Chapter-II

Social Maladies in *Final Solutions*

A true art is not meant for teaching and preaching. Its primary function is to give delight; its purpose is chiefly aesthetic. Only a writer, who maintains a perfect blending of both feeling and form, can push upward the art at its zenith. In the works of Mahesh Dattani, we find a very fine example of true art:

“Manesh Dattani comes in the category of writers who champion the cause of true art—free from any theory, universal in taste and flavour, appealing to all sections of society, never bound to any caste, class and creed.”

Mahesh Dattani is the true observer of society and he writes only what he sees and not what should be. All his plays are filled with matter and manner which he observes. Each and every play of Dattani raises some prominent issues concerning the various maladies contaminating the healthy tissues of the society and in doing so he is never seen didactic in his attitude.

Dattani’s play *Final Solutions* is the true representative play of his observations that deals with one of the burning issues of communal riot. He shows in the play how the seed of riot is sowed and some vested groups reap its fruit. He also discusses the role of politician, police and public at the time of communal riot. The common people who live together for years, at the moment of riot, suddenly cease to recognize each other and become enemy on the ground of religion. They never realize that they are loser and
politicians snatch the opportunity to gain power. This special community utilizes the opportunity to make a profit.

Mahesh Dattani also demonstrates that the prime cause of difference engendered by the two leading communities in our country is their sense of superiority. The Hindu always think that they are superior to the Muslim and the Muslim think the same. This causes a big chasm in their relation. The scarcity of religious tolerance is the leading factor for generating a breach in the society. The sentiment of two different groups can be traced in the chorus of the play *Final Solutions*:

“...the mob\chorus slowly wear the Hindu masks…

CHORUS 1: The procession has passed through these lanes Every year, For forty years!

CHORUS 2, 3: How dare they?

CHORUS 1, 2, 3: For forty years our chariot has moved through their mohallas.

CHORUS 4, 5: Why did they? Why did they today?

CHORUS 1: How dare they?

CHORUS 2, 3: They broke our rath. They broke our chariot and felled our Gods!
CHORUS 1,2, 3: This is our land!
How dare they?

CHORUS 1: It is in their blood!

CHORUS 2, 3: It is in their blood to destroy!

CHORUS 4: Why should they?

CHORUS 5: It could have been an accident.

CHORUS 2: The stone that hit our God was no accident!

CHORUS 3: The knife that slit the poojari’s stomach was no accident.” (168)

(The lights cross fade to the Mob\Chorus. They now have on Muslim masks.)

CHORUS 1: Their chariot fell in our street!

CHORUS 2: Their God now prostrates before us!

CHORUS 3: So they blame it on us?

CHORUS 1: Was the chariot built by us?

CHORUS 2, 3: Blame the builder of those fancy thrones.

CHORUS 4: A manufacturing defect!

CHORUS 5: Doesn’t their God have a warranty?

A slow drumbeat. The chorus gathers.

CHORUS All: We are neither idol makers not breakers!
Breaks away.

CHORUS 5: But they blamed it on us!

CHORUS All: Why did they? Why did they?

Why?

CHORUS 5: *(emotionally)* why?

Pause

CHORUS 3: They say we razed their temples yesterday.

CHORUS 2: That we broke their chariot today.

CHORUS 1: That we’ll bomb their streets tomorrow.

CHORUS All: Why would we? Why? Why?

Why would we?

CHORUS 5: *(emotionally)* Why would we?"² (171)

*Final Solutions* is the fifth play of Mahesh Dattani. It was first performed by Dattani and Preetam Koilpillai and group at the Guru Nanak Bhawan, Bangalore on July 10, 1993. It was staged just after the event of Mumbai riot. It is this magnificent work that attracted the critic worldwide and ultimately in 1998, he was awarded the ‘Sahitya Akademi Award’ for his collection of plays *Final Solutions and Other Plays*. Dattani considers the play as a “turning point in his career as a playwright, it is deeply entrenched in the question of multiple identities that become enmeshed with familial identities – issues that we shall consider elsewhere.”³

Dattani is a different writer and shows the reality of the society directly through his play. The older generation that had borne the burnt of
communal violence, is not ready to accept any solution but the younger generation thinks on the same issue differently. The play, due to its theme and popularity, was translated into Hindi by Shahid Anwar. In 1998 it was performed in Hindi, directed by Arvind Gaur for Asmita Theatre.

The well-known stage director Alyque Padamsee is very sensitive when he comments on the play and issue related to the play: “The demons of communal hatred are not out on the street… they are lurking inside ourselves.” His indication is clear that some vested groups wish that communal riot should occur and for this, hatred is spread among society. People, without knowing the reality, come out on the road. They leave their mind and use heart because the group always raises some sensational and emotional matter related to religion that demands faith and nothing else. The loss of mind brings the people in the category of mob that works but never uses mind. They are feared and emotionally blackmailed that if they will not come out on the issue, their religion is in danger. As Padamsee writes:

“The mob…. is symbolic of our own hatred and paranoia. Each member of the mob is an individual yet they meld into one seething whole as soon as politicians play on their fear and anxieties.”

The above comment is true in the context of the play in which chorus No 4 and 5 use their mind, symbol of the Hindu representatives, in the beginning but they “get more aggressive till their questions become statements. By the end of it, they are an unruly mob crying out for blood.” So the man, when becomes the part of the mob, ceases his thought. He never thinks on the fact that the hatred and untrust that would be created in society will last for a long time. As Hardika, an old female character in the Final
Solutions, remembers her past and when the communal riot occurs again after 40 years she tells: “After forty years… I opened my diary again… Yes, things have not changed that much.”

It is interesting to note that the world is beset with many problems. These problems are created to fulfil the aspirations of some vested groups. Indian condition is not aloof from the world. Casteism, regionalism, linguism, parochialism, communalism and other forms of factionalism have drawn strength from our commitment to the politics of vote rather than to the nation. The politician can stoop to any level, jeopardize national interest to any extent, if it helps them to secure votes. It is this trivial politics that created situation for two great wars. We fought these wars but for what? Only the level of humanity declined. Still now the problem of Israel and Philistine exists in medieval form. The problem of the Hindu and the Muslim is very grievous in India. In most of the problems, the role of our leaders are very hypocritical. Padamsee, one of the directors of Dattani’s plays, says:

“Who was responsible for the humiliating state in Germany after World War I? Blame it on the Jews. They had siphoned off all the money! Who is responsible for us becoming a third-rate nation? Get rid of the minorities and Ram Rajya will return! (Empty promises are the easiest to keep. ‘Garibi Hatao’ taught us that.”

From the above fact it is clear that the so-called popular leaders always give persuasive slogans. People love peace though two World Wars were fought. All countries want disarmament but the world is on the heap of
explosive and ‘all the governments are actively engaged in making a subtle kind of propaganda that is directed against potential enemies but not against war.’

All religions believe in the fact that God is the ‘Ultimate Reality’ but still hatred and suspicion are spread among different communities. It is such type of feeling that makes people more insecure. In the very act people fight but not for food, cloth and shelter, the basis need of man, but for an abstract thing, religion.

Religion is the part and parcel of man’s life; no race can live without any religion as it would be like a flower without fragrance, a body without heart. All faiths are equally dear to their respective votaries. It is this faith that brings the people together. It works as cohesive force:

“… religion is an organizing idea and it is the cohesive force in man’s social structure. It is the greatest and most immediate need of human being.”

But the greatest irony lies in it that all communities of the world know the fact but they begin to hurl insult and express unsuitable comment on other’s religion. It is the act that creates hatred and violence among different communities and gives birth to communal riot. It is well-known that no religion is perfect. So there should be harmony among different communities. Thus a man of different community can realise the ‘Ultimate Reality.’
Modern man is progressing by leaps and bounds in every field. Now we have conquered the moon and some other planets. The whole world today has become a global village. But in spite of our best physical development, we are still zero in our spiritual advancement. In the field of religion, we are still in our state of Nature. In all activities we use our mind, and reasoning power, but on the matter of religion we cease to use our reasoning power. All the developments seem void at the matter. Alyque Padamsee questions:

“Is life a forward journey or do we travel round in a circle, returning to our starting point.”

With the development of fast means of communication and transportation the time and space are shrinking and different countries of the world are coming closer to one another. Rapid advances in science and technology are universalizing the outlook of man. Now science and technology have broken the barriers of distance. But it is also strange thing that Arabs and Jews still fight for their land. India and Pakistan create problem over Kashmir.

There is a hatred between the white and the black, the Hindu and the Muslim, the Jews and the Arabs. All such artificial gaps have created a great Chinese wall among liberal society. At present there is no full-proof solution and these solutions lie in future. Religious leaders are also not explaining the real issues clearly. Huxley says:

“All the higher religions are, among other things, devices for convincing human beings that their every moment is a moment of crisis, involving
matters of spiritual life and death, and that, therefore it is reasonable as well as right to make certain sacrifices.”

Mahesh Dattani is such a person who raises the problem related to religion, the most sensitive issue of the world. In his play he depicts the picture of communal riot and involves the audiences to re-think over the burning issue. He does not give only solution but also shows the reality behind the riot. As the Director of the play, Padamsee comments:

“Can we shake off our prejudices or are they in our psyche like our genes? Will we ever be free or ever-locked in combat…Arabs against Jews, Whites against blacks, Hindus against Muslims? Are they any final solutions?”

Communal riot is like a war but it is not fought between two different nations but between two religious groups. It is an ideological war in which each group wants to show his religion as supreme over other. The well-known historian Bipin Chandra says: “Communalism is, therefore basically and above all an ideology on which communal politics is based.” So communalism starts with ideological supremacy and its zenith is the communal riot among different communities of society. He also says that “Communal violence is a conjunctural consequence of communal ideology… Hindu, Muslim, Sikh or Christian communalism are not very different from each other; they belong to a single species; they are varieties of the same communal ideology.”
To study any play it is necessary to know the story of the play in brief. *Final Solutions* begins when Daksha reads her diary and writes her experience. Next to it, the Mob whispers ‘Freedom’, ‘Freedom’. The scene reminds us of the situation of the moment of Independence and the violence that was prevailing at the time. After 40 years when the communal riot that erupts, Hardika, changed name of Daksha, says that after “forty years… things have not changed that much.”\textsuperscript{16}

In this way two stories run side-by-side and ultimately merge together. In the main story, communal riot breaks and all the people are disturbed. It happens due to the procession of the Hindus crossing the Muslims dominated area. The chariot that was carrying the statue of God, breaks and the priest is killed.

Ramnik, the father of Smita and the son of Hardika, thinks himself as a liberal man. He, with his daughter, watches the Television news to get more information about the riot. But there is nothing extra in the news. Smita is anxious about her college mate Tasneem, who lives in college-hostel. They also call to her father and tell that Tasneem is quite well.

During the riot two young men appears and face the Mob. The mob examine the religion of the men but anyhow they manage to escape from them. Both, incidently, enter the house of Ramnik Gandhi. He gives them shelter in his house. Later on he knows the fact that they are Javed and Bobby. Smita tells that Javed is the brother of Tasneem and Bobby is her fiancee.

Ramnik, his wife Aruna and Hardika talk to Javed and Bobby on various types of insecurity that prevail between these two leading
communities of India. During this Javed tells them that he was a very loving boy but discriminatory attitude of a brahmin priest changed him absolutely. He was changed after the incident and chose the extremist way. He joined the group of some religious extremists and became a hired goon. It is he who killed the priest in procession. For the act he was paid and excited by his co-religious people. At last they leave the house of Ramnik.

During the discussion Hardika knows the fact about the anger of Zarine’s father. Zarine’s family does the work of embroidery and Daksha always goes to her. Both love the songs of Shamshad Begum, Noor Jehan, Suraiya. But during partition, Daksha’s in-laws make a plan to occupy the land of Zarine’s father because her father was not agree to sell the land. But under the cover of communal riot they occupy the land. They said nothing to Daksha and once when she wants to know about it, her husband humiliates her.

But it is only after 40 years she knows the main culprits, who were responsible for burning the shop of Zarine’s father and later on occupied his land. She feels guilty for the act of her in-laws. She now thinks to bring back those young men. Ramnik tells her that they can return and we can live together only when the major community calls them and gives them their proper place in society. Only then all can live together. In this matter Ramanik is very close to Mahatma Gandhi who say: “I have not a shadow of doubt that the iceberg of communal differences will melt under the warmth of the sun of freedom.”17

In the play Final Solutions communal riot breaks due to disturbance of procession. In most of the cases the matter of dispute is very simple. But due to involvement of some unsocial elements, it takes the shape of
communalism and later on it is distorted and ultimate result is communal violence. During communal riots, mankind undergoes tremendous spiritual losses, during and after riot. Respect for life, dignity of humanity, love for truth and justice, fellow-feeling and brotherhood are mercilessly butchered in riot. The propaganda, based on falsehood, has its hayday during riot. People lose not only their bodies but also their souls, nay, all that is true, beautiful and good. It is a great catastrophe to humanity. As Bobby, a character in *Final Solutions*, says:

“A minor incident changed all that… We were playing cricket on our street… The postman… was in a hurry and asked Javed to hand the letter over to the owner. Javed took the letter… and opened the gate… a voice boomed, ‘What do you want?’ Javed holding out the letter… his usual firmness vanishing in a second. ‘Leave it on the wall’, the voice ordered. Javed backed away, really frightened… the man came out with a cloth… 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… We’d heard the bell so often every day of our lives that it didn’t mean anything… But at the moment… we all heard only the bell… The next day… I found… Someone had dropped pieces of meat and bones into his backyard.”
So it is not necessary that communal riot begins only when a group remarks badly on other group. But the way of working can also infuriate the other community. India has the rich treasure-house of different culture. In this condition no culture or tradition can claim that it is pure and the other as impure. If any problem arises between different communities, it can be sorted out by talk. But still, some people fan the objectionable remarks on other community and its result is communal riot. As Jawahar Lal Nehru says:

“It seems amazing that a question which could be settled with mutual consideration for each other’s feeling and a little adjustment should give rise to great bitterness and rioting. But religious passions have little to do with reason or consideration or adjustments, and they are easy to fan when a third party in control can play off one group against another.”

The first stage of communalism lies in the ideology that the people of the same religion has the same ideology and the same interest. The vested persons involve themselves in spreading such ideology and divide the society on the basis of religion. Such type of feeling compels the other community to do the same and thus the cactus of communalism comes on the ground. The ill-treatment to Javed by a man hurts Bobby and he also becomes angry and expresses his anger before Ramnik in Final Solutions:

“RAMNIK: …you didn’t throw meat into your neighbour’s backyard.
BOBBY: That’s because I was ashamed of being myself. He wasn’t.
RAMNIK: Ashamed?
BOBBY: Yes. Like being apologetic. For being who I was. And pretending that I was not a part of my community. For thinking that I could become superior by not belonging… I chose to be called Bobby.”

Bobby is against communal hatred but follows the communal path to see the ill-treatment meted to his friend. In the beginning he is against any such ideology but he is compelled to follow his community. So it is wrong to call any one responsible for communal hatred. If our leaders have shown their little responsibility on the issue of Sri Amarnathji Shrine Board, the most unwanted event would not have taken place in Kashmir. Now the Hindus are polarised in a group while the Muslims are forming their own group again. As Chorus1(Muslim)in the play asks some questions related to form group:

CHORUS 1: Should we be swallowed up?
Till they can not recognize us?
Should we meld into anonymity so that cannot hound us? Lose ourselves in a shapeless mass?
Should we? Can we ?”

The above insecurity is sufficient to raise the voice against the rival community. Chorus1 talks in a manner that seems that the very identity of
his community is in danger. ‘The second stage’ of communalism starts after such feeling. The group leaders bring a particular community together and instigate to fight for their causes. They never oppose the other group upheld certain liberal, democratic, humanistic and national value. They are called ‘liberal communalist’. As Bipin Chandra writes:

“The liberal communalist was basically a believer in and practitioner of communal politics; but he still upheld certain liberal, democratic, humanist and nationalist values… Most of the communalists before 1937—the Hindu Mahasabha, the Muslim League… functioned within a liberal communal framework.”

The behaviour of Aruna, a female protagonist in the play is very close to this ideology who thinks that she has no ill-will against other community but all communities have their own way to worship. But all are equal. As she says:

“We have nothing against you. It is only that, we have our ways and customs and… and… we are all equal… We respect your religion and we wish you well… All religion is one. Only the ways to God are many.”

Aruna talks on age–old Indian tradition that believes in ‘Unity in Diversity’. But Javed is now not in the position to accept the view. The society has brought him in a position to revolt and he wants to revenge from the other community for his miseries. It is the last stage of communalism
that works as fascists do to impose their ideology. Bipin Chandra calls this as ‘Extreme Communalism’ and as he writes:

“Extreme communalism was based on fear and hatred, and had a tendency to use violence of language, deed or behaviour, the language of war and enmity against political opponents… It was also at this stage that both the Muslim and Hindu communalists put forward the theory that Muslims and Hindus constituted separate nations whose mutual antagonism was permanent and irresolvable. The Muslim League and the Hindu Mahasabha after 1937 and Rashtriya Swayamsevak Sangh (RSS) increasingly veered towards extreme or fascistic communalism.”

Now the question arises: “When did communalism make its root on Indian soil?” Some historians say that the seed of communalism lies in past or in Medieval Age. But the recent research indicates that although communalism takes its elements from ancient and medieval period but it is totally a modern phenomenon. Just like socialism and nationalism, those emerge as politics and are based on ideology. It is a modern political trend that expresses the social urges and serves the political needs of modern social groups, classes and forces. It was brought into existence and sustained by contemporary socio-economic structure. As Bipin Chandra writes:

“Communalism emerged as a consequence of the emergence of modern politics which marked a sharp break with the politics of the ancient or
medieval or pre-1857 period. Communalism, as also other modern views such as nationalism and socialism, could emerge as politics and as ideology only after politics based on the people, politics of popular participation and mobilization, politics based on the creation and mobilization of public opinion has come into existence.”

About the rise and growth of communalism our first Prime Minister Pandit Jawaharlal Nehru holds the same view and thinks that it is totally a latter-day phenomenon. As he noted in 1936: ‘One must never forget that communalism in India is a latter-day phenomenon which has grown up before our eyes.’ It was the result of conditions which have in other societies produced similar phenomena and ideologies such as Fascism, anti-Semitism, racism, Catholic-Protestant conflict in Northern Ireland, or Christian-Muslim conflict in Lebanon.

The rise of violence due to communal riot can also be traced in the play Final Solutions in which a protagonist Daksha writes her diary and also writes the process of its development. In the beginning the taste of Zarine and Daksha is same. But latter on the mutual relationship turns into hostility and mistrust; suspicion dominates now in the later part of the play. She says:

“DAKSHA: …She asked me what I would like to listen to. Noor Jehan, of course! She seemed pleased with my choice… We both listened and sang along with Noor Jehan. Three voices singing together in perfect unison.”
But latter on Daksha writes:

“So I decided to speak to Zarine… and find out what was wrong. I could tell by their faces that something had happened… Her mother never looked at me. Her sisters sat down, their heads bent, …How cruel could she be ? … She wanted me to go away… I sat and watched them eat those things! My head started spinning from smell and I could feel my stomach churning… And I brought out the contents of my stomach, … Zarina stood up and I reached out for her, thinking she would help me. She screamed at me instead… I could hear Zarine’s voice, “Are you happy ? Are you happy ?”28

It is interesting to note that the present condition of religion in India is very miserable. People belonging to all the sections of different communities seldom understand the real purpose of religion. They are often seen fighting without any cause or reasoning on flimsy ground. At this critical state where there is a broken relation, the politician’s task is to make a compromise and bring forth a solution. But just the otherwise we see that the champions of politics are more bent upon making a separation between these two major groups than making a compromise to make the society stable. Though we see in our country, India, our rich history and tradition is full of so many ideals and slogans which lay stress on equal respect for all religions. In this respect Sudheendra Kulkarni, a columnist with The Indian Express explains:
“What then is the Indian meaning of secularism? It means: Sarva Pantha Samabhava (Equal respect for all faiths). The state shall not discriminate among citizens on the basis of their religious affiliation, nor shall the affairs of the state be governed by the canons of any particular faith. This does not mean that the state shall be irreligious, much less, anti-religious. Ours is a deeply religious society. No government can—and should—alienate any religious community or antagonise their religious sentiments. The above meaning of secularism is acceptable to almost all political parties in India. Hence, no party can be branded as anti-secular.

Yet, it has become habitual to divide the Indian polity along secular vs. communal lines. This is being done purely for reasons of political gain. As a result, real issues of governance and development are being sidetracked. The divide is also harming the cause of communal harmony and national integration. What we need in India is not separation of Religion from State—which is any way a non-issue in our country—but separation of politics from self-seeking opportunism masquerading as secularism.”

One of the important features of the play, Final Solutions, is the role of the police administration during and after a riot. In the play Final Solutions, Mahesh Dattani has very beautifully exposed the reality of the police
administration which has become totally defunct in modern context. The description of police which we see in the play has a close conformity with the description of the cruelty and callousness of the police in Arundhati Roy’s *The God of Small Things* in which Roy has laid a very harsh satire on the hypocrisy and forgery of the police. In the play *Final Solutions* we see that Ramnik threatens Javed and says that he will call the police to arrest him but Javed reacts and mocks the police. Let us see their dialogues:

“RAMNIK: Turn you over to the police. (*Pause*)

JAVED (*Suddenly bursts out laughing*):
Turn me over to the police!
(*Laugh again. Bobby can’t help but join in the laughter.*)

RAMNIK (*turns red*): I didn’t know the idea of going to jail would sound funny to you.

BOBBY:

Pardon us, but that was very naive.

RAMNIK:

You mean they won’t arrest you?

JAVED:

Arrest me? When they have been looking the other way all along. How do you think we got into the street? In their vans. They will arrest me.
Don’t worry. To please people like you. And a few innocent Muslims to please everyone.”

Javed clearly says that the Police never arrest the main culprits at the time of crisis. They always harass the people who are innocent common people and as a result the victims have lost their faith in the police and for the injustice they meet; they do something that the social norm never allows. A victim of 2002 Gujarat riot, Zannat Bibi, told Anupama Katakam, after July 26, 2008 serial blasts in Ahmedabad, that “the police are troubling our boys. Everyday they round up boys for questioning.”

It is interesting to note here that what Mahesh Dattani has presented in this play about the misconduct and misdeeds of the police is very much near to the day-to-day occurrences and instances which we see in our newspapers. Recently the famous case of Bilkis is a glaring example. Bilkis was a village woman from Randhikpur in Dohod district in Gujarat. During communal riot in 2002 she had to leave her village with her family. But at Panivela, a remote village in the hill, the Hindus caught up with them. They gang-raped the women and killed many of them. They beheaded little Saleha, Bilkis’s two years old daughter. This very act made her unconscious and later on when she woke up and 14 bodies around her. She recollected her power and after six hours walking she stumbled on a police squad from Limkheda. They recorded her complaint and arranged treatment for her injuries. But the Police never tried to book the culprit behind the bar and even did to close the case. A report in the magazine Frontline disclosed the story in the following terms:
“The Gujarat Police tried to hush up Bilkis’s case. They closed it with the note that it was ‘true but undetected’ and that there was not sufficient evidence. But Bilkis was stubborn in her fight for justice… She appealed to the Supreme Court pleading for a proper investigation by the Central Bureau of Investigation (CBI). A CBI team found that Police Officials and local doctors had hidden the bodies of Bilkis’s family. The Supreme Court transferred the case to Mumbai as Bilkis felt she could not get a fair trial in Gujarat. After a gruelling trial, the Court finally convicted 12 of the 20 accused. All the members of the Mob were held guilty of rape and murder, sentenced to life imprisonment.”

It is the matter of concern that the men who committed such gruesome act, were punished but the personnel who tried to hid the evidence are left scot-free. The guilty personnel should be punished so that the victim could have faith in them. Only then other Police personnel will learn the lesson and do not defy the rule of law. As Tanvir Jafri, son of the late Ahsan Jafri, the Member of Parliament who was brutally killed in Gulbarg Society massacre in Ahmedabad, says:

“But the policemen should also be punished since they consciously tried to detrail the investigation. It will send out a message to other police personnel that they can not defy the rule of law and get away
with it. The people from the mob were mere pawns.”

Thus in the play *Final Solutions* we see that Javed is not at all afraid of the Police. He knows the consequences very well and so he says that the Police will not do anything in his life. Even if the Police arrest him, it matters a very little for him because he will get himself scot-free with the help of some politicians or some other powerful men. This realistic presentation is so living and vivid that it is very close to so many events of our day-to-day life where the Police—the protector and the preserver of the law—become the destroyer of the law. As a matter of fact there must be a drastic change in the present scenario of the police administration. The Police system of the present age has been coming down from the British Rule. So there are so many drawbacks in the system. As Lord George Nathaniel Curzen, the Viceroy of India (1899-1905) in the course of a conversation in London in July 1904, said that “epochs arise in the history of every country when the administrative machinery requires to be taken to pieces and overhauled and readjustment to the altered necessities or the growing demands of the hour.”

So in a very literary manner the dramatist Mahesh Dattani has given a hint to do a drastic change in the police system so that suppressed and the crushed, may get equal opportunities and may protect their rights and raise their head high in the society. Perhaps this is why the title of the play *Final Solutions* is itself is very suggestive. The dramatist has never used the word ‘solution’ but ‘solutions’ which shows his attitude about so many ills and maladies of the modern world. As a matter of fact the only solution of one problem is not needed in the modern context because the whole world is beset with several problems and hurdles which must be nipped in the bud.
But unfortunately we see that the cancerous seed which has been planted under the soil has taken the shape of a big poisonous fruit in our society. So, to Dattani, the eradication of this dangerous and poisonous tree is most needed for the smooth progress of the society. So only one solution is not enough. The present world which is sitting on the heaps of explosive is needed so many solutions and the amendment of the rules and regulations of the Police-System is one of them.

The play *Final Solutions* also shows that the Police and the Politicians never treat the society on equal terms. The Politicians whose primary purpose is to gain the vote by hook and crook, is often seen indulging in so many malpractices. We know that in a democratic state, equality is the soul of the nation. In the eyes of the constitution all men are equal. They should not be treated on the basis of caste, class and creed. Mahatma Gandhi is of the opinion:

“Men are equal. For, though they are not of the same age, the same height, the same skin and the same intelligent, these inequalities are temporary and superficial; the soul that is hidden beneath the earthly crust, is one and the same for all men and women belonging to all climes.”

Here this observation of Mahatma Gandhi is the crying need of the present day situation. In the play *Final Solutions* we see that the politicians as well as the police are never committed to bring forth equality in the society rather they are often seen greasing their own palm. Some of the politicians deliberately hatch or conspire some unwanted situations leading the society on the verge of collapse. As chorus I in the play *Final Solutions*
rightly says: “We doubt the leader’s intention… They want our blood to boil. They have succeeded.”

The politicians instigate the mob or rather they make a group of some certain hired people who have no religion of their own. They are often seen creating so many devastating things in the society on the directions of the ruling politicians. Smita is quite right in the *Final Solutions* when she criticises politicians:

> “Those… parties! They hire him! That’s how he makes a living. They bring him and many more to the city to create riots. To… throw the first stone!”

The play very beautifully presents the character of such mob that does not have any qualm of conscience in creating a breach or a chasm in the existing wall of integration and union in India. The first and foremost duty of a ruling politician of today is to break the equality among the people so that they may at first create havoc and then earn the sympathy of the suppressed classes. Caste politics created by some of the politicians is making a great gap among the people of different sects and creeds. As a matter of fact religious disharmony plays a very important role in producing disunity in our society. No doubt, the caste problem is, perhaps, the grievous and critical like religious problem. Tushar A. Gandhi, the great grandson of Mahatma Gandhi very beautifully presents it in his essay ‘*Equality: Still a myth not reality*’:

> “The danger to the unity of our country is not in our religious or communal disunity but our
divisions on the basis of caste and now even sub
castes. Sixty years ago our founding fathers had
identified caste divisions as the greatest danger to
the existence of our nation and implemented
certain time bound measures to bridge the caste
divides. But till date, the caste prejudices have
remained intact despite the perpetuation of the
system of reservations, which Dr. Babasaheb
Ambedkar had visualized as a limited time remedy
for bridging the gap between the upper castes and
the deprived and persecuted Harijans. Today, the
continued reservation and its political exploitation
is threatening to drive deep fissures between those
who enjoy the fruits of reservations and those who
have to suffer because of its perpetuation.”

The problem of religion and caste is so grievous that it is not a child’s
play to eradicate these. We know that Mahesh Dattani is such a dramatist
who always raises some ‘fringe issues’ in his plays like the plays of
G.B.Shaw. His plays are also devoted to some leading problems and the
primary business of the writer is to present the problem as it is and then to
hint a palpable solution of the problems. Dattani is very much influenced by
the thought of Mahatma Gandhi who visualised a dream of equality, liberty
and fraternity among society in which creed, community and class reside. He
wants to eradicate the evils of the society with the help of the visions and
thoughts of Mahatma Gandhi. In this respect Dattani is very close to Tushar
A. Gandhi who is also of the opinion that only the Gandhian way of attitude
will bring out a new change in this world. He observes:
“Reservation must be a system of social justice which must be done away with after a generation or two. When all are equally empowered by education, caste must be outlawed. Reference to caste in any form in public should be made a criminal offence and offenders severely punished. Only then will we be able to create true equality. This was the vision that Bapu had seen for the Nation he fathered—a classless and casteless India in which all would proudly be Harijans—children of God.”

When we plainly study the play Final Solutions we find that it is about communal riot. But the element of class struggle also dominates in the play. Under the cover of communal disharmony, as Dattani depicts, the shop of Zarine’s father was burnt and latter on the family comes in financial trouble. Wagh and Hari offer them to help by buying their burnt-up little shop. Resentment among them grew over the issue. They wanted more money for the land. Ultimately Daksha’s in-laws buy the land at the half of the rate. As in the last of the play Ramnik discloses this:

“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… those people were planning to start a mill like our own.”
So the basic reason of communal riot is not religion; socio economic reason also - prevails in this matter. Some vested groups always search such opportunity and utilise it for their interest. As Ramnik’s father does in the play. So the class-struggle is also one of the causes of such type of violence but it is always misinterpreted by the group. The leaders snatch the benefit at the cost of common people who are always loser in the matter of man-power, money, relationship, and ultimately, humanity.

When we analyse critically the play we find that the society today is replete with so many instances of corruption which is flourishing by leaps and bounds without any proper check and restriction. A minute study shows that behind the various sorts of corruption the central doer is our pioneer of politics who are supposed to be the torch bearer of the nation. But just the opposite they create darkness in place of light. N. Vittal, the former Central Vigilence Commissioner, in his article ‘Say good bye to Corruption’, thinks that the corruption today has become a disease like Malaria:

“A disease like malaria can be tackled in two different ways. One would be to treat all persons who come down with malaria fever. The other would be see that there are no stagnant waters which bread mosquitoes, which in turn spread malaria. We should adopt the second strategy to remove corruption from every aspect of life.

Eliminating corruption in all spheres is a massive and multi-dimensional task and it requires a multi-pronged approach. Above all in the conviction of every Indian that he himself is honest and who will not give or accept bribe, thus trying
to bring in probity and the atmosphere of honesty in the area of their work or influence.”

Dattani, in his play, *Final Solutions* gives so many solutions. He dramatises an interesting solution in this play. Bobby and Javed enter the Pooja Room of Ramnik Gandhi. Bobby takes the statue of Lord Krishna in his hand and shows to Aruna that there is nothing impure in it. God does not make differentiation between man and man. He sees all people with equal sight. As Bobby says:

“BOBBY: Look how. He rests in my hands! He knows I can not 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.”

The characters in the play motivate us to think that angry outbursts lead to chain reactions. Most of us experience anger in some form or other almost everyday. Anger is a negative emotion; it can cause violence, it can ruin relationships. When a person is angry, he tries to take out his/her anger on anybody closest to him. As Ramnik comments on the resentment of Javed and Bobby: “…(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.” Alyqe Padamsee writes in “A Note on the Play’: “Taking out your anger on your wife, children or servants is an old Indian custom.”

The most important battle for the Indian for the establishment of a distinctive identity within a territorial location lay in the partition of India.
National identities were conceived and took shape in accordance with the ideologues that formulated these on the basis of religious identities. The gruesome rioting and communal/religious disharmony that took seed in 1947 has continued to throw up countless such incidents in independent and secular India. Dattani had actually dramatized it in the form of *Final Solutions* earlier, dealing with the recurring rhetoric of hatred, aggression, the monetary and political exploitation of communal riots, the chauvinism and parochial mindset of the fundamentalist, in the context of India of the 1940 interspersed with the contemporary India. He subsequently explored issue of identity, memory, suffering and loss. As Daksha writes her diary in *Final Solutions*:

“My father had fought for that hour... He said he was happy we were rid of the Britishers. He also said something I did not understand then. He said that before leaving, they had let loose the dogs… But that night in Hussainabad in our ancestral house–when I heard them outside–I knew that they were thinking the same of us… And as their voices grew louder, I blamed them more and more for my father’s absence. The windows broke, one by one. My mother and myself, we hid in the pooja room. The stones came smashing into our home. I clung to my mother. My mother clung to the family idol of Lord Krishna… I looked at the idol and suddenly I had the most horrible thought… I felt that the idol I had grown up seeing my mother worship was just a painted doll… A stone hit our gramophone table, breaking it. Krishna chose to
destroy what I love most. My entire collection of records broken. Lying about like pieces of glass. Shamshad Begun, Noor Jehan, Suraiya… Those beautiful voices. Cracked…”

The above description is written by Daksha who again after 40 years sees the same thing repeating before her eyes. The mob of the same sentiment is destroying the harmony of society as that was shattered in the gone period. They again forget the language of peace and harmony and snatch the opportunity to disturb the unity of the society. The communal hatred that is spread by the British rule still exists in its real form. People still blame other community for the miseries of their community. They do not realise that it is nothing but power-polities in which some leaders will get benefit. As Hardika says:

“After forty years… I opened my diary again. And I wrote. A dozen pages before. A dozen pages now. A young girl’s childish scribble. An old woman’s shaky scrawl. Yes, things have not changed that much.”

The image speaks volumes. The image of hunting dogs which is implied in the word ‘hound’ is very suggestive. It shows the ferocity of the fanatics of both the communities who go berserk with the fire of communal hatred and commit such heinous crimes which seldom become an ideal humanity. The playwright uses the word music, especially the music of Noor Jehan, Shamshad Begum and Suraiya, at various places in the play. The music gives harmony to all. It does not consider whether one is Hindu, Muslim, Christian or any other. But a stone breaks it. It shows that a binding
force of both the communities is broken by the communal forces. It also conveys several other meanings. As Amar Nath Prasad writes:

“First, it shows how in life, music is needed to ease the savage blows of cruelty, conservatism and callousness, how despite various ups and downs life is as sweet and melodious as music; how music creates a sense of equality, fraternity and creativity in all men barring caste, class and creed. Music here also suggests religion which makes no distinction between the rich and the poor, the high and the low. The music of classical nature directly derives from the core of heart and it is enjoyed by each and all. Similarly, religion, in the true sense of the term, is very similar to music. All religions, however different they are in form, are one in spirit. All of them sing the same music of love, truth, humanity and fraternity.”

So, the role of music is very impressive. It is the communal hatred that shatter the harmony of music. In the play Final Solutions, Daksha tells: “A stone hit our gramophone table, breaking it… My entire collection of records broken.” But the playwright does not end the play with his sad note. In the middle of the play the same music again is played but ‘it ends abruptly with the sound of a stone breaking the record.’ So it is very suggestive that music although, can be stopped for time-being but not permanently. As at last the playwright writes:

“… (A Noor Jehan song can be heard very faintly.)
The song plays for some time and stops as if the record has been smashed by a stone.”

In any communal hatred Mob plays very pivotal role although the men are only pawn, not the real culprits. It can also be traced in the play Final Solutions. The role of chorus in the play is very remarkable. The playwright shows the audience the present scenario of communal frenzy and hatred that prevails in our society. The Mob/Chorus in the play consists of five men and ten masks on sticks. As Dattani writes: “The players of the Mob/Chorus do not belong to any religion and ideally should wear black.” The colour black is very suggestive. There is no colour that can be painted on the black. It suggests that they belong neither the Hindus nor the Muslims. They are different from all type of communities.

Clothes and dresses can change the man’s physical appearance but the inner soul always remains the same. Real truth is one and that is God. A person can be a hindu and a muslim only by wearing mask. If he puts out the mask he can be a real human-being. The same man wears the mask of the Hindu, he speaks differently from the Muslim. As Mob speak:

“CHORUS 1: The procession has passed through these lanes Every year, For forty years!
CHORUS 2, 3: How dare they?
CHORUS 1, 2, 3: For forty years our chariot has moved through their mohallas.
CHORUS 4, 5: Why did they? Why did they today?
CHORUS 1: How dare they?”
CHORUS 2, 3: They broke our rath.
          They broke our chariot and felled our Gods!
CHORUS 1, 2, 3: This is our land!
          How dare they?
CHORUS 1: It is in their blood!
CHORUS 2, 3: It is in their blood to destroy!
CHORUS 4: Why should they?
CHORUS 5: It could have been an accident."\(^{52}\)

It is interesting to note that Chorus/Mob is not in favour to accept any reason behind the event. They only shout mischievous remarks on other community. They think that for all the misdeed only a particular community is responsible. Chorus 5 uses reason but ultimately his sense is shattered and his voice is overlapped by other persons. As Dattani writes:

\textit{“They repeat their lines till they overlap. Chorus 4 and 5 get more aggressive till these questions become statements. By the end of it they are an unruly mob crying out for blood.”}^{53}

Such type of feeling does not prevail only among the Mob representing the Hindus but the Mob representing the Muslims. They talk in the same way. Now let us see an example of the Muslim chorus:

CHORUS 1: Their chariot fell in our street!
CHORUS 2: Their God now prostrates before us!
CHORUS 3: So they blame it on us?
CHORUS 1: Was the Chariot built by us?
CHORUS 2, 3: Blame the builder of those fancy thrones.
CHORUS 4: A manufacturing defect!
CHORUS 5: Doesn’t their God have a warranty?
...
CHORUS ALL: We are neither idol makers nor breakers!
CHORUS 5: But they blamed it on us!
CHORUS ALL: Why did they? Why did they? Why?
CHORUS 5: (emotionally) Why? 54

The Mob is nothing but they represent the resentment of the people. They express their feeling that can not be told individually. Through them the dramatist depicts the inner feeling and thought of the people. The Hindu chorus thinks about the temple and the Muslim chorus about the mosque. They forget the true spirit of humanity and human-religion. Such type of division is not good for any community. The Mob, at most of the places, uses the image of animals those are related to particular communities. The images of ‘pig’, ‘swine’, ‘mouse’, ‘rat’, ‘lizard’, etc, hints at the communal hatred and contempt toward other community. It suggests that such type of arrogant remarks must be stopped in the society that spread hatred and bitterness. Through these very words Dattani very sincerely depicts the bitterness between these two big groups of the country. The words of Mob are clear indication of communal disharmony of the society and its consequences are experienced by the characters Ramnik, Javed, Hardika,
Bobby, Zarine’s family etc. Dattani uses the role of chorus in the play very effectively.

Dattani shows another aspect of the society that all intellectual and affluent people tend that they are more secular than other; while in reality they are not alike. Ramnik says that he will provide job to these two misguided youths. He also suggests Javed to change his ways. But when Javed asks the reason of Ramnik’s mistrust, he becomes angry and remarks:

“… How dare you blame your violence on other people? It is in you! You have violence in your mind. Your life is based on violence. Your faith is based…”

The above statement is sufficient to say that mistrust lies among most of the people and that is why the minority feels insecure. Javed shows the real feeling and thought of Ramnik as he says: “You hate me because I showed you that you are not as liberal as you think you are.” Thus the problem of disharmony, mistrust, bitterness, hatred do not live outside, but these are in our heart and mind. The director of the play, Padamsee, also says:

“The demons of communal hatred are not out on the street… they are lurking inside ourselves.”

It is very strange thing that all where we pretend that women have special place but always they are denied their rights. No religion behaves them with equality. Now, for them, religion has become synonymous with inequality, irrationalism and superstition. Catholics deny the right of women
to control their bodies by disallowing contraception, the Muslims and the Hindus perpetuate cruelty on them citing religious dictums. In the name of religion civil liberties and democratic rights are being suppressed. Most of the Hindus treat woman as ‘Devi’ (goddess) or ‘Dasi’ (slave). Sometimes she is treated even as an object. People think that she is meant for home and hearth and external affairs are for male members. In the play when Daksha asks Hari why Zarine’s father came to their mill. Hari becomes angry and he even demoralises her. As she says:

“That is when for the first time Hari became angry with me. I had never expected him to. He shouted so loudly, he sounded just like Wagh. And he called me names. Names that are too shameful to mention to you. My cheeks went red.”

So the dramatist in the play shows not only the anger of the minority of Indian society and the heinous act between two communities. He also shows the inner conflict that runs in our home daily. Our mindset has changed. We always suppress the voice of a community. We forget that we are living in a democratic world. The basic norms of democracy are based on equality, liberty and fraternity. If a man or a woman is not given his/her proper right, the progress of society can not be imagined. Although we live in the world together but that is, what Dattani calls it ‘forced harmony’. In the play, Hari chides Daksha, his wife, for a question but she never behaves in the same manner as she says: “I wanted to please Hari.” But the man forgets that such act will give birth of a great explosion.

But the problem does not only lies with Daksha, but also with Smita who is the representative of modern educated girl. She is suppressed even by
her mother. When Bobby and Javed enter the house of Ramnik; and Aruna finds that Smita, her daughter, knows them very well. She becomes agitated and slaps on her study. She tells: “Stop her studies! From now on, she can stay at home!” This is very hypocritical nature of the Indian society that thinks it is against their custom to be the friend of another community. Knowingly and unknowingly if a girl does so, she is imposed upon various sanctions. Even she is barred from education, the basic need of human towards self-reliance. But such type of treatment creates great problem in the mind of a girl. As Smita reacts: “Mummy, thank you for making me feel like a rat in a hole.”

There is a great change in the attitude of women in Dattani’s plays. Daksha, who is also a young woman forty years ago, tolerates the humiliation of her husband and does not reacts sharply but Smita does not accept all things at ease. All the women of the plays of Dattani–Lata in *Do the Needful*, Ratan in *Dance Like a Man*, Tara in *Tara*–often these ladies are shown as solver. Most of the young women in the plays of Dattani are intellectual and courageous and so is Smita who is not helpless like Daksha, her grand-mother.

Mahesh Dattani is such a dramatist who always raises some problems of society in his various plays. In the play *Final Solution*, he seems to be very much influenced by Mountbatten, the viceroy of India who used to say that communal riot is just like a cancer which rusts the vitality and vigour of a nation and he depicts them truly.

As we know that India gained Independence from Great Britain in 1947 and the sub-continent was divided into two separate Nations-India and Pakistan. After the great division, there arose a great tension and turmoil,
causing various problems concerning poverty and hunger and leading to the death and destruction of a number of homeless people of both communities. Countless women were raped, then, punished by their husbands and families. They are rejected as polluted. Much of the blood-shed and anguish took place on the Indian land—‘The Land where, once, the Birds of Gold dwell’.

Khushwant Singh describes the then atmosphere very minutely in his book *A Train to Pakistan* (1956). The event of the period was one of the blackest chapters in human history. Dattani truly captures the similar plight of painful partition, after forty years in his *Final Solutions*. He describes the pangs of period as tumultuous and a terrible period of his country’s history.

Although many authors recollect the black events of the period in their respective words. Bapsi Sidhwa’s *Ice-Candy Man* captures the true picture of thieving, looting and killing during the partion. J.P. Dutta has also made a hit film ‘Border’ on the issue. But Dattani is different from the other artists in this matter that he does not raises only the problem of hatred, mistrust and misconcept but also about the solutions of these acts. So this fictional work *Final Solutions* is not about the partion and enmity among the Hindus and the Muslims that have created the atmosphere of disbelief; but it discloses the clue to bring near to two big communities of the Nation. He points out that the communal animosity between the Hindus and the Muslims tuned into the a fatal disease that has been corroding slowly but surely the fabric of peace and stability. Although solution seems dim but it exists in the society even today.

Mahesh Dattani, a great social scientist and thinker, also raises a question of humanity in human-being. He thinks that in the age of materialism where man has become self-centred and ego-centric; the
condition of man has become even worse than animals. So he points out the issue of humanism in human-being. Deepali Agravat rightly says:

“Mahesh Dattani puts the eternal question, with his play, Final Solutions that every now and then rankless our conciousness–are we human beings real humane? It propels us to perennial problems as to what’s that we should priorities-our Religion, our perennial ideals or our compassion for other human beings. Besides studying these issues from a social point of view, Dattani also analyses as to how these issues alter the equations within a family.”

The play shows that the cause of the communal riot is not only due to disbelief and hatred but also it is related to economy. Zarine’s father collects his community people only when his shop was burnt. In the beginning he wants the real price of his shop. When he fails in the act he relies on the fanatic way. All the male members of Daksha’s family knows this. As Daksha writes: ‘Kanta told me he (Zarine’s father) is actually telling people that his shop was burnt down purposely.’ Most of the people think that it was burnt by the Mob but the conspirers knew the fact which Hardika faces reality at the last when Ramnik tells: “And we burnt it… They had it burnt in the name of communal hatred.” It shows the mentality that the eyes are somewhere different but the mob, in ignorance, do the work differently.

Javed also faces the same thing. When the Mob catch him, they do not do their prime job to punish the wrong-doer. They snatch the money and
watch of Javed. It shows that people think of personal benefit more than the religious issues. As Dattani writes:

“This of the Mob/Chorus suddenly grab them from behind and snatch the watch of one of the young men. The Mob/Chorus searches their pockets. Some money is found, which Chorus1 pockets.”

The above incident is very dramatic. A person from the same Mob treat a person from other religion as untouchable. When Javed, in his early days, takes a letter and the letter becomes contaminated. The conservative person washes the letter and wall. Bobby tells: “... 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.” But during riot a person from same community snatches the money and material but at that time he does not think that it is a contaminated thing. Through this act Dattani shows that Mob behave rudely but they never forget the personal benefit. Ramnik’s father does the same thing and acquires the land of Zarine’s father while taking the support of communal riot and Mob.

The playwright, in the play, gives us palpable solutions. In the beginning of the play Chorus1 says: “A drop of oil can not merge with an ocean of milk. One reality can not accept another reality.” At this place the person is representing the Muslim community and he pines for the identity of his community. He emphasises that no one can deny the reality that the Muslims are the citizen of India and they should be given their due share. At the last the representative of Muslim mob, Bobby, puts the image of Lord Krishna in his hand and says: “Your God! My flesh is holding Him! Look
Javed! And He does not mind!” 68 Even the chorus representing the Muslim community speak thrice: “We are not idol breakers!” 69

This is interesting solution in which the God of a community does not find any trouble in the hand of other community. It shows that the division of community and creation of different God, is the gift of the society, and so mutual understanding should be maintained. Then society will not feel any harm and the fabric of society could be maintained. The pride of all will be high. As Bobby says:

“See, Javed! He doesn’t humiliate you. He doesn’t cringe from my touch. He welcomes the warmth of my hand. He feels me. And He welcomes it! I hold Him who is sacred to them, but I do not commit sacrilege.” 70

Dattani also gives an ideal view that God does not make any discrimination but it is man who thinks differently. God is one but there are many paths to reach Him. One may call Him-Ram, Rahim, Christ etc. But He is one. Bobby again gives a philosophical view:

“I don’t believe in Him but He believes in me. He smiles. He smiles at our trivial pride and our trivial shame.” 71

Dattani, the dramatist, has a dream of unity of both the communities-the Hindu and the Muslim. His primary purpose in this play is to maintain a workable unity and co-operation between these two leading communities of India. He seems to be dead against any type of ‘ism’ and wants to see each
and every man of the country an Indian at first and then anything else. In this respect he seems to be very much influenced by late Sadananda A. Shettey, the founder editor of the ‘One India: One People’ who observes in his poem ‘Who Am I’:

“Am I a Hindu first or an Indian first?
Am I a Muslim first or an Indian first?
Am I a Christian first or an Indian first?
Am I a Bhuddist first or an Indian first?
Am I a Brahmin first or an Indian first?
Am I a Dalit first or an Indian first?
Am I a South Indian first or an Indian first?
Am I a North Indian first or an Indian first?
Am I the President of India first or an Indian first?
Am I the Prime Minister of India first or an Indian first?
Am I the commander-in-chief first or an Indian first?
Am I a supported of only ‘ism’ first or an Indian first?
Am I a white-collar/blue collar worker first or an Indian first?
Am I a youth/senior citizen first or an Indian first?
In all cases you are Indian First, Last and Always.
Be a proud Indian. Make this Country Great, Strong and United.”

The poem suggests that we should be one people and only then we can claim about a strong and vibrant Indian. We forget the fact that God
never discriminate on any ground. He is at ease everywhere. We always believe in our community and not in God. All the rituals are related to physical activities. But man should be accustomed to tolerance and respect to other community. The need of true humanity is belief. If there would be no faith, the existence of humanity can not survive. That is the strongest fragrance in the world!

During and after partition both communities-the Hindu and the Muslim-bore the brunt of communal riots. Many Hindus left newly created Pakistan to live in India and so do some Muslims for Pakistan. This burning picture is depicted in the novel *A Train to Pakistan* by well-known author Khushwant Singh. But time-to-time some vested leaders encourage the people of their respective communities against each other. They remind the wounds which are about to heal and ultimately many severe wounds ache again. So Mahesh Dattani thinks that a solution is also possible in which both communities should forget their black and haunting past and start a new life of faith and understanding. Their life would be more respectful and smooth. As Bobby says:

“The tragedy is that there is too much that is sacred. But if we understand and believe in one another, nothing can be destroyed (*Puts on his footwear and looks at Hardika*). And if you are willing to forget, I am willing to tolerate.”73

The problem of communalism is so deep that it can not be cured by a ‘panacea’ but it requires deep dignosis and the treatment by some specialists of different communities. The specialists like social reformers, leaders, intellectual persons, non-government organizations, economists etc should
be involved to cure this cancerous disease. Common people should be involved in this process. They should be told that two cultures are better than a culture. United we stand, divided we fall. The presence of rainbow in the sky looks pretty and enhance the beauty of sky than generally we see blue colour. If the persons of different communities live in the world, it is not threat for one another but give strength. The common people can talk on the differences that lie among them. A man may have different culture in comparison to a man of different community. But all should, first and foremost, understand the real fact that they are human being. As Aruna says in Final Solutions:

“... We have our ways and customs and... and... we are all equal. There is no doubt. We respect your religion and we wish you well. Why, we have friends who are... Smita has so many friends who are not... All religion is one. Only the ways to God are many.”

Smita speaks the same voice in her own words:

“This is a time for strength! I am so glad these two dropped in. We would never have spoken about what makes us so different from each other. We would have gone on living our lives with our pretty similarities.”

People should know that it is their right to protect the interest of their communities but they should never express any ill-will against other
communities. This will certainly increase the mutual understanding among different communities. As Ramnik accepts that fact:

“… You have every right to protect your interests.
But you don’t have the right to be stupid.”

The people of different communities should sense the need of others and certainly they should do something that bring harmony among different communities. They should not make thing ‘hotch-potch’. All the persons of related communities think that their religions and rituals are great. Such thought is good but thinking other as bad, creates trouble. So people should always avoid any unwanted remarks that harms the peace of society. In this matter our leaders should come forward and people should be prepared to live together. It is leaders who can play vital roles in it because communalism is the gift of mass-mobilisation and leaders can solve it effortlessly. As Mahatma Gandhi says:

“I am convinced that the masses do not want to fight, if the leaders do not. If, therefore, the leaders agree that mutual row should be, as in all advanced countries, erased out of our public life as being barbarous and irreligious, I have no doubt that the masses will quickly follow them.”

Thus Dattani, through the play Final Solutions, explored issues of identity, memory, suffering and loss and resulting ‘other’-bashing, either/or terms of reference within the larger political context through the various products of this play. He, through this beautiful realistic presentation of two major groups of India, has tried his best to provide a workable solution to fill
up the gap between the Hindus and the Muslims. His primary concern as a writer of drama is to expose the various maladies of society and whenever necessary to give some proper solutions through the medium of literature. He seems to be very certain in protecting his vision of secularism in which both the communities live together with happiness.
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