CHAPTER VI
THE POLITICS OF POWER

The study of Mary Mc Carthy’s *The Groves of Academe* is no doubt an academic novel but it does not entirely mimic the college life that Mc Carthy had at Vassar. In fact, the college, which Mc Carthy creates, is the opposite of Vassar College, wherein she studied. But the same Vassar had totally changed when she left college. What she saw was the complacent nature of the girls. The girls were all well settled in their minds. She says “There is none of the conflict and the indecision that harried us in the thirties; they have decided to help the world, but not to change or destroy it” (Mc Kenzie: 20).

Mc Carthy is keen on pointing out the static nature of the girls’ minds. Her work *The Groves of Academe*, like Barth’s *Giles Goat Boy*, questions traditional notions of education. She puts forth her view emphatically.

Education... does not touch man at the center of his being, consequently it fails to affect beneficently or otherwise his
moral choices. Like money or family or environment education remain an external (Mc Kenzie: 20).

What she stresses is that education does not change man's inner nature. Neither can "it protect him against the hypocrisy and emptiness of contemporary existence" (Mc Kenzie: 25).

Mc Carthy's novels had a close relation to her own experience in the 1930's and early 1940's. But she does not reproduce those events but distorts them because she believes in invention. Basically all her novels can be termed as novels of ideas because she had certain ideas in her mind before she began a work and based on those ideas she developed her characters. Her quotation marks do not indicate that the conversation was precise but that "a conversation to this general effect took place, but I do not vouch for the exact words or the exact order of the speeches" (Mc Kenzie: 27).

She leaned heavily on imagination for her novels. The Groves of Academe is a satirical treatment of another kind of Utopia, an experimental college. She has structured the college in such a way that it appears like a world within a world. Also the Jocelyn faculty have their own typical values, and seem to behave oddly in comparison with the external world. Commenting on the nature of the college, she explains:
“I really wanted to make a weird imaginary college of my own” (Mc Kenzie: 113).

She wanted her college to be free from the extreme stances taken by the other popular colleges then. For example, she “planned to strike a middle course between the existing extremes, between Aquinas and Dewey, the modern dance and the labor movement.” She was keen that they should neither be “grounded in the grass roots present, as at Sarah Lawrence nor in the great books past as at St. John or Chicago” (Mc Kenzie: 113).

What she expected of them was that they should be free, spontaneous and co-educational. By distorting, the then, existing academic set up, Mc Carthy aimed at pointing out the discrepancies in the college’s aims and practice. Further, she wanted to ridicule not only the idea of an experimental college but also the pretentiousness of “higher” education.

It must be kept in mind that for satirizing Jocelyn College, Mc Carthy concentrated on a single character, namely Henry Mulcahy. Making him believable posed a lot of problems to her. The plot depends on the single character Mulcahy and his campaign for Justice. Mulcahy is dismissed by the President and later he campaigns for his so called
“Justice.” He fights for his reinstatement, stating that he belongs to the communist party and he eventually triumphs over the President. But towards the end the secret is discovered that he had not been a communist at all.

Mary Mc Carthy is particular about pointing out how party members misuse their rights, especially those who are in academic circles. For instance, Mulcahy’s alleged communist membership works in favor of him instead of against him. What Mc Carthy wants to prove is that there are individuals in this world who progress on the vulnerability of others. Further she points out that even the president of Jocelyn College becomes a victim to the lies of Mulcahy. Mulcahy feigns prior party membership knowing pretty well that Hoar cannot risk being exposed as an “anti-liberal” and a hypocrite, for having fired one of his faculty on the grounds of communist party affiliation. Mc Carthy views the whole situation through Mulcahy’s consciousness. For instance, she says:

To do this, naturally I had to use every bit of Mulcahy that was in me and there was not every much, I am not a paranoid... nor consumed with hatred, nor a man for that matter, But this very fact was the stimulus (Mc Kenzie: 114).
The Groves of Academe largely depends on bizarre imagination and distortion. Mulcahy knows the college inside out and so he makes use of this knowledge to his own advantage. For instance, he learns that the atypical tutorial system of Jocelyn allows the faculty members, a closeness to their students that is unusual in any American college. He makes use of "the freakish characters of its tides of opinion, the anomalies of its personnel, the madness of its methodology" (G.O.A: 90).

Mulcahy being a "Joycean scholar identifies himself with the martyrs of modern literary history... Joyce, Kafka and Proust... and, of course with Jesus Christ. He is the parasitic philosopher poet at the gentleman's banquet, the vice-ridden master, the learned unsavory monk, the Socrates – Falstaff – ghetto intellectual" (Mc Kenzie: 114). He is ugly and his physical grossness combined with his wit makes him an idol of reverence as well as an outcast of the genteel academy. He seems to be an intellectual archetype. Because of his wit he wins the attention of many. He plays upon the emotions of innocent colleagues such as Domna Rejnev by using his scheming nature.

The novel is highly ironical because those entrusted with the task of upholding Truth and the values connected to it, abuse Truth. For instance, as soon as Mulcahy hears of his dismissal, he tries to fight
Hoar, through faculty petitions. When that fails he tries to use his bad health and his children’s helplessness for his own merit.

He even goes to the extent of inventing a bad heart condition for Cathy, his wife. Also he enlists the future difficulties of four motherless children. Thus he invents lies out of his imagination and later he passes them on to the others as if they were truths. First of all, he believes in his own fantasies and later he makes others believe in them. His genius lies in his ability to take from “the usual disjunct fragments of personal experience a persuasive whole which had a figurative truth more impressive than the data of reality, and hence... truer in the final analysis more universal in Aristotle’s sense (G.O.A: 88).

Mulcahy seems to be using the technique of his creator Mary Mc Carthy. Mc Carthy herself had the capacity of self-dramatization. She had used witty exaggerations to create Jocelyn, a progressive college. Similarly Mulcahy too resorts to voluminous lies in order to state his point. He wanted to prove his wit and he felt that to scheme so elaborately was to him an indication of brilliance.

By a faultless instinct... he had been led to obey the external law of the artist, objectify or as James had put it and he himself was always urging his students, dramatize, dramatize...yet the fact remained that he was the first, the
very first, in all history to expose the existence of a frame-up by framing himself first (G.O.A: 98).

He considered himself to be “the tiller of his fate” and so he set upon his prey-Domna Rejnev. “Her very beauty had the quality not of radiance or softness but incorruptibility, it was the beauty of an absolute or a political theorem” (G.O.A: 37).

Mulcahy had chosen Domna to unfold his story because he felt that she was a girl “who could very easily throw herself away” (G.O.A: 38). More than anything what impressed both the Mulcahys so forcibly was “the directness of her heart and the current of vitality that ran through her” (G.O.A: 38).

Nothing was false or hollow in her, so he slowly shows her his letter of dismissal. She is so naïve that she is unable to hide the fact that they have already had discussions with Hoar regarding Mulcahy. Mulcahy felt that the girl had betrayed him but he was not the one to lose so easily. So he begins to play on Domna’s passion for justice and her soft feelings towards his wife. He deliberately tells her that Cathy is seriously ill and that if she knows of his dismissal, then her condition would prove fatal. Further he begins to cry profusely in order to ensure Domna’s sympathy. He wept hopelessly and all the while he was aware of the deep hatred he felt for the department staff, including Domna. He
felt that they were the ones who had brought him to the present day condition. They had made him cringe before others.

Mulcahy is at the same time shrewd enough to detect the tendency of institutions to indulge in gossip and their weakness to form groups to champion causes in the name of Justice. He knows that Domna would discuss his plight with the other faculty members and take steps for his re-instatement. As expected, the campus is soon rife with news of his dismissal.

The students of Jocelyn also seemed to be circulating a petition in his support. Even the department chairman Howard Furness refuses to justify Mulcahy’s dismissal on the grounds that he is a communist. But all the faculty members are not unanimous in their decision to support Mulcahy. Later Alma Fortune announces her resignation, if Mulcahy is not taken back into service. Again John Bentkoop and Domna decide to confront Hoar, to reinstate Mulcahy’s. But to everyone’s surprise, the President refuses to believe in Mulcahy’s alliance with the communist party. Also he denies having heard anything of Cathy’s illness.

What Mulcahy actually wanted to project was that Hoar was dismissing him because he had once been a communist. The charge against Hoar was that being a liberal and the President of a progressive
college, he had no right to interfere with the political rights of his subordinate.

But Mulcahy turns out to be lucky because just when his colleagues find out that he has feigned party membership and also feigned Cathy's illness, Hoar interrogates the "anarchist who sings" called Vincent Keogh, who betrays the shocking secret that Mulcahy's communist past had been a lie. He says, "Mulcahy is one of those birds that are more communist than the communist theories, but you'll never meet them on the picket line. A weird isolated figure with a talent for self dramatization" (Mc Kenzie: 118). At this Mulcahy comes raging at Hoar stating that the very act of his secret investigation regarding Mulcahy's past had betrayed his liberal principles and that he no longer was suited to be the Head of a Progressive College. Thus Hoar is forced to resign.

Hence Mulcahy, a pear shaped, soft-bellied father of four, Ph.D. contributor to serious magazines, Guggenheim Fellow, etc goes to such unimaginable extremes because of his lust for supremacy and he emerges victorious because of his preference for flattering ideas over mere facts. He believes in the lies he creates and makes other naive creatures like Domna and Alma believe in his lies. Domna and Bentkoop are upholders of truth and they are ready to sacrifice their success and
comfort for its sake. For example, Domna reacts thus when she hears of Mulcahy’s persecution:

“This cannot be permitted to happen. One simply refuses it and tells Maynard Hoar so” (G.O.A: 51). She also adds:

“I shall do it myself at once to set an example” (G.O.A: 51). But it is only later that she realizes that she has been reduced into believing his lies. During a painful dinner at the Mulcahy’s home, Domna suddenly learns that all along she had been defending a liar. Mulcahy puts forth a question if she could love a leper. For which she answers:

“If you mean a moral leper, no”

She also adds that, “People whose inside contradicts their outside... have neither essence nor existence” (Stock: 28).

Mulcahy belongs to that kind of people who can feel virtuous even when they do evil. Like many liberals belonging to his era, Mulcahy separates “Justice” from “Truth” and he retorts that anything that interfered with the work of a “good cause” is “mere ivory tower pedantry” (Stock: 29). Domna learns that Mulcahy does not believe in the real world but puts his faith in a “world of abstractions, which his ego can manipulate” (Stock: 28).
Dornna thus becomes confused and confides in John Bentkoop and his wife, and the three young people discuss Mulcahy far into the night. They decide not to reveal the fraud of Cathy's illness. After sometime Mulcahy finds another "disciple" called Herbert Ellison. The attention of all is shifted to these two people who form a committee of two in order to conduct a poetry conference. The conference is talked about all over the campus and its motive is debated by all.

"It was said that Mulcahy and Ellison were planning to use the symposium for an attack on contemporary verse... On the idea of progress, or progressive education" (G.O.A: 230).

Mulcahy was becoming tensed for "the number and the variety of stories made him fear, moreover there was more than one force at work against him in the college" (G.O.A: 230).

That is why we find that Mulcahy always makes it doubly sure that there are women supporters for him. For instance, he even enlists the sympathies of a girl-student called Sheila Mc Kay telling her that Cathy suffers from "heart murmur." For he tells us that "the term heart murmur tumbled at him out of disordered memory." He acts as if he is much concerned over Cathy's illness and all the others unknowingly participate in this drama. Mc Cathy's concern at this point is
psychological, emotional and above all moral. She finds that Mulcahy in order to fulfill his ego indulges in all kinds of devices in order to ascertain his supremacy. She also seems to point out that intellectuals like Mulcahy in their hope of attaining freedom “escape from difficult, limiting reality into the realm of flattering abstractions” (Stock: 560).

Mc Carthy is here portraying the conflict in the minds of intellectuals who clamor for freedom. According to her, these individuals are faced with the conflict to believe in one’s own “flattering abstractions” and an equally strong urge to believe in the “Limiting reality.” In such cases, she points out that the ‘Self’ must be willing to suffer for something it values more than its own ease, which she feels is one of the most beautiful and moving events of human life and this act she says can be termed as heroic because it involves a lot of will power and courage. Mc Carthy is able to write of this conflict with vigor “because this conflict is her own, her reports on it have the variety, complexity and intensity of personal experience” (Stock: 560).

Intellectuals are always faced with the temptation to believe in their own ideas. This trait which is predominant at Jocelyn, a progressive college, is what is highlighted in the novel. All through the novel we find a clash of ideas. Ultimately Hoar has to resign because he was the one to advocate liberal ideas and he could not remove Mulcahy for holding such liberal views. The Groves of Academe hence treats with
nice comic distance the machinations of an “academic failure” who makes himself seem a victim of persecution in order to retain his “small position in a college” (Baumbach: 8).

Baumbach states that Mc Carthy with her critical intelligence has shown how mean and pretentious, how deceitful and corrupt, we all are. She brings out the moral deformities in all of us. Also she projects how comic and unpleasant we all are. But according to Jonathan Baumbach, the novel lacks compassion because her characters are not given the freedom to act, freely but they are only mere projections of her preconceived attitudes. It could also be said to be a comedy of intellectual manners. Further the novel also stresses that “teaching should not be left to those who think that the discipline of “keeping school” is an outmoded Victorian prejudice” (Baumbach: 8).

Hoar, who is shown as the upholder of liberal ideas, finally has to give up his post in order to permit one of his faculty members to stick to his own thesis. Mulcahy lives because of the ideas he creates, but these very ideas lead to the destruction of Hoar’s. What is stressed here is that it is wrong to take advantage of innocence, no matter whether the innocent is a college President or a college girl. No doubt, Jocelyn is a progressive college and Hoar a propounder of liberal ideas but Mulcahy should not have exploited the situation. It is only by accident that Domna learns of Mulcahy’s trick.
Domna’s sudden knowledge of Mulcahy’s plan is a bit too far fetched. It seems, as Alfred Kazin has said, “none of these awful people is going to catch me. The heroine is always distinctly right, and gives herself all possible marks for taste, integrity and indomitability. Other people are some how material to be written up” (Kazin: 183).

Henry Mulcahy is created as the opposite of Domna. He is both physically and morally repulsive and his voice which is whining, raging, pleading, gloating, carries much of the narrative. McCarthy has been merciless in depicting Mulcahy, a self professed intellectual who exempts himself from facts and responsibilities by believing in abstractions. McCarthy portrays him as existing in moral squalor.

Though the focus is on Henry Mulcahy, yet one could say that there is a lot of focus on the campus also. Jocelyn was based on Vassar from where Mary had her key experiences. “Vassar” writes Carol Brightman “supplied Mary McCarthy with a pedigree, by osmosis. Today Mary McCarthy’s name is to Vassar as F.Scott Fitzgerald’s is to Princeton.” Joseph Epstein says that these were two uncharacteristic students whose later success had come to identify them thoroughly with their respective schools.
Her views on communism do have a role in shaping the novel. For instance, Mulcahy gets the sympathy of all the faculty members by proclaiming to be a communist. Hence her depiction of Mulcahy’s stance indirectly shows that the mark of communism is apt to deceive anyone. In “My confession” too she claims that never having been a communist she came by anti-communism naturally through thoughtfulness and reason, so that it had nothing of the vindicating or vindictive character of someone who had been badly deceived by the party” (Kramer: 8).

Gradually she left the social habits of the Vassar graduate and Brightman’s own view is that “a curiosity born of social ambition,” propelled her into radical politics. And Mc Carthy states that siding with the Trotskyites was the pivotal decision of her life. According to her Marxism “was something you had to take up young like ballet dancing” (Kramer: 9).

Her plot is based on the difference between the intellectual world and the non-intellectual world with reference to their attitude to communism. The humor of the plot lies in the fact that whereas in the outside, non-intellectual world it had become dangerous in that period to have once been a communist, in the world of liberal intellectuals a man persecuted for a communist past had become almost a holy martyr
and entitled to defense. Miss Mc Carthy through this novel has a good laugh at the expense of the so-called intellectuals of the academe.

What Mc Carthy aims at projecting is that liberal principles too have their own disadvantages. She is very particular about portraying the flaws that are inherent in progressive education. The search for truth and the human defects that hinder it seem to be her obsession. Many critics have compared her grace of prose, her irony and moral concerns with those of Jane Austen. She also gives us the peculiarly “Austenish pleasure” of watching good, intelligent and articulate people working their way to solve a painful error they had committed. They are helped by others who are with them and the problem is solved by shared understanding of the error and its outcome.

Here too, Domna commits the error of taking sides with Mulcahy but slowly she realizes her mistake through relentless logic and she is assisted by John Bentkoop and his wife in coming out of the maze she had created for herself. Hoar is another victim of Mulcahy’s strategy. But he is unable to come out of this crisis because having proclaimed to be an upholder of liberal ideas he could not question Mulcahy for sticking to his false thesis that he had once been a communist. Mc Carthy portrays the marked difference in the views of the intellectuals and the outside world. Hoar has to pay a heavy price for his liberal views. He had to resign his post but the same problem would
have been treated very tactfully by an outsider. Through secret investigation Hoar learns that Mulcahy has never been a communist.

Inspite of that he cannot fight for truth in academe because his liberal principles hinder him to do so. He falls into his own trap for he cannot bear the allege against him that he has betrayed his liberal principles. Mulcahy is termed as a "comic monster" and Mc Carthy has portrayed him through the technique of ventriloquism, mimicking his mode of thought so fully and felicitously that it is impossible for all his excesses, not to recognize him as real" (Stock: 569).

The danger that arises to moral life because of the disappearance of conventional notions seems to be another facet of the story. Because the plot revolves around intellectuals who live in a state of freedom from tradition, morality and regular work, moral principles cannot be upheld. More over the desire to live by ideas seems to be the root cause of all suffering. If Hoar had been practical like the layman, he could have very easily removed Mulcahy. The intellectuals involved try to value "chic ideas" more than human experience or the human ends they are supposed to serve. There is a tendency on the part of the intellectuals to conceal from themselves the realities they prefer not to see. Mc Carthy strikes out at these individuals who are proud of their intellectuality. She shows that intellectuality cannot save individuals from the face of life's agonizing difficulties. On the other hand, she
gives non intellectual virtues such as kindness, honesty and conscientiousness top priority. That is why Domna is saved towards the end, from the clutches of Mulcahy’s scheming nature.

Mulcahy is portrayed as a person who argues for argument’s sake. One instance is that of the field period.

The field period was the crux of the whole progressive system; the four weeks spent by the student away from the college in factory, laboratory, newspaper plant, publishing firm or settlement house were the test of his self reliance and his ability to learn through doing; the measure of the success of the field trip was the measure of the success of the college (G.O.A: 72).

Alma Fortune was against this field period, because she felt that nothing good came out of it. But Henry Mulcahy who had “electioneered” for the field period though he did not believe in learning through doing felt that it was a personal possession and he could not let go of it. He was for it because this winter field period, the four free recuperative weeks in February could be spent in travel literary composition or simply in rest and enjoyment. He felt he could not let go of this so-called “vacation” and he tries every means not to forego it. Finally when the majority of the faculty voted for the “field
period loosely construed, he had an exalted sense of public service, as if by superhuman effect and by not counting the cost to self, he had averted from the college a danger of which it was largely unconscious” (G.O.A.: 75).

Another practice, which was carried out at Jocelyn, was individual instruction. This worked well in the case of science students but due to the voluminous reading involved in humanities, students could not follow the schedule. But Hoar felt that “Only individual instruction could justify the high tuition, which alone kept the college going” and President Hoar “not only believed with all his heart, in the merits of individual instruction but knew this belief to be necessary to his own and the college’s survival.”

Actually Hoar stressed this aspect of individual instruction more for survival’s sake than for conviction. His motives thus seem to be adulterated. He tries to be both honorable and practical and that is why he adulterates truth. He appointed Mulcahy though there was no vacancy because he wanted to be applauded for his liberal principles. Hence when he wants to get rid of Mulcahy, the same liberal principles come in the way. In the sense, Mulcahy having studied Hoar thoroughly knows that Hoar cannot bear to be termed a disclaimer of liberal principles. Mulcahy uses this weakness of Hoar against him. Thus
Mulcahy seems to he “hired as a martyr and retained as an object of charity” (Hardy: 115).

Hence he prevails till the end unlike Hoar who is forced to submit his resignation. Mulcahy was not employed for any cause hence he cannot be removed on the basis of cause. Cause and Effect principle fails in the case of Mulcahy and it succeeds in the case of Hoar. Because he is an upholder of liberal principles he had to forego his own job in order to prove being one.

Mary Mc Carthy seems to have taken a short break from her assessment of Mulcahy. She slowly shifts the focus from the centrality of Mulcahy to other poets who also occupy key positions in various universities. Mc Carthy wants to depict the frailties and incongruities in such personalities and this she achieves through her depiction of the Poets conference. But Mulcahy’s small power play is also focussed. The poets are unmanageable because they have no sense of time. They ignore the train specified and each of them arrives at different times, according to their own will and pleasure.

One deaf old poet appeared in the morning and spent the whole day wandering about the campus, lonely as a cloud. One, taking unfair advantage of the provision for expenses, arrived by plane in Pittsburgh, whence he telephoned
collect... the poet of the masses hitchhiked... only one, a woman lyricist, arrived at the proper time and place, and this, as it turned out, proved most inconvenient” (G.O.A: 259).

Though Jocelyn is a bit awed by the sudden responsibility of having to care for the poets, the latter seemed to be unperturbed. They are used to such conferences and seem to have a strong conviction that “conferences of this sort...” are a “mutual exploitation” which, if they can avoid the faculty, will provide them with a chance to drink and talk with their friends” (Hardy: 116).

Mc Carthy’s keen eye in detecting flaws inherent in the academic set up becomes evident. She is downright truthful in portraying the conference. The poets are unadjusting and are offended when only sherry is served at the first gathering. They had come to while away their time and when they hear the “tactful literacy” of Alma’s introduction, they are surprised. Further they are offended when the publishers representatives are called to talk a few words on modern poetry. The audience is made to believe that modern poetry does not communicate and this frustrates the poets who reveal their displeasure in communicating with an audience that does not read poetry. At this Alma asks a poet to explicate his own poem, but ultimately the poet only earns the scorn of others and is called a “choleric poet.”
The conference, which was supposed to have been an eye-opener finally, attains the position of a mere hoax. Hence there is very little communication of any kind at the conference. The poets are highly unco-operative and they fail to view the students’ questions in the right perspective.

Hoar is the one who is affected because of the outcome of the conference. He lands himself in a very difficult situation because of his professed status as a liberal. Hoar is tensed at the very beginning because Miss Mansell is late to dinner and the very first session has to begin late. The poets seem to more be interested in their own lives than in the work of other poets. Hoar felt that there was a great deal of "profanity from the younger members." Hence the conference was an utter failure.

Hoar is interested in Miss Mansell’s opening lecture on Virgil. But he knows that he cannot reveal his real feelings as he is for progressive views. The second poet “pinky smiling” spoke on Lucretius, but it was of no value. There was nothing “new” in it.

Then Keogh, the poet of the masses, recites a poem and the whole audience, excluding the other poets, is thrilled. After his recital, Furness states that between a true poet and the masses there exists a “natural
antagonism.” By his recital he has proved he is not a true poet. And Keogh is temporarily ostracized by the other poets. Keogh is later summoned to Hoar’s office and Keogh is the one to tell Hoar that Mulcahy was never a communist. Hoar is now caught in the “academic maze” and his escape from it costs him a high price. It appears that his resignation is in a way, his farewell to progressivism. He had undergone a kind of purgation during the symposium. When he relished the classical content of the lectures—that was his moment of epiphany.

**Groves of Academe** hence largely satirizes the power politics within academe. The whole novel seems to be a tug of war between Mulcahy and Hoar where Hoar is the loser. The novel puts forth the question—what to do with people like Mulcahy who stick to an idea and fight for that idea to the very end. We cannot blame Mulcahy entirely for his tactics, because he has to retain his job. He has a family and he has to protect their interest at any cost. That is why he lands up as a cheap blackmailer, towards the end of the novel.

What is important in our analysis of **Groves of Academe** is to detect the peculiar style of Mc Carthy. She cuts beneath the layers of accumulated social pretense and hypocrisy, to the core of contemporary man and woman. Lying thus naked to the marrow, that man and woman become experiments in which Miss Mc Carthy attempts to determine why certain behavioral patterns occur, but after the
dissection, it is no wonder that the pieces rarely fit in to make a recognizable human being again. Thus her interest is not in human beings as human beings but as objects from which a better knowledge of psychology & physiology can be derived” (Moore: 55).

Another charge against Mc Carthy’s novels is that despite the intellectualism, the clarity of insight into character and the satire, they ultimately lack a foundation, perhaps a moral foundation, on which great art must be based. Hence Mary Mc Carthy’s novels could be termed as being “sterile and animalistic.” (Moore: 64).

But it must be noted that Miss Mc Carthy is also saying that with the growing power of technology, there is no longer any reality in us. She detests the ego serving, manipulation of reality in intellectuals. An example of this is Mulcahy who wants his way in all issues.

Her style is unique and she has committed herself so absolutely to the study of man, that it must be highly appreciated. “She has been termed as a paradox-intelligent, demanding, incorrigible. In addition, she also has the artist’s gift of giving form to the paradoxes of existence” (Barbara: 180).