



**Decoding Communal Violence: Co(n)textualizing Bhagat Singh in Mahesh Dattani's
*Final Solutions***

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Abstract

The Hindu-Muslim communal violence is one of the major and alarming problems in the contemporary independent India. Since ancient times, India has been suffering from communal conflict between Hindus and Muslims and over a century the problem has gradually acquired the shape of communal violence appeared in the form of riots and terrorism. Bhagat Singh, one of the greatest intellectuals and freedom fighters had showed his deep concern for communal disharmony in our country before independence in 1927 through his article, "Communal Riots and Their Solutions" figuring out the causes and solutions of this issue. Mahesh Dattani's play *Final Solutions* in 1991 successfully fictionalizes an occasion of communal clashes exploring the rationale of the problem. Does the play reflect the causes and solutions of communal violence as pointed out by Bhagat Singh in his article? Elaborating the relationship between literature and history, the New Historicists consider history and historical documents as "co-text" to literary texts. Can Bhagat Singh's article on communal problem be read as "co-text" to the play, *Final Solutions*? Does the play uncover other causative factors that have not been mentioned in the article? Or are those new addition to the problem? Making a New Historicist reading of the play and putting parallel importance to the article, the paper aims to look into the various causes and solutions of communal violence that have been discussed in the article and dramatized in the play. The play discloses how communal violence is organized, planned and executed by the selfish politicians and religious fundamentalists who manipulate and exploit the religious prejudices of bigoted people and propagate rumours that arouse communal zeal among masses and mobilize them to start communal riots. The study also focuses on Dattani's endeavour to offer a solution to the problem by establishing the role of education in empowering the youths and keeping them away from rebel groups by providing the lesson about the value of tolerance and forgiveness that help us to be more liberal, generous, sensible and humanistic in our attitude towards other communities.

Key words: Communal Violence, Hindu-Muslim Conflict, Bhagat Singh, Final Solutions, New Historicism





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Introduction

The Condition of India has now become pathetic. The followers of one religion have become bitter enemies of the followers of the other religions... These religions have screwed India and one does not know when India will be freed from the communal riots. –(Singh 1)

Troubled by Communal riots of Lahore in 1927, Bhagat Singh, the great freedom fighter and social reformer penned down these lines in the very commencement of his article titled “Communal Riots and Their Solutions”. Showing his deep concern for communal disharmony in India, he has discussed briefly in this article what causes communal riots and how to handle this problem. Almost a century has passed since then. India has been freed from colonial rule in 1947 but has yet not been freed from the problem of communal violence which has resulted in the partition of the country and which is still the burning issue in contemporary independent India. In fact, communal violence is a threat to the modern civilization because almost all countries across the world are suffering or have recently suffered from large scale communal violence. In his book, *The Clash of Civilizations and the Remaking of the World*, American political scientist Samuel P. Huntington opines that people’s culture and religious identity will be the primary source of conflict in the post-Cold War period. He argues that future war would be fought not between countries but between cultures. He comments, “In the post-Cold War World, the most important distinctions among people are not ideological, political or economic. They are cultural” (Huntington 75).

In India, communal violence is one of the major and alarming problems. Often in the form of riots and terrorism, communal violence includes acts of violence against a group or an individual



targeted on the basis of a religious identity. Being a land of various different religions, India since ancient time has the history of communal problem between the followers of different religions especially between Hindus and Muslims. But, over a century, communal problem between Hindu and Muslim Community has taken the form of communal violence which predominates in post-independent India. Alyque Padamsee is highly critical of the communal violence in the society. He questions:

Is life a forward journey or do we travel round in a circle, returning to our starting point? 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? (Dattani, *Collected* 161)

Mahesh Dattani is among the most prolific and successful contemporary playwrights writing in English. This popular playwright has also worked as actor, director, dancer, screenplay writer and teacher. He is the most serious contemporary playwright and his plays deal with numerous serious social issues of modern urban and middle-class Indian society. He addresses the problem of gender discrimination in plays like *Tara* and *Dance Like a Man*, the issue of domestic violence in *Bravely Fought the Queen*, of homosexuality in *Muggy Night in Mumbai*, of sexual abuse in *Thirty Days in September* and most importantly the issue of communal violence in *Final Solutions* which, along with a few other plays, has established Dattani as the first Indian English dramatist to win the prestigious Sahitya Academy Award.

Emerging as “fresh arrival” in the domain of Indian English drama in the last decade of twentieth century, all the plays of Mahesh Dattani have been staged successfully to critical acclaim all over the country and abroad. Alyque Padamsee rightly observes, “At last we have a playwright who gives sixty million English-speaking Indians an identity” (Dattani, *Collected* Back Cover).

Dattani’s *Final Solutions* was first performed at Guru Nanak Bhavan, Bangalore on 10th July 1993 in the background of communal tension in India during the events of Ram Janmabhumi movement, the demolition of Babri Masjid and other activities related to Ajudhya dispute in 1992. Though, the first performance took place in 1993, the script of the play was completed in 1991, and it was the 1985 ‘Ratha Yatra’ riot in Ahmadabad, Gujarat which caught the attentions of Dattani and Alyque Padamsee to produce a play about religious communalism (Dattani, *Final* viii-ix).



The play, *Final Solutions* fictionalizes an occasion of communal clashes in an imaginary Indian town Amargoan where a holy priest of Hindus was attacked during religious procession of 'Ratha Yatra' and a pujari was killed. It depicts the scene of a Hindu family where two Muslim boys Bobby and Javed have taken shelter from the Hindu mob represented through chorus wearing masks. Thus, in order to explore the problem of communal disharmony, the play juxtaposes the characters belonging to two different communities Hindu and Muslim divided on the basis of their religious and cultural beliefs. One group of characters comprises Hindus such as Hardika, Ramnik Gandhi, his wife Aruna and daughter Smita, while another group comprises Muslims like Javed, Bobby and their family members. Even the chorus which has played a very significant role in the development of the action in the play represents these two communities. Besides, through the portrayal of the character of Hardika, the grandmother who is a victim of 1947 communal riots, the play connects the contemporary 1990s communal riots to the riots of partition in 1947 and shows how India is trapped in mindless cycle of communal violence. It also attempts to explore the rationale of the problem.

The paper seeks to find out the answers of a few basic questions. Does the play reflect the causes and solutions of communal violence as pointed out by Bhagat Singh in his article? Elaborating the relationship between literature and history, the New Historicists interpret how literature reflects, shapes and represents history. They think history as "co-text" to literary texts (Barry 173). Can Bhagat Singh's article on communal problem be read as "co-text" to the play, *Final Solutions*? Does the play uncover other causative factors that have not been mentioned in the article? Or are those new addition to the problem? Making a New Historicist reading of the play and putting parallel importance to the article, the paper aims to look into the various causes and solutions of communal violence that have been discussed in the article and dramatized in the play. The main objective of the study is to make the readers aware of the factors that are usually responsible for instigating violence between communities and to help them understand how to resolve this problem.

Analysis and Discussion

In his very short article, "Communal Riots and Their Solutions", Bhagat Singh has noted three major causative factors that are responsible for provoking communal violence in India. One of these factors is the politicization of religion. He argues that religion should be separated from politics in order to stand together for a common national cause. He condemns the communal politicians who incite communal riots directly and indirectly in order to polarize and



unite people based on their religious identity. Prabha Dixit has identified 'communalism' as a political force as well as a political doctrine (Dixit 1). The major cause of communal conflict in India is the struggle between Hindu and Muslim elite for political power as well as control of economic recourse at the national level.

In his play, *Final Solutions*, Mahesh Dattani also reveals how Indian politicians are very much responsible for the communal riots as they misguide the ignorant co-religionists taking advantages of their religious faith and mobilize them for retaining the political power. Communal politicians exploit each sensitive issue by hiring youths like Javed for their political gains. Javed is trained for invoking terrorist activities. He is sent to a Hindu "Mahalla" where a 'Rath Yatra' is taking place. He is so excited with the fervour of 'Jehad' that he throws the first stone on the 'Rath' causing chaos, ending up in killing of the pujari and crushing down the 'Rath'. Smita has been aware of Javed's work from her friend Tasneem, the sister of Javed. She exposes him as well as the reality of political parties:

Smita: They hire him! They hire such people!

Ramnik: They who?

Smita: 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! (Dattani, *Collected* 195)

Even the Hindu chaos or mob realizes that its religious faith has been exploited and manipulated by the political leaders. Picking up his Hindu mask, Chorus 1 says "... we doubt the leader's intensions...they want our blood to boil. They have succeeded"(Dattani, *Collected* 188).Political parties blame each other but do not take any necessary step to stop this mushrooming violence. Secular parties blame communal parties and on the other hand the communal parties inculcate the double policy of secular parties for occurrence of communal violence. Besides, during communal riots, most of the politicians hide their faces and some of them openly become communal and spread communal hatred. As a result, the innocent people belonging to both Hindu and Muslim community in India become victim of communal clashes since long.

Secondly, Bhagat Singh censures the newspapers that provoke communal hatred and hostility. He accuses the newspaper reporters for writing against other community and spreading false rumours that evoke rage and hatred among common people. In *Final Solutions*, Dattani also

dramatizes a few episodes in order to reflect the role of false and exaggerated rumours in producing communal violence by rousing communal zeal among the masses. While the communal tension in the air has been disseminated due to the attack on the 'Ratha Yatra' by the Muslim community, Smita hears the rumour that the Muslim girl's hostel has been bombed. Without investigating the news, Smita believes in it. She even scolds the police for not coming there. When her father interrogates the news by asking "Did she say it exploded? Was the building damaged?" (Dattani, *Collected* 170) Smita realizes that she herself has been quite excited with the rumour. She understands that in this atmosphere of communal antagonism, the most effective way to incite the Muslim mass is the rumour of Muslim girls being kidnapped, molested and raped by the Hindu community. There are also rumours against the Muslim community. The Muslim Chorus points to these rumours:

Chorus 3: They say we razed their temples yesterday

Chorus 2: That we broke their chariot today.

Chorus 1: That we will bomb their streets tomorrow.(Dattani, *Collected* 171)

The third causative factor, according to Bhagat Singh, is the economy. Influenced by the Marxist ideology, he considers the poor economy as the root cause of communal violence. He does not provide proper explanation of this factor. He just cites the principle of Karl Marx that economy which is the base, is the determinant of each and every superstructure of the society. To establish this fact, he also exemplifies how the situation of Russia had improved during the reign of the Bolsheviks. During the time of Tzar, the economic situation of the people was miserable which resulted in communal riots. But when the Bolsheviks came into power and improved the economy of the country, it was freed from communal riots. Besides, Bhagat Singh offers another instance of a riot in Kolkata in which the workers of a trade union did not participate and they, belonging to both Hindu and Muslim communities worked together in the factories. The workers were class-conscious which, according to Bhagat Singh, can stop the communal violence.

Though the play, *Final Solutions* does not have such direct references, a close Marxist analysis of the character of Javed reveals that poor economic condition can be one of the reasons for indulging in communal riots. Javed is an unemployed and uneducated young man from Muslim community. He has left his family and joined the Muslim fundamentalists who have hired him with little money to injure and humiliate the Hindu people. Javed has been instructed to throw the first stone and instigate the communal violence during the procession of 'Rath Yatra'. It



evidently demonstrates how the unemployed youths having nothing to work are easily turned into “hired hoodlums” of a community to terrorize the people of other community. (Dattani, *Collected* 205) The mob is usually identified as either Hindu or Muslim. But, Dattani exposes the real identity of the mob and displays that they are just hired hoodlums who enrage the common people and generate communal violence. Javed sarcastically says, “You want to throw me to the mob? I am a part of it”. (Dattani, *Collected* 204)

Thus, a parallel study of both Bhagat Singh’s article, “Communal Riots and Their Solutions” and Mahesh Dattani’s *Final Solutions* reveal that the play has mirrored the causes of communal violence which have been discussed by Bhagat Singh in his article. An inquiry into the play in correspondence with the article is significant as it demonstrates how the causative factors that were responsible for communal riots almost a century ago are still legitimate in the country. The article was written almost a century ago. Since then, India has undergone considerable socio-economic, political and cultural transformations. But these changes have failed to dissolve the problem rather they have escalated the causalities and added new factors to the problem.

The Partition of the country is among such new factors that multiply the communal violence in independent India. It was the partition of India that sowed the seed of distrust and malice between the two communities which have gradually taken the shape of big trees in the contemporary India. After partition Muslims become minority in India while Hindus and Sikhs become minority in Pakistan. “The gruesome rioting and communal/religious disharmony that took seed in 1947 has continued to throw up countless of such incidents in independent and secular India” (Choudhuri 77-78). Through the character of Daksha, Dattani substantiates how the partition of the nation prolongs the communal tension in the country. The play starts with a long monologue by Daksha, a young bride of fifteen years who is portrayed by Dattani to present the past of Hardika. Daksha is reading her diary and remembering horrible incidents of communal riots during the partition of India in 1947 when their family was attacked by a Muslim mob and her father was killed by the masses. Instead of feeling happy for the independence of India, Daksha is horrified at the event with its consequent communal violence. She remembers, “Like last year, in August almost terrible thing happened to our country. We... gained independence”(Dattani, *Collected*166). She realized that a kind of communal acrimony was taking place between the two communities who dehumanized each other as 'dogs'. Daksha writes in her diary, "I knew that they were thinking the same of us. And I knew that I was thinking the same, like my father"(Dattani, *Collected* 167).



Jinnah's "two nation" theory that divided India has resulted in a sense of hatred against the Muslim community in India. It is argued that while the partition of India has provided a homeland for Muslims of the subcontinent, the Muslims left in India are unfaithful and are basically not loyal to India. Mahesh Dattani presents this feeling of hatred among Hindu community against Muslims through the dialogue of Hindu chorus:

Chorus 1: Why did they stay?

Chorus 2: This is not their land. They have got what they wanted. So why stay?

Chorus 3: They stay to spy on us.

Chorus 4: Their hearts belong there. But they live on our land. (Dattani, *Collected* 176)

The Hindu community has been prejudiced against the Muslims in India. It may be right that the Muslims who wanted a separate country for themselves are not 'loyal' to India. But the Hindus forget that all Muslims did not want this and many of them were against the 'two-nation' theory of Jinnah. The Muslims who demanded Pakistan had moved there. But many of them did not leave India. They have faith in secularism of India. So, the Muslims who have been attacked in India love this country as much as a Hindu does. They are very loyal to India. But the anti-secular Hindutva of majority Hindu that advocates 'One nation, one language, one religion' and attempts to construct India through a predominantly Hindu identity perpetrate communal violence stigmatizing the minority Muslims as 'traitors' (Sarkar 279). "Over 10000 people have been killed in Hindu-Muslim communal violence since 1950 in 6933 instances of communal violence between 1954 and 1982" (qtd.in Samir 1). The Muslim chorus in the text reveals the pathetic condition of minority Muslims in India:

Chorus 1: What must we do? To become more acceptable? Must we lose our identity? Is that what they want? Must we tolerate more? Does our future lie in their hands? Is there anyone unsure, more insecure than us? Oh, what a curse it is to be less in number! (Dattani, *Collected* 208)

Moreover, a close analysis of the play throws light on a few additional causes which have not been discussed by Singh in his article. The play conveys how communal violence is basically generated by a few religious fundamentalists. Dasarath Gatt rightly observes, "The figure pointing at each other as the narrow-minded fundamentalists on both sides poses the biggest



danger to the establishment of healthy relationship between the Hindus and Muslims” (Gatt 125). The Chorus is the representative of fundamentalists. Dattani differentiates them from the other characters like Ramnik and concludes that communal riots are primarily organized by the religious fundamentalists. Though Ramnik is a Hindu, he does not support the Hindu rioters and saves Javed and Bobby.

Aruna, Ramnik’s wife who has pride in her Hindu religion also does not vouchsafe the violence against the Muslims. She asserts, “God knows, I do not want this violence” (Dattani, *Collected* 210). Aruna is aware of the identity of the rioters and knows that they are hired to invoke communal clashes. When Javed calls the Hindu Chorus as their own people, she makes the difference clear. She says, “He thinks we are all the same!” (Dattani, *Collected* 183)

Dattani brings out a direct contrast between the liberal minded persons and the hired hoodlums. Like Ramnik, Smita, Aruna, most of the people in India do not want communal violence. They live in harmony with the persons belonging to different religions. Ramnik has a healthy relationship with his neighbour Muslim family. He tells Bobby and Javed, “They have never bothered us, until now” (Dattani, *Collected* 192). However, after the event of ‘Ratha Yatra’, he feels hatred to them although they never bother him personally. He feels unhappy, “But, It’s not right! What they did is not right” (Dattani, *Collected* 192). Communal riots are mostly organized, pre-planned by the hired hoodlums of a community to terrorize the people of other community. The people like Javed who involve in communal riots claim themselves as the defenders of their religion and of the people belonging to their religion. The play exposes that these people are just hired hoodlums who are a threat to the common liberal minded persons of both the communities. The Hindu mob does not only run after Javed and Bobby to kill them, but also threatens Ramnik who is Hindu. When Ramnik gives shelter to Javed and Bobby in his house, the Hindu mob appears as a terror for the members of Ramnik family. “Traitor! You are not one of us! We’ll kill you too!” (Dattani, *Collected* 182)

The play also shows business rivalry as the cause of communal disturbances. Ramnik feels guilty owning the saree shop which his father has seized from Zerine’s father, a Muslim family. He regrets when he comes to know how his father burnt it during communal riots and later bought it from them, at half its value. In fact, he is certain that his father deliberately prompted communal riots in order to usurp the shop of the Muslim family. Ramnik confesses his guilt: “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”. (Dattani, *Collected* 226)



The partial attitude of police is also responsible in exacerbating the communal equilibrium. When Javed and Bobby enter into Ramnik's house, Aruna suggests Ramnik to call the police. But generally, the police officers do not come in such situations. Javed exposes the biased attitude of police, "Yes, call the police! Do you think they care? They will say we started it all! They will lock us up! Not them!" (Dattani, *Collected* 180)

In the play, Dattani also explores "our trivial pride and our trivial shame" that evokes communal violence (Dattani, *Collected* 224). Both Hindus and Muslims have deep rooted prejudices against each other. The fundamentalists take advantage of our prejudices and mobilize the masses. The playwright reveals these religious prejudices through the characters of Aruna and in her attitude towards the Muslims boys. Aruna believes in the religious rituals and tradition. When a lizard has fallen on the lid of milk vessel, she thinks of throwing the milk. This behaviour of Aruna discloses Aruna's over concern for her security. This at once reveals her psyche of considering any intrusion as repugnant. Javed had "delusions of valour and heroism" and he had participated to produce communal violence (Dattani, *Collected* 205). When he gets disillusioned, he realizes how he has caused violence in the name of 'Jehad', 'the holy war'.

Dattani, further, reveals the narrow-minded attitude of some people that makes the communication between Hindus and Muslims almost impossible. Tasneem's father does not talk to Ramnik in the phone while he comes to know that Ramnik is Gandhi, a Hindu. After offering water to Javed and Bobby, the way Aruna holds the glasses reflects her conservative and narrow view of religion based on the concept of purity and pollution. This kind of behaviour often provokes other's anger:

Aruna holds the glasses with her thumbs and index fingers on the sides which have not been touched by their lips. She takes them away and keeps them separate from other glasses. (Dattani, *Collected* 185)

Again, Aruna's hollow religious orthodoxy is reflected when she prevents Javed and Bobby from touching the bucket with which she fetches drinking water and the water she uses to bathe her gods. She is afraid that the water will get 'contaminated' just by the touch of a Muslim. The communalists exploit such religious prejudice in triggering communal violence. Dattani exemplifies this in his portrayal of Javed who becomes violent by the ill-treatment of a prejudiced Hindu neighbour. When the postman delivered a letter, the Hindu neighbour wiped the letter with a cloth before picking it up, wiped the spot on the floor the letter was lying on and the gate. The behaviour of the Hindu neighbor towards Javed made him feel as other and



separated in the society. He was full of rage and contempt for the Hindus. Dashrath Gatt rightly remarks:

So, every individual is a by-product of its milieu the responsibility for making the bigotry flourishing and spread of communal hatred lies not only on those who are involved in the acts of violence in the streets but more so, on those pseudo liberals who sit in the safe precincts of their drawing rooms and endlessly talk on communal hostility and its danger to the civic society till they empty out a bottle or two of imported scotch. Equally responsible are the so-called religious, showy people on both sides of the communities who perform religious rituals so that, they can go high in the estimation of themselves by the people of their sect. (Gatt 128)

Javed justifies himself in front of Ramnik, "It's people like you who drive me to a corner and I have to myself and my faith" (Dattani 198). Being a Muslim boy, Bobby also suffers the same ill treatment by the Hindus. That is why, he explains how the Hindu orthodox people compel the Muslims like Javed to fight for their faith and identity. He says to Ramnik: "But if you find his actions repulsive you are also in some way poorly responsible" (Dattani, *Collected* 199-200).

Thus, the play, *Final Solutions* does not only highlight the causes of communal violence which have been examined by Bhagat Singh but also throws light on other important factors that are liable to beget communal violence in the society. In the play, Dattani also offers the solutions to the problem through the liberal humanistic attitude of Ramnik, the unprejudiced, openheartedness generosity of Smita and the tolerance of Bobby. Ramnik saves the Muslim boys, Javed and Bobby from the lunatic mob by the risk of his life: "I stand in front of the door. If you break the door, you will kill me" (Dattani, *Collected* 181). Ramnik is a sensible, liberal minded person and saves the Muslim boys for the sake of humanity.

In his article, Bhagat Singh emphasizes on two aspects to stop communal violence: (a) class consciousness (b) de-politicization of religion. In the article, Bhagat Singh states that the farmers and the poor labourers should realize that their real enemy is the capitalists who exploit them in the society and should unite together despite having different color, caste, and religion. The play implicitly makes a critique of the politicization of religion. Though it does not refer to the class consciousness, it explicitly reveals the role of education in controlling communal violence because education empowers youth and keeps them away from communal conflict. It will bring modernization and social change in the country. In the play, a comparative analysis of two Muslim friends seems to justify the above-mentioned fact. While Bobby studies in a college,



Javed is a school dropout. Education helps an individual to judge any matter rationally and critically and to make right decisions. As Javed has less education, he has become an easy victim in the hands of selfish fundamentalists and politicians who exploit his religious faith and manipulate him as a hired hoodlum in order to terrorize the Hindu community. It is educated Bobby who having good understanding about the dirty politics of communalism makes Javed disillusioned with his 'valour and heroism' and helps him to escape from this terrorist activity.

Throughout the play, Bobby displays his sensible, rational and liberal attitude which he gets from education. While Javed is always aggressive and violent in approach towards other characters especially Hindus, Bobby is calm, humble and respectful. He tries to handle the Hindu mob calmly and by means of nonviolence. In Ramnik's house he always keeps harmony between Javed and Ramnik along with other family members such as Aruna and Hardika. His education makes him capable to learn the value of tolerance and forgiveness towards the people belonging to other religions. Smita is also an educated modern college girl who opposes her mother's religious prejudices against Muslim community. She clearly informs her mother how she is disturbed with her religious practices, "It strikes me" (Dattani, *Collected* 211).

Towards the end of the play, Bobby appears as the mouthpiece of Dattani who opines that religious tolerance can be the final solution of the communal violence. Picking the image of Krishna, Bobby proves that the Muslims are also human beings just like them and they do not harm the Hindus.

Bobby: Look how he rests in my hands; He knows I cannot harm him. He knows his strength! I don't believe in Him but He believes in me. He smiles! He smiles at our trivial pride and our trivial shame". (Dattani, *Collected* 224)

Bobby teaches the lesson that every human being "believes, and tolerates, and respects what other human beings believe. He delivers the final solution to the communal problem: "But if we understand and believe in one another, nothing can be destroyed...And if you are willing to forget, I am willing to tolerate" (Dattani, *Collected* 225).

Conclusion

Mahesh Dattani's play, *Final Solutions* implicitly and explicitly reflects the causes and solutions of communal violence which Bhagat Singh has mentioned in his article. It discloses how the problem of communal violence is organized, planned and executed by the selfish politicians and religious fundamentalists who manipulate and exploit the religious prejudices of

bigoted people and propagate rumours that arouse communal zeal among the uneducated masses and mobilize them to start communal riots against different religious community. Moreover, the play emphasizes the Partition of India as another significant causative factor that sowed the seeds of distrust and hatred which have rapidly grown into big trees in a few decades. The play exposes the anti-secularism of Hindutva that constitutes the majority, constructs India through a predominantly Hindu identity and commits communal violence to marginalize the minority Muslims as 'second class' citizens. Besides, Dattani has also shown the role of business rivalry and partisan attitude of police in accelerating the communal clashes. The play further offers the ways to handle this problem. Like Bhagat Singh, it does not focus on class consciousness to resolve the issue. It foregrounds the role of education in empowering the youths and keeping them away from rebel groups by providing the lesson about the value of tolerance and forgiveness that help us to be more liberal, generous, sensible and humanistic in our attitude towards other communities. The play is an attempt by Dattani to resolve the problem of communal violence by making the people aware of how communal riots happen in the country. The play will help the sensible and liberal minded person to recognize the political manipulation of the problem for retaining political power, to abandon their own religious prejudices against another religions, to identify the 'hired hoodlums' or riot rousers, to interrogate the exaggerated rumours, to understand the authoritarian, militaristic, and over-centralized polity of majoritarianism for the marginalization of minority and to question the failure of the government to control the violence and its biased attitude towards communal riots.

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