



MAHESH DATTANI'S *ON A MUGGY NIGHT IN MUMBAI* AND *MANGO SOUFFLE*: A LITERAL STUDY OF THIRD GENDER

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ABSTRACT: Mahesh Dattani is an outstanding identity in Indian Drama in English. As an author, he was granted the renowned Sahitya Akademi grant in 1998. Mahesh Dattani has demonstrated his skill in taking care of the delicate issue of the gay people in both play and motion picture - *On a Muggy Night in Mumbai* and *Mango Soufflé*. The two his play and motion picture have been easily developed without sudden shocks that may stun and surprise the perusers. *Mango Soufflé* was discharged in 2002 and is coordinated by Mahesh Dattani. It was touted as the principal gay male film from India and was adjusted from English play *On a Muggy Night in Mumbai* by Mahesh Dattani. The film pursues a gay form architect Kamlesh (Ankul Vikal) who brings companions over for supper to make an exceptional declaration. Be that as it may, his sister (Rinke Khanna) shows up at the gathering with her life partner (Atul Kulkarni) a man with a mystery. Dramatist Mahesh Dattani, who turned as a chief with the film, *Mango Soufflé*, adjusted it from his play, *On a Muggy Night in Mumbai*. *Mango Soufflé* discusses homosexuality in the more elite classes of society.

Keywords: Indian Drama in English, Marginalized, taboo relationship, Homosexuality, Indian Society

Mahesh Dattani is a writer, screenwriter, producer and stage chief with a few contents and creations shockingly. Mahesh Dattani (conceived 7 August 1958) is an Indian executive, on-screen character, dramatist and author. Dattani shaped his very own auditorium gathering, Playpen, in 1984. He is the principal writer in English to be granted the Sahitya Akademi grant. His plays have been coordinated by famous executives like Arvind Gaur, Alyque Padamsee and Lillete Dubey. The multi-layered pictures of the contemporary Indian public activity are depicted in his additional conventional sixteen plays surviving in the two volumes. They are as per the following:

His Stage Plays are *Where There's a Will* (1988), *Dance Like a Man* (1989), *Tara* (1990), *Bravely Fought the Queen* (1991), *Final Solutions* (1992-93), *On a Muggy Night in Mumbai* (1998), and *Thirty Days in September* (2001).

His Radio Plays are *Do the Needful* (1997), *Seven Steps around the Fire* (1998), *The Swami and Winston* (2000), *A Tale of a Mother Feeding Her Child* (2000), *Clearing the Rubble* (2000), *Uma and the Fairy Queen* (2003).

His Screen Plays are *Mango Soufflé* (2002), *Morning Raga* (2004), *Ek Alag Mausam* (2005) and *Menghaobi - The Fair One* (2017).

Mahesh Dattani was conceived in Bangalore to Gujarati guardians. He went to Baldwin Boys High School and afterward proceeded to join St. Joseph's College, Bangalore. Dattani is an alumnus ever, Economics and Political Science. He is a post-graduate in advertising and marketing Management. Subsequent to perusing Edward Albee's play who's Afraid of Virginia Woolf right off the bat in his life, Mahesh wound up keen on composing. He was likewise affected by Gujarati dramatist Madhu Rye's Kumarni Agashi and built up an enthusiasm for playwriting. Mahesh Dattani started his profession as a publicist in a publicizing firm. In 1986, he composed his first full-length play, *Where There's a Will*, and since 1995, he has been filling in as a full-time theater proficient. He has likewise worked with his dad in the privately-owned company. Dattani is additionally a movie chief. His presentation film is *Mango Soufflé*, adjusted from one of his plays approached a Muggy Night in Mumbai. Mahesh Dattani himself coordinated *Mango Soufflé* in 2002. He additionally composed and coordinated *Morning Raga* in 2004. Mahesh Dattani's Play 'Move like a Man' was made into a movie in 2003, coordinated by Pamela Rooks and featuring Shobana, Arif Zakaria and Anoushka Shankar. This motion picture won the honor for Best Picture in English at the National Panorama. He has his very own theater studio in Bangalore where he offers courses in acting, coordinating and composing.

The Indian producers are reflecting upon the issues that assail human race for a long. The twentieth century saw radical and fast changes and adjustment in number of fields of human premiums and speculations. Dramatization is maybe the most contacting mode of portrayal of human life. It has capacity to surface the heart of the gathering of people. What is extremely fundamental is the dynamic interest of the crowd. Dattani's sensational world tasks something that is testing and new which separates him from the other Indian writers and spots him to a more elevated amount of skill. He has his very own style of saying what he needs to state. His sensational world presents human feeling and sensibility second to none.

Mahesh Dattani has accomplished worldwide name and distinction as a writer. He is an adaptable virtuoso. He is at the pinnacle of his imaginative forces, consistently trying different things with new structures and habits of articulation. Dattani is one of the Indian's rising dramatists, whose desires for his gathering of people is high. Dattani's plays address social issues, not the extremely evident ones, but rather the profound situated partialities and issues that the general public is normally molded to get some distance from. His plays manage sex character, sexual orientation separation, and public pressures. The play '*Tara*' manages sexual orientation separation, '*Thirty Days in September*' handles the issue of kid misuse head on, and '*Final Solutions*' is about the waiting echoes of the segment. As like that, *Menghaobi - The Fair One*, a play coordinated by Mahesh Dattani. The play is about a self-satisfied white collar class homemaker from Delhi scrutinizing India's most worshipped political extremist and her battle. Irom Sharmila went through 16 years fasting to cancel the Armed Forces (Special Powers) Act (AFSPA) in Manipur and

stop political savagery in India's guerilla states. The play explores through catching the vulnerabilities of Sharmila Irom's future and the states influenced by the AFSPA demonstration.

Dattani's *On a Muggy Night in Mumbai* (1998) - - along these lines transformed into the film *Mango Soufflé* (2002), places homosexuality at its inside. It isn't erroneous to recommend that the majority of Dattani's past work paves the way to this play: from worries with sex, to a trace of homosexuality, to its halfway nearness, to a total commitment with it. Out of the eight characters in this play, five characters are gay men and one character is a lesbian. The plot relies on Kamlesh's endeavoring to escape his sister Kiran the way that he was involved with the man she is going to wed. The play tests a wide scope of male gay nearness in Indian culture. Kamlesh is a composed, straight-acting gay man. His ex Sharad is astute and awkward. Ed is trying to claim ignorance and is going to go into a hetero marriage in the wake of engaging in extramarital relations with his life partner's sibling, Kamlesh. Bunny is a superstar and in the storage room.

On a Muggy Night in Mumbai is a touch of execution that includes the societal space of viciousness and shame gone up against by gay individuals. Acclimated to a film *Mango Soufflé*, *On a Muggy Night in Mumbai* is the phenomenal and the most amazing play that open considerations the socio-mental identity crisis of the gays who are completely broken between social taboos, abstract driving forces, internal still, little voice and what the out-dated Indian culture ruminates and presumes of them. It sensationalizes the experiences, torments, circumstances, hazards, wavering and disillusionments of the gays in a materialistic culture. It is a sensation about how society makes plans of lead and how defenseless it is for personages to fall trap to desires that society makes. In this way, Dattani attempts to research the character crisis of the gays who possess no commendable space in huge social demand where conventionalists think about such a relationship as something atypical, abominable and horrendous one.

On a Muggy Night in Mumbai is a "metro sexual sentimental story" that heaves a chief skeleton out of total storerooms - influence of sexual choice (De 2003). Direct and self-evident, it accelerates into the space of gays through a friendship triangle that changes into a quadrangle with stunning attitude toward a Muggy Night in Mumbai is a fortune place of all the gay individual characters Kamlesh, Sharad, Ed. Ranjit, Bunny and Deepali at the same time taking in two universes. The entire play compacts with unisexual and unbridled love associations.

Mango Soufflé is a metro sexual romantic tale, which hit the screens almost 10 years back as a 95-minute English film. It maintains to be a "not so much straight movie". *Mango Soufflé* likely could be our first very close take a gander at the gay world. In view of Dattani's own play, *On a Muggy Night in Mumbai*, it denotes another first in its unashamed festival of the male body. It's an affection triangle, not around two men cherishing a similar lady but rather a sibling (Ankur Vishal) and sister (Rinke) in adoration with a similar man (Kulkarni). *Mango Soufflé* has a smooth, contemporary

feel, has some clever, rough trades and a couple of decent, entertaining minutes like the pursuit for a pivotal giveaway picture. Be that as it may, the progress from the proscenium to the true to life outline isn't as easy as in *Let's Talk*. The exhibitions are set apart by staginess and static vitality. Spare Rinke Khanna who is as normal as the uncertain, restless sister. Totally focused and absent of the camera, she turns into her character as opposed to assuming a job. *Mango Soufflé* does not titillate. In any case, its situations, concerns and biases—about manliness and gentility, socially acceptable sexual behaviors and character emergencies—are excessively self-evident. What's more, the end is exceptionally moralistic and emotional. Ideally, *Mango Soufflé* would be a stage towards more developed stories on homosexuality, a sign that an Indian Strawberry and Chocolate and Kiss of a Spider Woman could simply be round the corner.

The primary transparently gay male film from India, *Mango Soufflé* is an educational investigation of gay sexuality and connections in a culture that is a long way from tolerating. The celluloid rendition of Mahesh Dattani's *On a Muggy Night in Mumbai*, which has been arranged everywhere throughout the world, even off broad way, to basic acclaim, guarantees to be one such. The motion picture was delivered by Lotus Pictures. Mahesh Dattani makes a big appearance as the chief of the motion picture. Naseeruddin Shah's little girl Heeba additionally assumed a little job. The vast majority of the motion picture is shot on a farmhouse outside Bangalore with expansive windows neglecting a mango forest.

In the film *Mango Soufflé*, Kamlesh, a youthful, fruitful mold creator, welcomes his companions over to early lunch as his farmhouse, The Mango Grove. There's Sharad, a clever, astute man who has an association with Kamlesh; Deepali, a lady of the world and TV star Bunny whose open persona is that of perfect spouse and father, yet whose genuine sexual inclinations are very extraordinary. To the gathering additionally come Kamlesh's sisters Kiran and Ed, who once had an association with one of the men in the gathering. The play, which Dattani portrays *A Metro sexual Love Story*, happens in about an evening in Mumbai. Sex is understood. The inspirations of the characters in the film are to experience their lives genuinely. They are the third era's urbanites. They make their own condition. The film is a challenging endeavor to expose the gay-relationship hidden under the control of hetero' relationship of society that thinks about it as a sickening, unnatural, and unwanted.

Dattani exposes the affectations of public activity which force cliché jobs to people, and recognizes and legitimizes just these jobs. Male and female are the main sexual classifications which have anchored social presence and society's recommendation. Individuals who don't fit in these two classes either continue endeavoring to fit into the groove and endure for the duration of their lives. Consequently we see that Dattani composed and also coordinated his plays for the general population of his milieu – to influence them to ponder the things around them which are a genuine piece of the general public. Through this play, Dattani has endeavored to mix up sympathy for this class and to diminish demeanors towards the gay.

Dattani displays the contemporary issue in his plays in a genuine and true way. He doesn't endeavor to show himself as a researcher. He embraces each one of those procedures and gadgets which bestow a pinch of the real world, comprehensiveness and methodically. In like manner *Mango soufflé* is an artistic re-starting point *On a Muggy Night in Mumbai*; there is no adjustment in characters and topics and so forth. Kamlesh, Sharad, Kiran, Prakash, Deepali Banni and Ranjeet are the characters in the play. The subject of homosexuality finds no adjustment in the film.

In a meeting to Karan Thapar, Dattani said that he is energized with *Mango Soufflé* as he is with *Ek Alag Mausam*. He disdained excessively of equality between standard of sexuality and isolation. Indecision about sexuality is vile. The film fundamentally manages the required receptiveness. It is an investigation of relationship. The trap about the movie bearing is that you get the story and reveal to it well. In any case, Dattani himself says that he stalls out some place. As an executive he isn't great and that can be considered as one of the disadvantages of the film. He didn't mince words in saying that the story is very great.

Dattani makes utilization of exceptionally intense words in the exchanges of this play; words that a moderate Indian culture does not savor publically. One doesn't need to search for gay implications between the lines. Words like: swell in the jeans, coconut companion, buggery, dickhead, love nibbles, pelvis to pelvis, geeks, screwing hot, faggot, pansy, gandu and soon have been utilized with no confinement. These words have been taken from the gay vocabulary and utilized here to make the discoursed fresh and practical. Dattani influences the characters to talk boisterous and long of their sexual wants and encounters in the play. There are speedy trades between the characters and here and there long monologs are utilized wherever and at whatever point important. Dattani understands the requirements of the theater and he satisfies those necessities in his very own strong style. It is credited:

“Dattani is characteristically a theater individual, instead of an author, is clear in the manner in which he can structure the stage instrument adequately and how on occasion enables the content to represent them and to take a gander at their own operations and procedure. He utilizes a dialect that is frequently impactful, clear and sharp, pushing the talked word as far as possible and meddling them with pregnant quiet and that just somebody with a cozy internal quality with theater can.”

Mahesh Dattani's *On a Muggy Night in Mumbai* is a play that raises eyebrows yet in addition brings up numerous issues with respect to gay character and worthiness that working class society would like to hide where no one will think to look and keep up quietness on the theme. He digs profound into the brains of the people and discloses the layers of complexities in human connections and their social situating subsequently deconstructing the forbidden subject of homosexuality so that the imperceptible grips of the general public on the mind of an individual are uncovered. *On a Muggy Night in Mumbai* is Dattani's second and best cherished play performed both at home and abroad. It manages gay identities. In spite of its odd subject (gay love), the play figures out how to convincingly demonstrate its moorings in family

connections inside its picked milieu. This play is a festival of gay life; however it likewise manages the white collar class Virtues of the family. The different shades of gay are likewise indexed aptly. The play starts with a discussion among Kamlesh and the project in Hindi Dattani without making an interpretation of their discussion into English takes plan of action to transliteration. The film *Mango soufflé* investigates the heroes, no less than two of them gay, who are open about their relationship. It weaves the texture of their relationship and how it changes when one of them gets included with another person. And keeping in mind that this may appear to be sufficiently straightforward at first glance, sitting through a motion picture in which male darlings battle possessively, kiss, separate and make up once more, is new for Indian film.

Conclusion: In this way the social taboos encompassing homosexuality and transgender are deconstructed by Dattani in his play “On a Muggy Night in Mumbai” from social, financial just as sexual points of view. It is in this setting this play of Dattani stops to be crafted by fiction any more. Or maybe, they progress toward becoming adventures of human life that touch us and consume us. *Mango Souffle* (2002), the celluloid rendition of *On a Muggy Night in Mumbai* updates its story style as the film is a visual segment. Dattani found a totally new dialect being, he says, at that phase of life where he might want to investigate film, the manner in which he did with theater and move.

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