

## Patriarchal Dominance in Mahesh Dattani's *Do The Needful*

**Mrs. A. Nevedhini**<sup>1</sup>, Ph.D Research Scholar, Department of English, Arignar Anna Government Arts College, Namakkal (TN),

**Dr. K. Ramachandran**<sup>2</sup>, Research Guide, Assistant Professor, Arignar Anna Government Arts College, Namakkal (TN)

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### Abstract

Patriarchy is something that can't be differentiated from the framework of Indian culture. The family in the Indian culture is overwhelmed by a male and he is considered as the top of the family. The power that he appreciates over his family is verifiable. Since he is the top of the family, the opportunity is not really given to different individuals from the family, Being the top of the family and more impressive than others in the family, the significant choices of a individual's life and career, for example, schooling, marriage, property and so on are taken by him. Mahesh Dattani depicts experiencing under the mistreatment of patriarchy in his works. *Do the Needful* (1997) is around two upper society families which don't have the foggiest idea of their children's longings and need to wed them against their desires. In this play, the double issue of affection and homosexuality is deftly taken care of. The paper examines about friendly limitations against gays, against the social restraint of inter-caste marriage and the contention between father and son.

**Keywords:** Gay identity, religion, communal tension, sexuality, Patriarchal Dominance.

Family isn't just a significant constituent of Indian culture however the nerve centres of Indian life. Indian families are known for their pride and prestige. They are considered as the measuring sticks for Indian culture. Rachel Bari and M. Ibrehim Khalilullah say, "What is interesting about Dattani is the fact that in every human drama of his .....everything is placed in the family mould" (61).

However the family is an association that is adulated profoundly among all Indians and additionally by the others, it needs genuine report and consideration. The introduction of family in the plays of Mahesh Dattani is not quite the same as this. His families are not generally serene and they are known for their gap and despondency between husband and wife, misconception between parent and kids and dismisses between father and mother.

*Do the Needful* was written in 1996 at the greeting of the BBC. It is a radio play having the topic of a marriage not entirely unfathomable, for a transmission in England. It likewise displays the wrongs of urbanization, cosmopolitanism, and so on and hence ends up being reasonable depiction of current Indian culture. Sally Avens remarks in *A Note on the*

Play:

Like all the best love stories, the hero and heroine end up getting married, but the road to marital bliss is full of the most unexpected twists and turns . . .

His(Dattani's) writing, whilst taking on a conventional form and being readily accessible to an audience, never fails to challenge and surprise. And whilst the play may be set in India within the conventions of 'arranged marriages', its wider themes are universal. A British audience found it easy to empathize with a gay man being forced to live his life within the norms of a heterosexual society or young woman eager to prove her independence and break free from her parents. (CPD 115)

The play is set partly in Mumbai and part of the way in Bangalore. Popular Indian traditional artist M.S.Subbulakshmi's Meera Bhajans add South Indian touch to the story. Prior to sinking into the conversation originally we should deal about the play do the Needful? Alpesh Patel is the child of Chandrakantpatel and Kusumpenpatel. Lata Gowda is the daughter of Devraj and Prema. Alpesh Patel is a gay. Lata is straight. Alpesh does not have any desire to wed a girl since his most memorable marriage with a girl was a messed up one since he is gay. Lata is

enamored with one named Salim who is in Mumbai. Alpesh never needs to impart his life to a girl. All the while Lata could do without towed other than Salim. Be that as it may, both are constrained (by their parents) to satisfy their parent's desires by wedding. However these two parents have their own caste nobility they couldn't maintain this in their kids' marriage because of their youngsters' notable 'unethical' conduct, Known to their own caste people. Recall whether isn't known to their own caste people, then it isn't the slightest bit an improper.

The Patel family from Mumbai is tormenting for match for their divorced son of thirty years old, Alpesh, the printer through wedding advertisement. The equivalent is the work that is being done by the Gowda from Bengaluru. Both the families reach the resolution that the boy from Mumbai and the young girl from Bengluru will make a fine couple. In quest for this choice, the two families choose to meet in Bengaluru to most importantly complete the custom of acquainting themselves and their children with one another.

Both the families meet and the guardians notwithstanding the way that their children are reluctant to wed each other continue seeking after their closures of causing their children to consent to their proposition and choice of fixing the match.

Alpesh is a muffled Subaltern in the play. Alpesh is a gay yet for a period being he is constrained by, as a matter of fact, his own parents to be a bi sexual. In any case, after his first disappointment in heterosexual marriage he needs to have his

existence as a gay. In the beginning of the drama Alpesh says us who he is."Is Trilok free?...He knows exactly where my tight spots are..."(CPD 119)

However the above given words seem to be words that can be typically spoken by even straight, subsequent to knowing him we can comprehend the reason why those words are verbally expressed by Alpesh. He knows very well living with a girl is to be sure is unthinkable in his life. He attempts to persuade his parents out of the possibility of him getting married to young girl.

As Alpesh lives in a circumstance in his home in which a son could not straightforwardly what he feels or what he needs to do. In any event, when his mother said to him to get Swamiji from Airport which he could have done without, he was unable to express no to it transparently, however he could murmur that by itself. A large number of the discussion of Alpesh occur in his viewpoints and mind and not transparently told his parents. So we understand that Alpesh needs to be a liberated person to make his own choice in picking his life and sexual relationship. Yet, society doesn't let him, he knows very well that his parents won't acknowledge that and they would go to the outrageous of ending it all.

Lata has the ethical boldness to say that her parents go against her college studies. At last these two families of Lata and Alpesh did the needful. Presently the two characters who are enduring with a similar issue meet as a component of their parents' doing the needful. In night when Alpesh was smoking cigarette, he was seen

by Lata. Luckily Lata is likewise a smoker. So they came to an understanding that you don't uncover my mystery and I also will not uncover. As the both are heavily influenced by their parents will. This arrangement is the root for the end of the drama.

Lata is undeniably more daring than Alpesh in the play, she adamantly settles on her choices in spite of her parents destroying her life. She tells the substance of Alpesh that she won't ever care about to wed him. However, Alpesh and still, after all that was talking in his viewpoints not uncovering his thoughts outside. It was the trepidation he has towards his parents and the general public that makes him to think more than to talk. As a girl she has the qualities of a man, these sort of characters are typically set in Dattani's plays. The resistance of qualities occurs in many of his plays.

The power of parents rules in Indian culture specifically in regard of the marriage, the decision of men or women, match-making and other related matters. Be that as it may, for this situation the parents are cheated by Lata and Alpesh together. Lata will be permitted to enjoy Salim's company whether she permits her significant other Alpesh to have his opportunity to seek after his homosexuality. This is the plan which the two of them choose to do practically speaking. These will empower Lata to appreciate sex with Salim and furthermore empower Alpesh to appreciate same orientation sex with Trilok or some other accessible gay accomplice. The man centric authority is as though evidently complied yet is a feign as the

parents are befooled by the recently hitched couple Alpesh and Lata. The male centric authority is shown similarly as a cartoon; it is criticized by the young people.

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