling in audience towards the mindset of actors, they began to find similarity between the actor and themselves, and this realistic presentation of the world shocks the audience into considering their own lives.

Dramatic Techniques are used in multiple ways by the playwright to convey different angle of the story, whether it is lighting pattern, which is used to follow the dialogue or music to show the play's mood. These techniques are valuable tools that enable the playwright to conjure up a fake reality, but believable enough for the audience to accept it.

Dattani with his dramatic art tries to bring it close to the real life experience. He makes the representation of experience and remains as super observer in drama of human suffering. The western and conventional models of drama do not fascinate him and he has made efforts to carve out his own dramatic convention to expand the horizon of Indian Theatre. As a dramatist, his mission is to assimilate the art of drama with living life experience. Life is a constant changing phenomenon and its pace cannot be measured with a fix pattern of dramatic art. To make the art of drama a great success, it is essential to modify the established patterns creeping fast in society. For Dattani, each dramatic experience is an experiment that requires the churning of imagination for innovative stagecraft. Dattani mentions:

I see myself as a craftsman and not a writer. To me, being a playwright is about seeing myself as a part of a production. I write

the play for sheer pleasure of communicating through the dynamic medium. (Qtd. in Aggarwal, 133)

Drama is a dynamic medium of greater possibility to recreate life on stage. Shakespeare through Hamlet, the protagonist of in his famous tragedy, Hamlet admits “the play is a thing where in I’ll catch the conscience of the King” (Shakespeare,162). It suggests that drama has a greater power to prevail upon the conscience of audience. Drama corresponds with live audience and not with passive audience hence greater current in wire, a greater possibilities of risks and dangers. It is the faith of Dattani that a dramatist has greater responsibility towards society than a novelist or a poet. For this reason these are rigid conventions of dramatic art. He says in an interview:

I think, this is a very wrong perception prevailing among the academics, especially the view that writing for the stage is inferior to writing a novel or writing poetry. I think, it is important to keep in mind that the playwright is actually a craftsman. He is a ‘wright’ not ‘write’. (Dhawan and Pant, 170)

Mahesh Daattani is a realistic playwright and bold enough to reflect his own time truly with his brilliant and innovative techniques in theatre; being a director of his own plays, he is against using mythologicalmode, as he says frankly in an interview with Sanchidananda Mohanty:

I think the use of myths or legends has its own problems because you already have mindset toward that. So what invariably might happen is that if you see yourself as radical, you would try to pass an anti-thesis to popular myths or legends. Hopefully not? Or sometimes you might project the same values that are there, knowingly or unknowingly. Supposing you did a play like liberation of Sita, it amounts to sacrilege. And as for the other forms, I think it has a lot to do with the context.

As per realism, this may be true. I think realism is one of the forms that I use. Because of its popularity in the West, it continues to be relevant. It has got a new lease of life due to television. Playwrights are writing realistic scripts in order to get accepted. I see realism as one of the forms that I've made use of. I've used chorus as narrative device, and I've used time and space in different ways in my plays. I think all the tools of theatre are available to a playwright and you just use them the way your sensibility allows you to use them. (Dhawan and Pant, 172-173)

But, Dattani's plays are never far from ancient and universal theories, whether it is *The Natya Shastra* of Bharat Muni or *The Poetics* of Aristotle. According to Aristotle, the key elements of a complete play are plot, character, thought, diction, melody and spectacle. A dramatist controls the essential visual ingredients of a play as melodic or thoughtful ones. A playwright conceives the essentials of the spectacle, and the production team – director, designers, technicians, and actors – furnish reality. The intermediate variable existing between the innate sensibilities of the dramatist in relation of the external reality that he intends to communicate and subsequently creates the appropriate situation to stir the conscience of audience towards the desired direction. Dattani admits that the perfect dramatic structure can be invented through synthesis of the understanding of 'human relationships' and the 'dynamics of social order'. The art of creating a formal dramatic structure is not an essential component of dramatic skill. In an interview he says :

... it is more to do really with dramatic structure and less with literary skills. I think the skills of playwright is listening to the day-to-day speech not making it sound flowery I think, it has more to do with understanding of human

relationship and how conflict can be presented on stage. (Dhawan and Pant, 170)

Dattani, as perfect theatre personality, proceeds with mission to give Indian English drama a distinctive Indian Identity to represent native sensibility and rich heritage of conventional Sanskrit drama. He conceives the position of theatre, not in 'isolation' but as a 'whole' in which the distinction of page and stage demolishes. The conversion of abstract vision in concrete images requires a greater balance of performance and stage mechanism. The text of drama gets its life in theatre through the appropriate tools of performance . Julian Hilton opines:

... in the theatre any plot or action exists only in the moment of performance and has no stable meaning or identity out-side of the performance process ...there is no single or necessary definition of what plot or action is , even in the case of a play with an authoritative source 'test' for every performance redefines, however marginally the nature of performed. The purpose of performing this because the one of generating an intensified experience for all who participate in it rather than the representation of same pre-existing action or state of feeling according to some immanent ideal in its poetic textual source. (Hilton, 7)

The dynamics of the theatre is reasonably polyphonic. Script is the basis but the success of dramatic master piece depends on the creative cooperation of artists also. In the dramatic world of Dattani, the experience passes through five stages – organization of words in script, the contextual suggestions, tone and direction, gestures and postures of actors and the ultimate effect of the action on audience.

The appropriate use of language to create the sensation of reality on stage is one of the essential elements of drama. Dramatic language is not a tool for

communication of ideas but a process to reconstruct life on stage. The dialogues should be selected not as a part of imposed literary text but as a natural outcome of the genuine responses. The dramatists influenced by naturalism expressed their version for philosophical and embellished language. Ibsen who was known for his better insight into the conflict of characters, expressed his favour to conventional prose instead of poetic and rhetorical expressions. They recommended the use of plain simple prose to avoid obscurity and passivity in expression.

The everyday speech and plain prose expressions are easier to create the illusion of reality. They argue if one has to produce the illusion of reality on the stage, the dramatist must use language of true conversational kind. The ‘conversation’ should not be interpreted as something ‘ordinary’ but it denotes the idea of ‘naturalness’. To achieve the target of naturalness, Dattani uses the technique of Symbolism, normal conversational speech, unlikely speech, broken and incomplete sentences. These devices for their flexibility have the possibilities of infinite suggestions. Dattani exhibits his favour for this liberation of language to write effective plays in English on contemporary Indian issues: “ I am a reluctant playwright. I would choose to direct first before, I write. But I wanted more plays written primarily in English language for Indian audience”. Universality lies not in prose or poetry but in authenticity of expressions. His expressions are free from pedantic poetic expressions, highly philosophical speeches or the extensive use of analogies and allusions. The use of broken sentences, in incomplete expressions, the interference of telephone sound create a specific sense of reality to fill the gulf of theatre and real life experiences.

A variety of theatrical and technical modes are effectively employed in his plays. Dattani’s plays illustrates continues struggles of contemporary urban Indian in

familial, social and cultural spheres to create his identity and for depicting conflict; he chooses expressionistic technique. Expressionistic technique is an artistic style in which the artist attempts to depict not objective reality but rather the subjective emotions and responses that objects and events arouse in him. In this technique, the dramatist uses divided stage settings at different levels to unmask the distorted psyche of modern man and to picture the whole society and its troubles in mechanized world. Apart from multi level sets, various symbols and symbolic devices are used. The masks are used to unravel the hidden conflicts with in the minds of the character. The technique of flash back and flash forward is used to move the plot backward and forward to illustrate a considerable or highly disturbed time sequence on the stage.

In the play *Thirty Days in September*, Dattani presents the stage divided in four acting areas, the first area has a comfortable councilor's chair, the second area represents the 'living room' of Mala and Shanta, the third area's the Pooja room and fourth area is most flexible, representing several locations – 'a party house', two restaurants and Deepak's home. In the back ground of Mala's taped conversation, there is the back of a life sized doll of seven years old girl. There is a video projection of Mala but her image is disjointed like her conversation. The collective impression of these four areas assimilated in common conscience is that Dattani conceives the image of life, women out of contradictions and inevitable opposites to project the spilt self of the different characters. The dialogues are broken, incomplete and often meaningless and this pattern assumes a symbolic order to cope up with the emotional crisis of characters. Dattani is convinced that formal embellishment of language is likely to distort the unorganized flow of consciousness; the dialogues of Mala are inchoate because she is the worst sufferer in the play. Dattani's idea of not to break the play in subplots signifies the compactness of the idea in the fabric of the play. The

surface layers are managed with underneath suggestions, unveiling the mystery of the conscience of several characters. In *Thirty Days in September* in spite of the stress of emotions, Dattani presents the whole issue with specific peace. In spite of the rage and resentment of the characters, they maintain the silence:

The play turned out to be a liberating and learning experience for everyone involved, especially for the actors who had to develop deep into unexplored area of themselves in order to connect truthfully with the material of the play...(CP-II, 159)

The play '*Dance like a Man*' is a play contains Dattani's comprehensive views on dance and dramatic art. Its major thrust is to record the commitment of an artist colliding with close fisted traditions of society. The duality of image-individual and society, has been projected through the division of stage in the form of Interiors and Exteriors. There is a detailed account of the paraphernalia of Interior, the bungalow of Mr. Parekh, with several framed photograph largely of a couple, together or separately in various classic dance postures. The back ground is suggestive to expose the passion for dance in Jairaj. The quick shift of scenes between past, present, between conflicts of professional life, and personal desire, between Ratna and Jairaj has been successfully manipulated in dramatic structure to give an insight into their mental spaces. In the middle of the play, the emphasis is on the silent settings and movements, to contribute to the intensity of passion. Besides, the idea of playing different roles by the same person is 'unique' in the history of Indian English drama. There are four characters on the stage to represent the life of three generations and three- characters has to play double role – Amrit Lal and old Jairaj; Viswas and Young Jairaj; Lata and the young Ratna has been played by the same actor. Music helps in evoking the appropriate time/space shift and young Vishwas and Lata and old

Jairaj in present time turns to young Jairaj and Ratna and old Amrit Lal in the past, by just donning a waist coat, shawl and glasses in the dramatic spot lit sequence. Lillie Dubey say:-

...it is amazing script... beautifully crafted. The way it moves back and forth in time, its use of one actor to play more than one role which really test the actors talent, marks it as unique, as does the “strong characterization and the seamless” movements in time (Sumanaspati, 2)

There is no spilt level stage, playing the entire play down stage, the demarcation is suggested through picture frames and it suggests the distinctive spaces of ‘sitting room’ from hall way and from the dance room. The change of role by Jairaj in the form of authoritative father figure by simple act of putting olderman’s shawl is significant.

Mithran Devanesen, a Chennai based theatre director realized that it was a challenge to present the issue in the play but it proved a success with Dattani’s ‘verbal ingenuity’ with strong ‘visual element’. Without the balance of idea it would have been difficult to communicate the message equivalent to real life experiences he admitted:

I used a minimalist approach to set design, which gave me the freedom to choreograph movement composition with the broad strokes. Sometimes sculptures is quality and often fluid like a dances in full flow. (CP-I, 85)

In order to capture the mental spaces of characters, Dattani makes use of flash back technique and spilt scene device. The one such setting is garden and all major events related to past take place in the garden. The living room represents the ‘present’ and there is a final coordination of mental spaces and geographical location. So far as technique is concern, Dattani lays emphasis on four words: ‘silence’,

‘stillness’, ‘sound’, and ‘movement’. Characters intricate situation remain ‘silent’ and continue in ‘stillness’ for a movement, then speak out- that is, ‘sound’ and finally makes movement. This varies from play to play. All these four – ‘silence’, ‘stillness’, ‘sound’ and ‘movement’ – are brilliantly worked out in the play *Dance like A Man*.

In the play *One Muggy Night in Mumbai* Dattani again presents the multi-level sets to expose different spaces of the house corresponding with different mental sets of different characters. The different mental spaces are represented in the form of dark expensive areas where characters move in a state of mental anguish and express their inner thoughts. The external physical space and internal dark space, very successfully manifest the twilight of the conflict existing within the mental set of each character in relation of dealing a sensitive issue of homosexuality and its cause is hidden with in human psyche. The fabric of dark spaces and open spaces are suggestive of social restrictions and social acceptance respectively. The central action of the play takes place inside of Kamlesh’s flat, divided in three spaces- living room, the bed room and a non- realistic black and expensive state. The flat is at a great height to be affected by the noise, but the partial of “The Queen Necklace” is seen, where the flat is situated at Marine Drive area, the luxurious life of Mumbai. The internal setting of the flat in contrast of the glorious view of “Queen Necklace” is suggestive of Kamlesh’s efforts to create private spaces from the turmoil of city life. The second area, the bed room of Kamlesh is realistic but hidden behind a gauge wall, giving it some mystery and secrecy. The third is a private space where characters are immediately suspended in ‘Shoonya’, the best possible setting to provide the opportunity for characters to comfort with inner most thoughts. Dattani conceives the image of whole society in the single flat with frequent reference to the heat, the sounds, the people pestering Bunny, the kids playing with photo to create canvas of the pattern of behaviour and suggests

how easy it is for individuals to fall victims to the expectation of society. Dattani develops a special theatrical quality to build a collective tension of individual will and social expectations. To expose, the issue of gay love and alternate sexuality, which is unconventional and sensitive issue, there is a need of an exceptional compactness of the movement of action. In the absence of physical movement, the mystery of in the play is resolved through conversation. Conversation is used as a medium of self justification. The conflict of characters, confronting the conscience of character is praiseworthy. As the curtain of mystery falls, the audience comes to the catharsis and instead of resentment, shares the anguish of characters, who have pain of their own guilt. Kamlesh being homosexual suffers, Bunny leads a double life, Ranjit leaves India in order to have freedom. Kamlesh admits his depression. "I would never be happy as a gay man. It is impossible to change society... but it may be possible for you to reorient your self." (CP-I, 189)

The play Tara is related with issue of gender discrimination. It has also a multi-level set. The plot is unfolded through the memory of Chandan and the only realistic setting is the bed-sitter of the older Chandan. Patel's house on the lowest level occupies a major portion of stage, but it is also revealed through the introspection of Chandan. Dattani reveals stage setting with a view to create appropriate background for the gravity and sentimentality of the issue. There is a microscopic description of detailed stage setting because such details are essential to decode the impressions of the characters. Dattani uses stage to propagate the techniques that are true to the real life experience. For Dattani, drama is not entertainment but a process of enlightenment, a parable on the predicament of human destiny against the odds of life. Dattani's reflection on the past, contributes to self-reflective style in theatre. It is different from the traditional method of soliloquy, a

favourite device in the plays of Shakespeare. It is not a method of self-defense but self-realization, a safer course for the protection of ego against 'guilt'. In the play *Tara*, Dattani also presents a detailed account of medical analysis of the process of surgery of twins. Asha Kuthari discovers the process of unveiling the mask in the process of the development of plot:

He proceeds to drop his various masks – another obviously meta theatrical device – the handicapped intellectual mask. (mines removing another mask), the desperate immigrant (mines removing yet another). The Mysterious brown with phoney accent.... (Choudhari, 34)

In the play *Final Solutions*, Dattani uses multi – level sets, flash backs, corporate mass in the form of chorus and quick shift of resentment with the consistent hold on dramatic structure. The dramatist introduces an innovative technique of giving two names to character corresponding to her youth and old age. That character is mother of Ramnik Gandhi. She is called Daksha in her youth and Hardika after marriage. The movement of play is shown by the stage direction as follows:

The stage is dominated by a horseshoe or crescent shaped ramp, with the ends sloping to the stage level. Most of the action of the Mob/chorus takes place on the ramp. Ideally the mob/chorus should remain on the stage in a crouched or stylized position throughout the play....

With in the confines of the ramp is a structure suggesting the house of Gandhi's with just wooden block for furniture. However, upstage, perhaps on an elevation, is a detailed kitchen and poojaroom.

On another level is a room with a roll top desk and an oil lamp converted to an electric one, suggesting that the period is the late 1940s. This belongs to Daksha, who is in fact the grandmother, also seen as 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. (CP-I, 166).

The stage setting is complicated because both Exteriors and Interiors are projected on the stage. Both in *Tara* and *Final Solutions* the plot is developed through the point of view of the chief spectator. It liberates the dramatic structure from the hold of dramatist. In the process of recalling past, the dramatist skillfully brings history into the mechanism of the play. The role of mob sharing the idea of communal frenzy is suggestive of Dattani's intention to bringing theatre close to life across all sections of society. The Interior and Exterior backgrounds indicate divided self, generating persistent hatred and contempt. Dattani explores man's innate subjugation to the demons like communalism. "The demons of communal hatred are not out in the street.... They are lurking inside over selves" (CP-I, 161). Alyque Padamses, the director of the play assigned a specific significance to the presence of chorus and mob. The stage direction and flash back technique enhance the performance of the characters. For example, Bobby holds the image of God in Aruna's pooja room and speaks with pride. "Look how He rests in my hands!" Then the action freezes. Bobby slowly and tenderly replaces the image in the pooja room. The play reaches its climax with this situation and message of the play becomes implicit. The final solution of communal tension and violence lies in keeping God above human affairs and false pride.

In *The Bravely Fought the Queen*, Dattani makes use of new technique to bring out discrimination against women. The play is less in the text but more on acting and performance. In the introduction of the play Michael Walling writes:-

This is a play about performances; and uses theatre to demonstrate how, in a world of hypocrisy, acting becomes a way of life. Paradoxically, it is only by

overt performance of theatre that such acting can be exposed for what it is. For example, when Dolly reveals the fact about her child was seriously disabled at birth by Jiten's violence, she begins to dance as Daksha would dance... disjointedly. Wildly, with ever increasing frenzy, until at least she breaks down in a gut-wrenching grief. Every night I watched this extra ordinary moment, I was moved by its deep theatrical purity.... By exploiting layer upon layer of performance, of unreality, Mahesh allowed his actress to route to emotion in its rawest form: the pain and anguish in the blood-knot of the family which is his constant theme. (CP-I, 230)

The play opens with an idea of performance: the mask. Mask is used as a make-over to hide inner realities of characters. Dolly is first seen wearing mud mask, which is hyper – naturalistic image, but it is also a very symbolic one. The image of Dolly's mask sets up the whole play's exploration of acting as being. While other characters like Nitin, use the mask to deny his sexual truth and seen normal. Alka and Dolly constantly re-invent themselves through fiction, in which they prefer their own life plays, in which they perform the characters of contended, successful middle class Indian wives. Dolly also suppresses the reality of Daksha's disability and the violence of her birth under the fiction of dancer daughter, who is away in school. And her biggest mask is 'Kanhaiya', who is an invisible satisfaction of her love. In the beginning, when Dolly enters in a formal saree, completing her make up to recreate herself into society lady. She unravels performance as a way of living and a mode of being in modern Indian hypocritical society. Towards the end of the play, the masks begin to fall bit by bit, when both Alka and Dolly present themselves in their nighties, abandoning false make-ups, and all the truth of unsuccessful marriages, spastic Daksha, homosexual Nitin and illusory Kanhaiya are revealed.

The stage setting makes a symbolic impact on audiences. The style of the setting has been done in the way it creates the reality of the places. The multi-layered reality in this play is suggested by the split stage into multiple levels and into three acts. The level occupied by the silhouetted, ever tortured/torturing presence of Baa is common to both acts. The play opens and much of the action of the play takes place in living room of Dolly and Jiten, as an implication of mask put forward to strangers. Reality is to be found in the inner chambers- in the kitchen, which is a witness to imagined Kanhaiya as well as real scandals of Nitin and dark auto-driver and upstage in Baa's bedroom where she is an embodiment of dark past carrying her own burden of guilt, and much of actions in this level come to us through flashback. The most innovative part of Dattani's theatrical setting is the collapse of time and the action of Act II takes place as a reply of same segment of time over which the events of Act I has been unfolded, only with a different cast and different location. In Act I we hear Lalita, Alka and Dolly's side of conversation, they have with their husband in office:

Lalita (dials). Hello? It's me. Ya...It looks like you've got the date mixed up.... No, she wasn't expecting me...No it's just that. She tells me they are going out somewhere.... (CP-I, 240)

We don't hear the voice on the other side of the office, as the action takes place at home. But Act II, where the scene is of the office of Trivedi Brothers, we get to hear the men's words that are spoken during the calls:

SRIDHAR. (on the phone.) Hello? Lalitha? Just got in. Ya What? ...Mixed up what dates? ...Is she there? ...Then what is your problem? ...They? Who's they? (Looks at Nitin) Yes, but they are here... Look, I think she has got her dates mixed up... (CP-I, 270)

This theatrical technique is equivalent to the split-screen technique sometimes used in films and television. The stage space is also symbolically divided into 'inner' space and 'outer' and other space. The 'inner' spaces are Dolly's living room, the office of Trivedi brothers, the Baa's room, whereas the 'outer' space beyond these are the ground occupied by the begger-women, the yard area apparently given over to Kanhaiya, the prostitutes of grand road, and out house where Nitin meets the auto-rickshaw driver for sex. These outer spaces which are the 'others' for the hypocritical middle class, are intimately related to the emotional terms of Baa, Dolly, Alka, Nitin, because these are spaces of desire. Alka goes 'out' into the rain to dance; Dolly goes 'out' to meet Kanhaiya; Sridhar goes 'out' into the grant road to find the prostitute and by taking benefit of girl first, revenges to Jiten; and it is in the 'out' house where Nitin is able to meet his true transsexual self with the rickshaw-driver. In this space of desire, the aspect of personality, which is normally left hidden, is a given life and freedom and this coming 'out' is metaphor of discarding the mask, of social and sexual honesty with regard to identity. The Bonsais is also used a dominant metaphor in the play. It unveils the attitude of the power-ridden men towards the women and which explores the quest for identity in the play.

The time in Dattani's plays is short. The plays are set in the present and action takes a very limited time varying from a day or some months. There are flashback techniques as in *Final Solutions* where the old woman (Baa) goes down the memory lane to recollect her life in her teens. However, the play is located in the present. What peter Szondi speaks in Theory of Modern Drama holds good for Dattani. He states:

The dramatist is absent from Drama. He does not speak; he institutes discussion. The drama is not written, it is set. All the lines spoken in drama are disclosures. They are spoken in context and remain there. They should in no

way be perceived as coming from the author. The drama belongs to the author as a whole, and this connection is just as incident aspect of its reality as a work. (Szondi, 8)

Dattani exactly does the same, he raises the issues from sexuality to criminality and moves on the topical subjects like communal violence, deadly disease like AIDS, Cancer and allows his characters to express their views freely. The same technique, he adopts with reference to other subjects like music, Dance and human relationships. The reader and the audience respond to the dialogue uttered by the characters. His plays evoke a good deal of empathy. His theatrical language modifies his dramatic text and is reflected in performance of his characters. Dattani seems to be a genuine artist in love with his art. His plays are meant to be performed not just read as literature as Erin Mee says:

Dattani puts finishing touch on his dialogue only when it is spoken aloud by the actors in rehearsal – in other words, Dattani writes plays to be seen and heard, not literature to be read. (CP-I, 320)

This chapter explains how Dattani masters this craft of performing plays, with subtlety of variations, for second opulence and for technical aptness.

Dattani's plays will be enjoyed by both the readers and the play – goer alike.

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