CHAPTER – I

INTRODUCTION

The proposed thesis for Ph.D. with the title “Psycho-analysis of the Main Characters, Interwoven with themes in Abha Dawesar’s Novels” begins with Chapter-I, ‘Introduction’. The introduction would include, the aim of research, brief introduction to Abha Dawesar as a novelist, and then, thumb-nail portraits, and then, a thumb-nail portrait of the main Characters, inter-woven with themes, in her four novels, published so far. Defining the research and the Scholar’s work G.R. Elton writes,

“Over all the scholar’s work should rule a searching intelligence, asking that fundamental question – ‘Just what do you mean by that? And if the question is asked with a real desire to know and understand, and sympathy and judgment are controlled by scholarship and by mind of quality, the work can be done’ (1) (G.R. Elton, ‘The practice of History’ (New York-1967). The Scholar’s eye is rather like the poet’s but at least looking for something yet unknown, which it knows it will find. For knowing his qualitative and is profoundly affected by the reason for wanting to know. Literary research is devoted to enlightenment of criticism. It seeks to illuminate the work of art as it really is; equally, it tries to see the writer as he really was, his cultural heritage and the people for whom he wrote as they really were.

Thus, the aim of research Scholar is the discovery of truth. The work of art must be seen from outside as well as from within, to make it as intelligible as possible by the uncovering and application of data residing outside itself.

Psychoanalysis approach comes from the combination of the words ‘Psyche’ and ‘analysis’ psyche is originally a Greek word, meaning – mind and analysis means the study. In this way psycho analysis approach means the study of the characters in a novel or drama or any of the work of friction from the point of view of their mind. How a particular character functions, in a particulars situation, and why thus he function so. It’s a recent approach, not so recent, because it started from 19th century French psychologist Freud and his theory of psycho analysis method is applied fully in various ways. Some writers like Virgina Woolf followed it in stream of consciousness technique. Others followed simple psychoanalysis method for presenting characters.
The thesis would follow the psychoanalytical method of Freud. Applying this own principles of psychoanalysis Freud himself contributed fascinating essays. For example in ‘The Interpretation of Dreams’ he discussed the characters of Oedipus and Hamlet. In his essay ‘The Theme of The Caskets’ he discussed aspects of ‘The Merchant of Venice’. The method of the psychoanalysis would be applied to the characters of Abha Dawesar’s novels in proposed thesis. What might be called a ‘Psycho biographical’ approached to the search for and discovery of a writer’s intention’s and motives is exemplified in Livingstone Lowes’s extraordinary study of Coleridge: ‘The Road to Xanadu’. The relationship between a poet’s mind and personality, the poetry he or she writes, was examined by C.S. Lewis and E.M.W.Tillyard in what they conjointly described as the personal heresy.

A critic and scholar very plainly influenced by Freudian methods and principles is Erik Erikson, who was educated at the Vienna Psychoanalysis Institute and is largely responsible for pioneering what is now named Psychobiography.

In the proposed thesis applying the Freudian method of psycho analysis, Abha Dawesar’s characters in her four novels would be deeply probed - Their conscious mind subconscious and even the unconscious mind. Moreover it would analyze as to why a particular character thinks and acts, in a particular way. The researcher’s method is like that of a clock maker’s who can open the lid of a clock to see how a clock functions or why a clock is not functioning. Thus the researcher takes the reader inside the mind of the characters.

The focus would be on Abha Dawesar’s novels. Abha Dawesar is a Delhi born, Indian, who lives in U.S. and writes novels in English. So far her four novels have been published – beginning with ‘The Three of US’ (2003), and then ‘Babyji’ (2005), ‘That Summer in Paris’ (2007) and ‘Family Values’ (2009).

Abha Dawesar is an internationally acclaimed award winning novelist, translated into several languages and a visual artist. Her honours include the Stonewall Award from the American Library Association, a Lambda Fiction award, and a fellowship in fiction from the New York Foundation of Arts. She was also short-listed for Prix Medici’s Etranger and the Prix Bel Ami in France.
Abha Dawesar’s characters are normal human beings, but out of the ordinary characters, the novelist depicts the uniqueness in her characters. Her observation is free, frank and free from the taboos. Two of her novels – ‘Babyji’ and ‘Family Values’, have Indian Characters based in Delhi. The other two novels are based on American background, having mostly the American Characters. Her novel ‘That Summer in Paris’ has mostly the Parisian background with American as well as fresh characters.

Then, the Introduction Chapter would analyze the main characters and themes, briefly in her four novels.


The novel ‘The Three of US’ depicts the American Society with perversion in every field of life – perverted relationships without any values, perverted sex life, lack of moral compunction etc. This trend of perversion started in American and European countries after the World-war-II. Immediately after the second World-war the trend of perversion started, which was earlier depicted in American dramatist, Tennessee William’s plays, like ‘A Street-car named Desire’ and ‘A Cat on Hot Tin Roof’. The English plays like John Osborne’s ‘Look Back in Anger’, and Harold Pinter’s play ‘The Home-Coming’ (in1965), also depict the moral and sexual perversion.

The focus in this novel is centre on bisexuality, infidelity, fidelity, love, passion, death, ambition etc. in American life and society.

The novel ‘The Three of US’ is not what one would expect from a young South Asian woman writer (Dawesar), who has made her debut from the perspective of a white male investment banker, Andre Bernard, exploring his sexuality. She describes in detail with sensitivity a life-style, which is not typically discussed in the South-Asian novel.

The main theme of the novel deals with its protagonist, Andre Bernard’s predicament, who finds, having affairs with a husband and a wife was terribly inconvenient. Basically, it is not a story with a love-triangle, but with a sex-triangle in the lives of the protagonist, Andre Bernard and a white couple – Nathan Williams and his young and beautiful wife, Sybil.
Nathan Williams is Andre’s boss’s boss at the Japan based American Bank in Manhattan, New York. On the very first day, Nathan introduced himself to the young Andre and took him to a Club ‘Skirts’, where women with lax-morals and gay men visited. Andre is aroused by the sexual overtures of the women, and then Nathan goes Andre’s apartment where both had sex and pass the night together as gay lovers.

Andre came to know from Nathan that he was a middle-aged man married to a much younger woman, Sybil. They are a happy couple because both claim to be non-possessive. They are mature as Nathan’s wife, Sybil tells Andre that their marriage is an open marriage, the means:-

“We think monogamy can get stifling and a marriage should never get stifling.”

Next day, Nathan called on Andre again, and told him to pass night together at Andre’s place. Thus, for two consecutive nights they were together to indulge in gay-sex. Nathan promised him quick promotion, and assigned him officially to the new project at ‘Risk Management System’. Then, it became a routine with Nathan and Andre to enjoy gay-sex, mostly at Andre’s place or even in the office. The gay-activities are not limited to Nathan and Andre only. The large American society is involved in it. An Andre visits a gay-restaurant called ‘Home Boy’ and found the entire area was full of gay. Andre comments,

“I had never seen that many gay men in public in my life, holding hands and kissing” (3)

The novel depicts a brief history Nathan’s and Andre’s being gay. Nathan became gay since he fell in love with a young teacher called Stephen Hart, in tenth grade. Andre also experienced the pleasure of being gay with one named Jack, at school. Then Jack’s elder brother Danny also did sex with him. Later in college life he met John, a gay partner. Andre is actually a bisexually person because he had sex with his girl-friends also, like-Roni, an Israeli, Madhu, an Indian and the last was Patricia. For the last six months, none.

Soon, Nathan was to visit Japan for two weeks for official work. He wanted to introduce his wife, Sybil to Andre. Thus, a new relationship began between Andre and Sybil of normal sex
relations between man and women. Sybil was tall (6’3”), young and beautiful with long blonde hair. She was a furniture and interior designer, and was very sexy. On the very next day, after Nathan’s departure, Sybil visited Andre to give him the blue prints of furniture designing for him. Later they had sex the whole night. The next day Sybil invited Andre at her apartment, and had sex up to their satisfaction. Thus, it became a routine for them, as if it was their agenda, unmindful of any taboos. The turning point comes with Nathan’s returning from Japan. When Sybil asked him if he would miss him, Andre thought that he would miss Nathan too.

With Nathan’s return, Andre was torn between Nathan and Sybil. Both of them demand to pass nights with him. Andre began to think seriously that:-

“If Nathan and Sybil were both to spend alternate days with me, they would never see each other, and then they would get suspicious”. (4)

He felt shuddered at the thought of the musical chairs that he would have to play to keep both relationships on track. But, basically he was sincerely inclined towards the gay relationship with Nathan.

Consequently, Nathan and Sybil’s relationship was strained, because by turns both enjoy nights with Andre. From Sybil’s indifferent behaviour Nathan suspected that she was having an affair with someone. The same was the case with Sybil.

In the meantime Andre was also having a casual affair with the office secretary, Martha a victim of ‘sexual infidelity. Years ago Martha was ditched by a businessman lover, thirty years senior to her. After dumping Martha he took a Korean girl. Later on, as a result of sex-affairs Martha informed Andre that she was pregnant. Martha’s Psychological development is presented in the novel in detail.

Then, another interesting psychological study is presented in the affair of Andre and his Indian – American friend, Madhu. They were co-students in college, and Andre really loved her, but because she was complied to get married, so they broke off. Once again Madhu meets Andre with her husband, Srini, whom Madhu does not much like. The analysis of their married life and Madhu’s reviving sex-relations with Andre is presented with psychological subtlety.
Then, there was Kenji Japan Bank’s Office Party is presented that expose the emotional complications in so-called ‘free society’. Nathan and Sybil are to attend the Party with estranged relations. It is very ex circulating situation for Andre because only he knows that he is secretly involved in sex with both Nathan and Sybil. Andre went to the Party taking Martha as his partner. Martha, who had been working for six years with the Bank, introduces different guests to Andre, with their Characteristics. Yoshi Kato, the boss, was a bachelor. He was looking at Sybil with voluptuous eyes. Then, there was dance celebration. Sybil danced first two-three rounds with Andre, much to the chagrin of Yoshi. Nathan is bored at dinner Nathan and Andre indulge in hidden gay-activities. Then they all danced; André with Nathan, and Sybil with Yoshi. After the Party Andre and Martha go to Martha’s place. They had sex and pass night together.

A large part of the novel deals mainly with gay and lesbian activities. The novel depicts realistically that is happening in America and many other European countries, so much so that America has legalized the gay and lesbian live-in relationships. Inspite of Andre’s involvement in sex with many women, he was instinctively more inclined towards gay sex. After the office Party event he goes to ‘Gay & Lesbian Centre’ to meet Richard Murphy, then to some Bobby, and brought home an unknown gay for sex.

Sybil told Andre about lesbian sex – which lesbian sex can satisfy by ‘fisting’, her friend sally was lesbian who indulged in ‘fisting’. Andre bought a book on ‘fisting’, and then practiced it with Sybil and Madhu. Yoshi also reveals to Andre that he was a gay. A waiter in a restaurant had a metal place hanging that said ‘I ‘m gay’.

Free sex in America leads to many emotional and marital problems. Andre met a French tourist, Justine who wanted guidance to reach the place to watch exhibition of photos. Andre guides her and then takes her to his place and they indulge in sex without any inhibitions.

Madhu, who was an Indian indulged in sex while studying with Andre. Later she told Andre that her husband, Srini married her thinking that she was a virgin. Madhu lived an unhappy married life due to the bondage of married life. Sybil’s married life become unhappy as a result she started passing nights with Yoshi.

Ironically, what Nathan earlier called his marriage with Sybil as ‘Open’ and Sybil commented that monogamy in married life as ‘stifling’, face the complications in married life.
Nathan and Sybil confess of having a ‘lover’. Andre’s Conscience is pricking due to his ‘double game’ with Nathan and Sybil. Nathan and Sybil decided to invite their respective ‘lovers’ to meet. Thus, in the climactic scene met them and told them no fourth person was coming – i.e. he was the common lover of Nathan and Sybil. It depicts how the promiscuous society results into emotional complications in human relationships. Sybil was furious with Andre – more for the fact that both Nathan and Andre were gay.

Moral lapses land Andre into further complication when Martha informs him that she was pregnant and does not want to go for abortion or termination. Andre was horrified but there is no escape. Andre has a horrible dream about the unborn child – his son, a bastard, going to some cheap public school with a secretary for a mother.

The last part of the novel concludes logically to an inevitable disintegration of such society. Nathan and Sybil get separated, and Sybil goes to live with Yoshi. Andre wants to get rid of Martha. He is the unhappy man at the end, and realizes his predicament: “I was sleeping with my boss, and his wife.”

I got the secretary pregnant. I ‘m going to be a father”. For an amicable solution Andre proposes Martha that after marrying her, he would live with Nathan – they all can live together. Martha rejects. It looks ironical that Andre comments on 21st Century America:-

“This was New York at the beginning of the new Millennium. The kid wouldn’t be ostracized for not being son of married parents”. (6)

Sybil though living with Yoshi, yet she was a broken soul. She told Andre that she met men who were all worthless – before Nathan her friend Jason was bisexual and Rich turned out to be a flaming queen. Lastly, she was to go to Hawaii with Yoshi. Out of loneliness Andre invites his college-days gay friend John for Company. Nathan repents the loss of Sybil whom he loved truly. He sometimes sleeps with Andre without indulging in sex. Madhu also decided to get separated from her husband – files divorce petition. In the end, Andre is drifting aimlessly – torn between Nathan and Martha. The novel ends on a sad note.

Abha Dawesar’s Second novel, ‘Babyji’ was published in 2005, by Penguin Books India. It won her not only the American Library Association’s Stonewall Award for, 2006, but also has
been widely acclaimed for its boldness and freshness, the focus is centered on its heroine, Anamika Sharma, an innocent and fiercely sensual. Being a 12th standard student of science, she is in the bait of Juxta posing of Science and life. The aim of this research is to probe the deeper recesses of Anamika’s mind and heart. Her love for unrestrained liberty, promiscuity as well as her deep sense of morality, her sense of humanity and personal pleasures are some of the aspect of life. Anamika’s character is beautifully summed up in the comments of ‘Newsweek’, on the cover page (back) of the book, by penguin India:-

“Anamika Sharma is the kind of girl you always hated. She gets perfect grades, and as Head perfect of her school in Delhi, has vast authority over her classmates. But Anamika’s extracurricular activities are far from exemplary. She is at the centre of love triangle between a lower caste house servant, and an educated, older divorcee. On top of that, she begins serious flirtations with the most popular girl in school, and the father of her best friend, and the local bad boy. Anamika’s amorous indiscretions provide a colour backdrop to her questions about morality, gender roles, and social rank in modern India, resulting in a tantalizing and sophisticated coming to age story” (7)

The object of my research is to analyze the craze for liberty resulting into female promiscuity in an adolescent girl, Anamika (i.e. Babyji) – rebellious and free minded. Right from the beginning of the novel Anamika is shown, experiencing the first signs of sexual feeling, but as ‘boy friends’ are not allowed by the parents, she goes for women. She felt that spirit of boldness to enjoy and satisfy her carnal desires, so strong in her, which none of her classmates, must have ever felt.

She even thought of going ahead of her class hoodlum, Chakra Dev, a male-counter part of her, who indulged in smoking, drinking, and even going for prostitution. Anamika is suddenly ahead of everyone.

Under such state of mind she met an elderly women, a divorcee, whom she interestingly named ‘India’ (Tripta Adhikari), the name overlapping with India (the motherland) Anamika felt like a magnetic pull towards her, as if she understood Newton’s law for the first time. She narrates,
“I decided I would avenge myself by holding hands and flirting with girls. Since Indian society was so holier than thou about having boyfriends” (8)

To fulfill her desire and love of freedom she unlocked the backyard door and sneaked away on foot at midnight. She went to India’s house where she shared her bed. She began to touch India’s naked body, and moved her hand upwards and downward. India responded, getting up very early in the morning she reached home before her parents awoke, promising India to visit her next day.

The same day, the family had a new servant, Rani, a lissome & beautiful to do household work. Anamika took fancy towards her and dragging her into her room, kissed her. It was just the beginning. His family took full charge of Rani, after she was severely beaten by her drunkard husband. It was decided, on Anamika suggestion that Rani would sleep in her room. Now, Anamika enjoyed honey-moon like pleasure with her – sleeping on floor-bed with her, o taking her to her own bed. It became a routine for Anamika either to go to India’s house or to enjoy sex with Rani, in whatever manner she could. Her chance reading of a porn magazine, and a lecture on sex-education at school, added fuel to fire. One day she did a rape-like thing with Rani. In Anamika’s words:-

“I started pushing into Rani Vigorously, The German guy from the porn-magazine, but with Chakra Dev’s face, the Brahmin from the movies with his servant, position from the Kamsutra all mixed up in my head till I could no longer think, I felt rapacious and greedy for her. The feeling drove out everything. After sometimes her body rocked and then went still, I stopped” (9)

Anamika’s next adventurous step was towards the most popular and beautiful girl in her class, Sheela. She began by praising her lips, tempting her enough to be kissed. Sheela too is tickled. She phoned Amamika asking her if she was serious about her thought of kissing. Sheela is a timid sort of a girl, who believed everything that grown-ups had told her about what was good. But driven by the romantic instincts of kissing, she invited Anamika to her house, when she was alone. Anamika reached her house, and bolted the room from inside, and then it was virtually a rape on Sheela. She pinned her down on the bed, held her in one of her hands and with the other hand unzipped her jeans and made her naked. Then, as Anamika narrates the incident:-
“You are beautiful, I said, as I slid my hand between her thighs where her bloomers should have been. She closed her eyes again, but this time I couldn’t tell if she was enjoying it or not. I pushed with my finger. I won’t slow the way I have been with India or Rani. I used all the force I could muster. She let out a howl, ‘Stop it hurts’. (10).

But she enjoyed it. Some days later she told over phone to Anamika she rather over reacted that day, and she wished they should have rather continued. But that they have done slowly.

Anamika’s romantic mis-adventures also include two men – the father of her best friend Vidur, whom she call Adit and the other was her classmate, a hoodlum, Chakra Dev. She came in contact with Adit when she was passing through an agonizing phase in her life – puzzled about the questions as to how life is to be lived, and what is really right and wrong. Whether our morality should be about what we want or the one set down by the society. After knowing he fact the Anamika was romantic and free lancer in her emotions, Col. Adit started flirtation with her – hugging and kissing her, quite unmindful of the fact that she was the classmate of his son. Anamika too was attracted towards his muscular body. It was a subdued affair in which she never participated. She had to tolerate his ‘advances’ because she gave out to be ‘a free-lancer’.

Though Anamika seemed to dislike and even hated her classmate Charka Dev, a bad boy, she was irresistibly driven towards him. It is because both of them have much in common – love of liberty and fulfillment of their natural instincts. He did not hesitate to mention that he paid seventy rupees to enjoy sex with a woman. He was abusive, uncultured and a hoodlum in every way, and for his misbehavior he was to be suspended from the school, but Anamika is not only sympathetic towards him, She was also attracted towards him in a mysterious way. At the party hosted by Tripta (i.e. India) Chakra Dev literally squeezed Anamika, but even at the end of the novel she wants that he should not be suspended from school, and she was determined to improve him, in the name of humanitarian approach. Really speaking they have much in common – Anamika is a female promiscuous and Chakra Dev a male-promiscuous. The only difference between the two was hinted that Anamika was a Brahmin cultured girl and Chakra Dev was Yadava, a caste included in Mandal Commission during 1990’s in India.
Another approach of this research would be to probe and discuss some other issue of the novel, which seem to be casually mentioned. One of them is the issue of the consequence of the implementation of the Mandal Commission report. A large numbers of other backward castes were included for reservations for getting protection and benefits of the government, under that category. It led to further divisions of the India’s caste-based society, resulting into hatred and separation. A large number of upper caste young boys and girls took the extreme step against it by indulging in self-immolation. Chakra Dev hated Anamika for being a Brahmin, and Anamika in an excited mood taunted him for being a ‘Yadavi’

Another aspect of the thesis would be to probe into the revolt of modern youth in India, as suggested in Abha Dawesar’s novel, ‘Babyji’. Anamika and Chakra Dev are out and out revolutionary youths, not toeing the line prescribed by the parents and the society. Tripta Adhikari (i.e. India) and Rani are also revolutionary. As they were been beaten and ill-treated by their husbands, they left them Tripta even indulged in a love-affair with a married man, as a sort of revolt or revenge against her husband. Her smoking, drinking, dancing and even taking, drug are the signs of celebration for freedom from tyranny of her husband. In this way this novel can also be included in list of feminist novels.

All the above mentioned topic and aspect will be the subject of my psychoanalysis of the characters and themes.

‘The Summer in Paris’ is Abha Dawesar’s third novel, published in 2006. It is the study of deep psycho-analysis of its main protagonist, Prem Rustum, an aged writer and his involvement with a woman of twenty-five year old; Maya, a strong fan of Prem. Maya herself was an aspiring writer. She forces him to face and feel the external question of love. The publisher of the publisher of the book, Anchor Books, comments about it:-

“Prem Rustum, a famous but reclusive Indian author, has spent most of his life consumed with writing. Feeling the weight of seventy five years. He resolves to put down his pen and live a little. He ventures online, where he finds Maya, an aspiring young novelist who has boldly posted her admiration of Prem’s work. Captivated by her Charm, Prem decides on impulse to join her in the city of light. During the summer that follows, Maya brings Prem into direct confrontation with
his mortality and his desires through the awakening of new longings and the rekindling of old ones.

‘That Summer in Paris’ reflects on how art informs love and love, literature”. (11)

Prem Rustum, an Indian origin, settled in America long back, was a winner of Nobel Prize for his writings. He wrote numerous novels that had endeared him as a novelist all over the literary world. This novel probes deep into his psyche, the life-history of seventy five years – his early life in India – his various love affairs with Meher, Angie, Vedika etc. and then with Maya. Along with it Prem observes political history of India – From Independence to emergency in 1975.

Thereafter, Prem shifted to U.S. living in New York, established himself as a famous novelist. In the field of novel writing there were three P’s famous – Prem Rustum, Pascal Boutain, and Pedro, As a writer special quality was, as some critic commented in the novel :-

“Of the three P’s, Prem Rustum is by far the least articulate about sex.” (12)

In the beginning of the novel we find Rustum’s predicament, physically as well as mentally getting slower and slower, after writing about thirty old books. It seemed as if he were preparing for the full stop. He also thought that it was time to move back to India and live with his family. In the absence of women, sex and further mountains of scale, Ratan, his grandson, alone made Prem’s life meaningful.

Apart from the love-story of aged Prem and young Maya, the novel’s considerable part deals with Prem’s ruminating about the women who came into his life the first woman, who left an indelible mark on his heart and soul was Meher, his cousin and ten-age lover. They were together up to Meher’s marriage at the age of twenty. Prem recalls how, during vacations Meher and he learnt the first lessons of love. The used to sleep together, cuddle and caress before going to sleep. Right from Meher’s First ‘Periods’ to Meher’s marriage, they indulged in all kinds of physical activities – embracing, kissing and Clinging, As Meher’s date of marriage approached closer, their physical appetite for each other was burning like fire, and they had frequent sex. Apart from their physical relations, they had developed a deep relationship of the soul. Soon after Meher’s marriage, he heard that she was pregnant. Although Meher denied that Prem was
not the father of her son, Homi; yet up to the last, Prem could not believe. Soon afterwards Meher died, leaving a void in Prem’s soul.

Prem left for America, After Meher, Prem fell in love with Angie, the anger monger as he called her. Prem fancied that he had fallen in love with Angie, but he suffered more with Angie than enjoyed than enjoyed. Prem dragged out their relationship for six years out of sheer fear of her temper.

Then, Prem met Vedika, Mrs. Bedi. Prem and Angie had met Bedi couple at a party, while he was writing ‘Raga’ after his first two books. Prem was invited for dinner by Bedi, popularly known as Harry. Prem just easily adored Harry’s wife, i.e. Vedika initially referring to her as ‘Bhabhi’ i.e. brother’s wife. After disentangling from Angie’s grip, the Bedi’s became some of the few people he frequented. Often, Harry was away for heart surgery in a hospital in Florida. Prem came closer to his wife. He started calling her by the nick-name, Vedika, i.e. someone who knows Vedas. After several meetings with her, Prem presented Vedika, the first two hundred pages of book ‘Meher’ in which he put all poignant feelings of love and sex. On reading ‘Meher’ she saw herself, but also someone not herself. She longed for the intensity of Prem’s love to be directed to her. Thus, Vedika revived Prem’s hope in life – in love, and in women. After the disgusting relationship with Angie, and the one with Meher with incredible loss, the relations with Vedika had reinvented the very idea of Eros, the god of love. After their six months relations together, Prem decided it was time to ask her to marry him. But Vedika, during her visit to India, wrote to him – rejecting his proposal. That was the end of Prem-Vedika affairs.

Prem’s all past actions and affairs are presented through reflections from time to time in piecemeal, in the stream of consciousness fashion; then, we come to the beginning of the main theme of the novel – Prem – Maya relationship. It is a unique love-story of seventy five year old Prem Rustum, and his love – affair with twenty five year old, Maya, an admirer of Prem’s books and herself aspiring to be a novelist.

When Prem was tired of writing books, at the age of seventy-five year, feeling tired and thinking of returning to India, one of his friends K’enny taught him computer operation – searching and online chatting, that he came in contact with Maya. Maya’s past history is very
brief. After reaching America she was cheated in love and dumped by her lover, Thomas or Tom. She was terribly upset and struggling to forget the memory of Tom, but she found him everywhere in the room. Her mother was suffering from depression, and her father was serving her helplessly.

For several nights, after breaking with Thomas, Maya suffered from Insomnia – sleeping late at night. Sleeping without the sound of Tom’s breath was like a coffin. It was Maya’s father who had given her two novels of Prem Rustum. After reaching them she became an ardent fan of Prem – Yearning to hear about him, and meet him. By the time she left India, Maya had read fifteen of Prem’s books.

During the online searching, Prem and Maya came in contact. On their first meeting, Prem was so smitten by sensual feelings for Maya that when he came to know that Maya was going to Paris, on a three-month Paris-Fiction-Fellowship, Prem decided to follow her to Paris, on some pretext.

Prem was so enamored by Maya’s beauty and her love of books and that she loved Prem’s books, that out of jealousy for Maya’s friend and writer, he wrote some hostile comments :-

Maya reached Paris ahead of Prem, and she befriended a man, Jean Pierre, a screen-play writer. Afterwards they became intimate and passed nights together, indulging in sex. Prem reached Paris and fixed an appointment with Maya to meet at a concert of Indian music. After meeting Prem, Maya was confused. She could not write anything. Jean’s friendship was not inspiring for writing. Whenever she tried to write the novel with Indian back-ground, she could conjure up no descriptions of the country that had not already been illuminated and exploded by Prem’s Pen. Prem and Maya again met at a Painting Museum, Degas Pastels. The discussed art, painting etc. and saw each other more and more. Maya confessed to Prem that it ended with Tom, reading Prem’s books was everything to her. She told him:-

“Writing is impossible, I have read so much of you to the exclusion of all else on that simple plane, I am worried about your influence showing up.” (13)
Gradually, the situation is reversed; earlier Prem, the writer was influencing her mind, heart, writing etc, everything, and then she felt Prem, the man was influencing her. She began to think:-

“Had he cast a spell on her? She as hypnotized by him, by life, by the city of Paris itself.” (14)

Prem was passing through a strange dilemma. He questioned himself, could Maya love him? A casual meeting with Maya’s Friend, Jean Pierre at a musical concert sparked his jealousy for Jean. He discussed the situation with his friend, Pascal. Pascal was practical and more experienced and worldly. He advised Prem not to play fatherly with Maya, and to be romantic. Prem argued with Prem as to how could Maya prefer Jean Pierre, an ordinary man, over a Nobel Prize winner, if she had a choice.

In between Maya and Prem’s relationship we are introduced to an incident in Prem’s life, ten years ago, employing stream of consciousness technique. During Prem’s earlier visit to Paris, Prem and Pascal paid a visit to countryside, to one Mr. Cavalier, and met his two lovely girls, Juhien & Valerie, the god-daughters of Cavalier. The writer has depicted the episode quite in detail. Prem was sixty-five then, and the girls were of fifteen or sixteen. They made Prem dance and swim. Afterwards, Prem and Pascal paid a second visit to Cavaliers to stay there for a few days. Both the girls used to enter into Prem’s and slept with him and fondled him sexually. Prem used to protest, but they persisted, and continue to fondle and did everything with him. Prem was touched by feelings of his teen-age relations with Meher and he thought:-

“Lost in the moment, and completely her slave, Prem lay down and pulled her over him. The transition from river to sea, from Feather to rope, from girl to woman was so extreme that Prem too changed from teenager, he had been with Meher to the virile man he had been with Vedika.” (15)

Prem and Valerie had sex.

On the other hand, Prem’s relations with Maya continued to develop, though slowly. Prem’s confusion was that Maya loved him as a great writer. He told Pascal:-
“I want to be sure, She is interested in the real me, not at all the feathers in my cap.” (16)

But Maya on her part was whole-heartedly in love with Prem. She tells him:-

“You are already immortal in a way because your books are immortal, but now you, Prem are much more important to me than the writer, Prem Rustum. Paris without you is unthinkable”. (17)

Finally, it was Maya who took the bold initiative and told Prem that she wanted to hug him and get a hug. That night Prem felt that his Pajamas were tight, strong and hot. He imagined it with Maya. Then, on a rainy day Prem and Maya enjoyed a romantic scene, coming physically closer. Prem was writing a private journal, and Maya too was writing something about Prem. Intimacy with Prem quickened and sharpened her imagination, and she could write her novel. Maya’s love for Prem rose above her physical needs. She rejects Pierre’s demand for sex with her. Prem was incapable of sex; his sexual instincts grew stronger and stronger beyond his control. Maya asked him for a kiss. The author writes,

“She lifted her face up and received his lips on hers. The first lips since Valerie, ten years ago”. (18)

After a short visit of Prem’s family from India, Maya came to live with Prem and passed night’s together, making love. He used to hug her, kiss her and was worried that he could not have sex with Maya. But as Maya told him,

‘Prem, I’m happy.’ Before leaving Paris, Prem made a proposal to Maya to live together in America, at his place. Maya agreed. She tells him,

“I feel like Galatea coming alive to Pygmalion.” (19)

In the last phase of the novel we come to know Prem and Maya living together like man and wife in perfect bliss. It was an example to genuine love – love for the sake of love.
Lastly, we are shown Prem as dead — died in the blissful embrace of Maya during night. Edward, the publication agent informed Maya that with his help he had called an attorney recently to change his Will and give his note-books and fan-mail to Maya — Maya Stevenson. Prem’s funeral – rights were performed. Pascal attended the last rites. When asked about his last moment, Maya informed:

“I think he was asleep, I was asleep” (20)

Thus, ended the Saga of love and Prem’s life.

Abha Dawesar’s fourth and the latest novel ‘Family Values’ published in 2009, by Penguin Books. Once again, after ‘Babyji’, she took Indian background for her novel. It is a brilliantly told story of the ordinary yet remarkable relationships that blood and proximity generate. The title of the novel seems to be ironical, because it is not about the family values, but about the lack of family values. It does not reflect the good family values which were prevalent in the good old days of Indian joint-families.

It is a story of a Delhi family seen through the eyes of a young boy of about ten years, giving all the expected human passions — the rivalries, the betrayals, the hatreds and the odd moments of loyalty. It is Abha Dawesar’s dispassionate and detached tone that gives ‘Family Values’ its extra ordinary power. The silent observant boy notes his grandfather’s consistent meanness to his sons and his daughters. The boy watches his uncle’s greed and ova viciousness, his aunt’s resigned despair; his cousin’s determined self – destruction. But the boy and his doctor-parents have created their small Oasis of grace; amid the plywood and plastic of their mean surroundings are love, generosity and respect.

The aim of my research is to probe deeper into the various Characters in the novel — their divergent ambitions, passions, greed, selfishness and hatred — that too within a family, among the kith and kens. In the novel, there is a big family, belonging to middle-class. At the head of the family are the widower grandfather, aged going having eight grown up and middle-aged children. All the characters are named by the boy’s imagination, based on their characteristic qualities. The eldest son of the ground-father is psoriasis, (Meaning a skin disease causing skin red), it the child from grandfather’s first wife. All the other children are from the second wife that too died long ago. He is suffering from Psoriasis. He never married, and being a government
servant, he left grandfather’s house because he was allocated government accommodation. Another son, Six fingers (named for his having Six fingers), was the last to marry and so he is staying with the grandfather along with his wife (Mrs. Six-fingers) and son, named Cousin. Another son of the grandfather is Paget, suffering from some mysterious and chronic disease, in danger of transmitting the contagious disease into his children. Therefore, he married a young woman, made pregnant by one of the visiting guests of the family. Paget had a daughter from his wife’s illicit relationship. It was years ago. When the novel begins, Paget’s daughter is of marriageable age. All the members of the family know the secret of Paget’s family life, including the fact that his wife is slow of mind and talks very less. Generally she is referred as Duffer.

Sugar Mills is another son of the grandfather, named so by the boy because he deals with Sugar Mills, having Sugar factories etc. He is quite rich. Years ago, when Sugar Mills lived with his father, a friend visited him for a month and half and after his departure they came to know that he made their neighbour’s slow-witted daughter pregnant, whom afterwards Paget married. In the novel Sugar Mills is shown living separately, with his wife and spoilt son, Flunkie Junkie (i.e. disordered) addicted to drugs etc. causing the parents a lot of trouble.

Another son of the grandfather is called by the boy as Poop (i.e. waste or shit). He is just Poop, though he is grown-up like all the other uncles and aunts because he has less brain than even the children of the family. He just keeps sitting around and making beastly noises in a corner by himself.

Years back, when six fingers had not married, Poop lived with the grandfather. But after six Finger’s marriage his wife did not like him to stay. She secretly wished Poop had done something unmentionable so that she could make a sound claim for his leaving the house. The opportunity came when at Mrs. Six Fingers’ ceremony for her expecting a child, Poop appeared naked before all the guests. Mrs. Six Fingers made a hue and cry against him, and Sugar Mills took the responsibility of Poop. Since then he lives with Sugar Mills, along with Mrs. Sugar Mills and Flunkie Junkie.

The Sixth son of the grandfather is the Doctor who lives with his doctor-wife and son, the Boy. They live separately on the ground floor of a building, rather a cheap accommodation. Their residence-cum clinic is a big hall divided into four parts, separated by plastics and plywood
partitions – one part for patients’ waiting room, another part for father’s consulting room, a third one for mother’s consulting room, and the fourth part is the living place for the family.

The one room accommodation is all-purpose—the kitchen, the study, dinning and the bedroom, with a small corner serving as toilet. The partitions are so thin that there is a free transmission of voices, odor and germs. The boy is sickly, hence, the smells and sounds of this hospital – ward home are the boy’s world, because he is not allowed to go out and play on the streets. One of the great menaces of this small family is the Cowdung family, living upstairs—particularly, Mrs. Cowdung, Who could stoop to any low or mean – activities like hurling abuses, sprinkling bucketful of mud waters on the waiting patients, and even indulging in physical violence with that. Although this small unit of the Doctor family, a part of grandfather’s big family, lives in utter hardships, yet they are away from the various evils that have gripped other members – grandfather, Sons and daughters, grand children like the Cousin and Flunkie Junkie. The boy and his parents have created their small oasis of grace, culture and good human relationships.

Apart from the sons, the grandfather has two daughters. The elder one is named as SSS by the boy. She is not a happy person, because inspite of her having a master’s degree in science, she is married to a worthless person, who sells used and stolen telephone-answering system in the flea market. She is a working woman but harassed by her husband. After day’s work she has to take care of her bad-ridden mother-in-law, wiping her shit. In return the sick lady is always poisoning her son’s ears against SSS, who beats her, keeps her money with him, and not allowing her to have a separate bank account. Her husband gives her each month a small amount of money for transportation to her job, household expenses, and his mother’s bills and pockets the rest for himself. Even after twelve years of married life he does not trust her. It was an arranged marriage. Pariah is grandfather’s second daughter. She is employed in Police department. She has some minor skin problem like Psoriasis, so she visited the doctors twice a month to pick up free samples for her itchy scalp. Her skin was easily irritated by heat and its condition, was further aggravated by the use of the woolen beret (cap) of her uniform in the long summer months.

Years back Pariah married a man of her choice, from another religion. Most of the family had strongly objected to her decision even though in meant that they would not have to shell out
any money for the wedding. Only the boy’s parents, the doctors had supported pariah. It was a serious thing in rural Indian society where young couples are even killed for the sake of family’s honour. Pariah undergoes a lot of hardships due to the odd shifts of the duty hours. Although she had two children, she has night duty on Tuesdays and Thursdays. Ironically, Pariah was very much condemned by the family for love marriage; it was she who is very useful for the family, especially for finding a suitable match for Paget’s daughter.

Apart from the study of these characters in the novel, various other incidental aspects of our society and nation are also high-lighted or casually mentioned. The effort of my thesis would be to grasp and analyze these aspects. They cover the vast panorama of the Indian life and society during the 1990’s and the recent times. Topics like; bad bringing up of children causing family tragedy. The frustration among youth turning their to extremists or getting addicted to drugs etc. Six Fingers’ son cousin becomes a tool in the hands of political party, indulging in arson, loot and violence. Cousin becomes a nuisance for the family, who ultimately becomes the cause of Grandfather’s death. Sugar Mills son, Flunkie Junkie is addicted to drugs during his teen-age causing a lot of problem for the family. Once, when he did not get his dose he invaded his aunt’s clinic for demanding drug, and attacking her on not giving it to him. Cousin once says that when it comes to money no one is anyone’s father or grandfather.

The rampant corruption in Police department is highlighted. An FIR is not registered unless they are bribed. The DCP tells the lady Doctor that her husband will be put under lock and key, unless the matter is settled by five, the doctors went as Plaintiffs, but they are told that the other party has already paid a big amount to book the Doctor. Doctor had to pay Rs twenty thousand to escape going to jail.

Corruption in education department and in the management of private schools is also described. The School-children are also contributed for the celebration of Founder’s Day. The founder is also the owner of the school. It is remolded that he started out life as an orphan, moved on to polishing shoes at the railway station, then to selling biscuits on the trains, then to selling old newspapers, then owning up a petty store, then a department store, and a highly profitable school.
The children are asked to bring fifty seven paged Sunday newspaper to school for founder’s Day. The Cumulative weight of paper amassed by the school was enough to raise a good deal of funds for the founder. The Founder pays the teaching-staff only a fraction of the salary he declares to the tax authorities. Teachers are made to work more than in government – run schools. In many publicly funded schools the teachers show up less than once a month. Moreover, as a permanent employee of the government they can never be fired. The inspector of schools and the bureaucrats of the education department are themselves never sighted at their posts.

Corruption in Medical profession is of the worst kind. The Milk-woman patient of the boy’s doctor-mother told her that her sister’s kidney was stolen by the nursing home where she had her surgery. A number of patients complain of missing their vital organs like liver, kidney etc. after a surgery. There is a whole gang of goons who allure the children with lollipops, and then they go missing. A large number of such children’s dead bodies are dug up with their organs missing. The main accused and his assistant man Friday confessed that they ate two raw hearts such killers and the police are in hand and glove company.

In an age of science and technology gripping every walk of life, the Indian society is still gripped in superstitions, good and bad omens etc. The astrologer, the palmist, the face-reader, the numerologist, the soothsayer, the gemologist, and the palm-leaf reader all have their flourishing business. The Boy in the novel realizes that everyone is consulting astrologers all the time. Psoriasis, Consults an astrologer who works with gems and prescribes a ring with red stone. Sugar Mills’ office astrologer assists in choosing auspicious dates for inauguration of factories. Of all the persons, the Doctors, Considered to be most modern and awakened consult their astrologer, ironically staying at a five-star hotel, for all occasions – whether it is the case of set up of new clinic or the marriage of Paget’s daughter me told the Boy that he cannot be a doctor, and thus depressing the boy and shattering the dreams of the parents.

Corruption comes in the way whether one has to obtain permission from the municipal authorities for new construction, or for getting a loan sanctioned superstitions.

The role of media is also highlighted. Many cases of corruptions in various departments would not have been come to light, but for media. Although the media is also misused by typing
up some events and down playing others. But all in all the press is freer and fairer than before. The press is less corrupt than police, the judge, the bureaucrats or the ministers in the government and without the press things would be much worse.

The novel is concluded by focusing on the tragic results of the degeneration of the family values. The big family of the Grandfather is disintegrated. The grandfather is killed by his grandson. Another grandson, Flunkie Junkie, is drug-addict. The important point in family values is when the children notice that their parents had no respect for their parents. (I.e. the grandfather) they in turn would have no respect for their parents. Thus, and the grandfather, is manhandled and ultimately killed by cousin. The Crux of the matter is that the grandfather had no family values. He is selfish, abusive, self-centered and in turn, the children repay in the same coin.

**Literature Reviews:-**

**Dark holds No Terror**, (1980) by Shashi Deshpande. By a common consent Shashi Deshpande’s novel “The Dark hold no terror regarded as a feminist novel. There are a number of Indian novels that deal with woman’s problems, but the treatment is peripheral and end up in glorifying the virtues like patience and devotion. This novel explodes the myth of man’s superiority and the night of woman being a paragon, of all virtues. The Dark Hold No Terror effectively brings out the psychological problems of a career-woman never lie for seriously and artistically discussed in Indian English fiction. Throughout the novel Shashi Deshpande maintains objectivity and avoids generalizations and partial views. In fact the novel explores questions like who is the victim (and who is the predator? Though it is a feminist affirmation of woman’s strength, it is also suggestive of destructive nature.

**The Rainbow** is a 1915 novel by British author D.H. Lawrence. The Rainbow is a very complex work and can be interpreted in a number of ways. The range of human experience offered by it becomes rather difficult to define its central Theme However; it may be affirmed, without much fear of controversy, that it deals with the living relationship of men and women the crucial relationship being between a man and woman in marital and sexual experiences. In Lawrences the Rainbow’, rainbow stands for many things as a symbol as,
it stands for the possibility of reconciliation between the vital self, and the human community. It follows three generations of Brangwen family living in Notinghamshire and particularly this novel focuses on the sexual dynamics of and relations between the characters; that human being is at once separate and yet a part of a whole a Love individual and yet a social being.

**To the Lighthouse** :- (1927) by Virginia Woolf As we come to the early 20th century literature, we notice a complete shift from the Naturalistic novels of Moore and Arnold Bennet. The 20th century novelists like – D.H. Lawrence, Dorothy Richardson, Virginia Woolk and James Joyce took the novel to an entire different direction. The term, stream of consciousness is explained by Virginia Woolf. This phrase was first used by a critic; May Sindair in reviewing Virginia Woolf has further developed this technique in her novels. What happens in Woolf’s novels on the face of it is unimportant. For example, in Mrs. Dalloway? – a fashionable lady gives a party, a man who has been in love with heir comes back from India; a young man suffering from war neurosis commits suicide. Life is seen in a state of constant creation, changed endlessly from moment to moment, like a fountain. Then, in Woolf’s novel ‘To the Lighthouse, the issue is simply, whether or not a family on holiday will be able to row out to the Lighthouse. No more external action, everything happens inside the minds of the characters.

**Anita Desai** (1937) is one of the youngest and most promising creative writers of modern life in all its complicated aspects with seven novels so far, and a collection of short stories, she has added a new and significant dimension to the Indian English novel. Desai is not interested in social or political problems, the outer weather, the physical geography or the visible action. Her forte is the exploration of the interior world, plunging into the limitless depths of the mind and bringing relief the hidden contours of the human psyche. Her central theme is the existentialist predicament of an individual which is projected through incompatible couples – acutely sensible wives and dismal, callous, understanding ill chosen husbands. The technique of stream of consciousness is very appropriately used by Amita Desai in capturing authentically a psychological realism, an intensified realism. As a result of this technique & use of flashback the form of Desai’s fiction becomes coincident with
consciousness: is primarily interested in exploring the psychic depths of her female characters. She uniquely portrays her characters as individuals.

Kamala Das (1934) is perhaps the best known Indian woman poet writing in English at present. Among the several women poets in modern Indian English literature and the most outstanding work is by Kamala Das – a bilingual writer and a distinguished author in her mother tongue, Malayalam. Kamala Das has published three books, of poetry in English – ‘Summer in Calcutta’, (1965), ‘The Descendants’ (1967), and ‘The Old Playhouse and other poems’, (1973). Her strength as well as her weakness as a poet consist in the fact that she is most herself and cannot be referred to literary influences. In her poetry we have an expression of female sensibility at its best. Her love – poetry is unconventional and shocking to the orthodox, for her treatment of sexual love and the human body, is free frank and uninhibited. Kamala Das has been called a poet in the personal and confessional mode. There is ruthless self analysis and a tone of utter sincerity. The facts are not always true, but there is no deviation at all from emotional truth what a confessional poet gives us is the psychological equivalent for his or her mental state. Critic after critic has stressed the essential feminine sensibility kamala Das in her poems like ‘Beauty was a short a season’.

Coolie (1936) by Mulk Raj Anand (b.1905) Anand’s ‘Coolie’ is epical in sweep and panorama in purview, pictures of the effects that the pervasive evil of class – system has on a poor hill – boy Munoo. ‘Coolie’ horrible and the holy, the inhuman and the human, the sordid and effect is panoramic good and evil being thrown together as in actual life M.R. Anand deals with Munoo’s psychoanalysis in ‘Coolie’ through the technique of stream of Consciousness, at times. Whenever Munoo is ill treated by his cruel uncle and aunt or he struggles throughout his life, he indulges in self thinking. His several roles, including those of domestic servant a coolie, a factory-worker and a rickshaw puller, take him to various places from Bombay to Simla, until swift tuberculosis brings his struggles to an untimely death.

Train to Pakistan (1927) by Khuswant Singh (1918). His permanent work has been done in the field of Sikh history and biography, and a full length portrait of Ranjit Singh vividly
brings out the leader, the ruler and the man. He has also published two novels – Train to Pakistan (1956) and, I shall not Hear the Nightingale’ (1959) & two collections of short stories. ‘Train to Pakistan projects vividly a picture of beastly horrors enacted on the Indo-Pakistan border region during terror haunted days of August, 1947. Like a whirlwind the made act of Partition was uprooting masses of humanity butchering than and throwing them across the border in heap after heap. The whole novel deals with the fanatic tendencies of fired by communalism.

Untouchable (1935) by Mulk Raj Anand has used, the ‘Stream of consciousness technique’ in his first novel ‘Untouchable’. But unlike Virginia Woolf or James Joyce, Anand has used this technique partially, and selectively. ‘Stream of Consciousness’ is a fictional technique in which the novelist does not narrate the story himself as omniscient or omnipresent, but places the reader within the mind of the main characters or characters, and gives us the flow of ideas and sensations through the mind of such character. The through the mind of such character. The novelist as mediator, reporter or historian is nowhere. The reader can see the functioning of the mind of a character as a clock-maker can see, the functioning of a clock. In ‘Untouchable’ Anand has depicted the suffering and anguish of the untouchable. Bakha as a result of oppression and exploitation, on a single day- from morning to evening.

Heart of Darkness by Joseph Conrad, his reputation a novelist today dive fly rests on his novels “Lord Jim” and short novel or story, ‘Heart of Darkness’. Conrad’s Journey as a sailor to the Far East provided him enough material for such stories. Apart from Marlow’s exploration the dark regions of Africa, the title also suggest Marlow’s exploration of the depths of his mind and soul. The human mind may also be regarded as a kind of Dark Continent the novel may be treated as a journey by Marlow into his own subconscious mind or into the subconscious mind of all marking. Marlow’s journey into Congo is a psychological & autobiographical journey involving a profound spiritual change in the voyager. The very title of the novel has a symbolic meaning the literal meaning is the inmost region of darkness i.e. Congo but symbolically it means the inmost region of man’s mind or depth of man’s soul. The incursion into the heart of Congo does not mean an entry in the feretory, but also Marlow’s entering into the depths of his own soul.
I. A. Richards (1893-1970) as a critic I.A. Richards, together with T.S.Eliot is the most influential critic in 20th century Anglo American criticism. Among the moderns Richards is the only critic who has formulated a systematic and complete theory of the literary art. He was particularly interest in Psychology and it is with him that scientific psychology enters the field of literary criticism of the fine major books on criticism ‘Principles of Literary, Criticism’ (1924). ‘Practical Criticism (1929), and ‘Coleridge on Imagination (1935) were written entirely by him, and the two others written in collaboration with other critics.

Richard says that the central question ‘what kind of activity poetry is and what is its value is left untouched. In the absence of psychological information now available to the critic, it could not be otherwise. For there is hardly any inquiry concerning art in which psychology does not enter. Psychology therefore is the indispensible instrument for this inquiry.

Tess of the D’Urbervilles, A pure woman a novel (1981) by Thomas Hardy. The subtitle was important to Hardy’s purpose. Tess Durbeyfield is the daughter of a poor villager of Black moor Vale, whose head is turned by learning that he is descended from the ancient family of D’Urberville. Tess is cunningly seduced by Alec a young man of means, whose parents, with doubtful right, bear the name of D’Urbevilla. Tess gives birth to a child, which dies after an improvised midnight baptism by its mother. Later while working as a dairymaid on a prosperous farm, in a beautiful summer, she becomes blissfully engaged to Angel Clare, a clergyman’s son. On their wedding night she confesses to him the seduction by Alec, and Angel, although himself no innocent, cruelly and hypocritically abandons her. Misfortunes and bitter hardships come upon her and her family and accident threw now one more in the path of Alec D’Urberville. He has become an itinerant preacher, but his temporary religious conversion does not prevent him from persistently pursuing her. When her pathetic appeals to her husband, now in Brazil remain unanswered, she is driven for the sake of her family to become the mistress of Alec Clare, returning from Brazil and repenting of his harshness, finds her living with Alec in Sandbourne. Maddened by this second wrong that has been done her by Alec, Tess stabs and kills him to liberate her.
After a brief halcyon period of concealment with Clare in the New Forest, Tess is arrested at Stonehenge, tried and hanged.

**The Death of the Hired Man** by Robert Frost was published in 1914, in the volume, North of Boston’, it is a dramatic poem because it does not expressed the emotions of the poet directly; but of two imagined characters, as husband and wife. The narrative is conducted through dialogues between them. The essence of drama is actions and here the action consists in the change of attitude of the husband towards the hired man. Frost is a modern poet who deals with the human predicament in the society and the man’s question of self respect. Psychological implications of the poem become apparent when Mary’s pity and kindness gradually wins. Over the stubborn and practical husband Warren. Thus the psychological aspect of the poem is the gradual conversion of warren towards silos, with pity and sympathy who never earned a right to pity. The poem also brings out Frost’s skill as a metrical artist.

**Dreams** in Amrita Pritam’s ‘The Revenue Stamp’. One of the techniques and devices employed by Amrita Pritam in her autobiography. ‘The Revenue Stamp’ is her narration of her ‘dreams. Autobiography writing is an attempt to the liberation of the personality. Where the motive is generally to discover the self and allow the reader have a peep into the experiences. In a way it is an open confession where the writes makes his personal quite public of all the methods of revealing one’s own personality the narration of dreams is most intimate and truthful.

In ‘The Revenue Stamp’ Amrita Pritam has narrated some of her dreams – of which some are often dreamt, and others, which she had, quite surprising to her, once only. The several dreams of Amrita Pritam cover a long spam of her life – from eleven years of age to the age when she was of about forty years. These dream, signify, at the first glance, her unfulfilled desires, aspirations, ambitions, fears and wishfulfilment.

Amrita’s use of the device of narrating her dreams is employed by her to reveal her inner most mind the subconscious mind, how it felt and how it worked. The narration of dream as a device is 20th century technique employed by a number of writers, it reminds as Joseph Conrad’s Marlow’s searching his subconscious or unconscious mind in ‘Heart of
Darkness’. Dream technique is also employed deftly by Girish Karnad in his play ‘Nagmandala’, and Arthur Miller in his play, ‘The Death of a Salesman’.

**The Scarlet Letter** (1850), by Nathaine Hawthorne (1804-1864), Hawthorne’s novel. ‘The Scarlet Letter’ deals with the theme of sin, Crime and Punishment and regeneration through moral courage. It exposes the inhuman character of the puritanical social order and morality during the 17th century America. The principal sinner of adultery is Hester Prynne, who is condemned, to wear the scarlet letter ‘A’ (symbol of adultery) on her breast. She undergoes moral anguish, banishment and alienation from the society. She undergoes this martyrdom, and renders succor to the poor who revile her hand. She has a dread of children, who involving the prejudice of their father, run after her with shrill voices. Pearl is the daughter of Hester. Illicitly born, is unjustly made to share the moral lapse and guilt of her mother with the background of sin, dishonor and shame, she had to establish her relations with society. The puritan and authorities and the Governor, Bellingham, Suggest Hester the separate her child from her but she prays to be allowed to keep pearl with herself.

Hester’s partner in the sin is Dimmesdale who is not only a sinner but hypocrite also. While the public venerates him as a pure man, he himself is conscious his guilt. Being tortured by his guilt he go is to the scaffold and cries along his sin at midnight. At the end of the novel Dimmesdale also achieves redemption through revealing his guilt and owing Hester and Pearl. The torment and magnitude of the suffering are so great that he sinks and collapses to death after revelation.

**A Raisin in the Sun** is a play by Lorraine Hansberry. He was an unknown dramatist who achieved unprecedented success when her play becomes a Broadway sensation. Not only were successful women playwrights rare at the time, but successful young black women playwrights were virtually unheard of within its contest, the success of ‘A Raisin in the “Sun”’ is particularly stunning. The play gained a huge success. In all places audiences lived it. In New York, it ran 530 performances. The actor Sidney played the role of the hero Walter Lee in the drama, as well as in the film version of 1961 and received a special award at Cannes festival.
The drama opens with water Lee reading “about the set of another bomb yesterday, from the front page of the morning newspaper however, he is unaware that bombs will soon detonate inside his own house. These bombs are explosions of emotions caused by frustration among Walter Lee’s family who are unable to realize their dreams. Although they have a common dream of having a better life, they must complete with each other for the insurance money from the untimely death of Walter is father.

The play ends on a note of hope, conclusively, the family for got their despair and moved to the new house for a new life. Lorrain Hensberry has successfully characterized the four main characters in the story as human beings with desires, dreams, aspirations, conflict foibles, and strength. And it was ‘A Raising in the sun’ that expressed those dreams and desires, and how they ended up as ‘dreams differed’.

Fire on the Mountain by Anita Desai brings out the novelists remarkable skill in the purposeful and artistic use of the novel Nanda Kaul is an old women caught in the web of “Self-Contractions”. She vacillates between two contradictory forces. Withdrawal and involvement, detachment and attachment. Nanda Kaul had wishes to be alone throughout her very busy life as a wife of vice – chancellor of the Punjab University and as a mother of several children. After such a hectic life with all the mundane responsibilities discharged a wish for a quite spell of aloneness and contemplation is understandable. She does not look for peace in Kasauli. She likes the emptiness of Carignano and enjoys the starkness of the town.

Though Nanda Kaul wants to be detached yet deep in her heart she pines for the love and case of her children and relatives. This conflict which goes on between her conscious mind and the conscious is suggested by the ringing of the telephone bell. She wants to avoid it, but it unable to do so. The telephone bell. She wants to avoid it, but it unable to do so. The telephone call is from Ila Das, one of her schoolmates and at present a social welfare officer in a neighboring small village. She wants to meet Nanda Kaul, so that she expresses her tension & depression before one whom she respects & love. Symbolically, she is like the bird disturbed, agitated, unable to fight and defend herself consciously. She thinks of herself as a “night cat” prowling in the dark but unconscious
forces tell her that she is like the bird flying unevenly through the funeral moonlight. This image flashes across her mind when her husband leaves her alone to carry on his love affair. To relieve the tension of the situation, she considers her alone.'

**The Bluest Eye** by Toni Morrison. The novel won for her Nobel prize for literature in the year 1993 with its vivid evocation of the feat and loneliness, at the heart of a child’s yearning, and the tragedy of its fulfillment, ‘The Bluest Eye remains one of Toni Morrison’s most powerful, unforgettable novels and a significant work of American fiction. Pecola is the daughter of Pauline & Cholly Breed love who had a bad marriage. Her mother Pauline is always working hard and nagging Cholly, while Cholly is always coming home drunk and beating Pauline. While they quarrel Pecola and her brother, Sammy follow their own ways. Sammy frequently used to run away from the home Pecola, meanwhile, prays that her eyes were blue they would be pretty and hence, she would be pretty.

Pecola’s mother, Pauline disliked her, and she liked the white girl of Fishers family where she worked. Pauline in her youthful days had dreamed how she used to go to the movies and was fascinated by Hollywood actress like Jean Harlow.

Morrison feels, deeply the losses which Afro-Americans experienced in their migration from the rural south to the Urban north from 1930 to 1950. They lost their sense of community their connection to their past and their culture. The oral tradition of storytelling and folk tales was no longer a source of strength. Another source of strength their music, which healed them, was taken over by which community; consequently it no longer belongs to them exclusively.

**The Grass is Singing** (1919) by Doris Lessing he was born to British parents. The Grass Doris Lessing, Winner of the Nobel prize for literature in 2007 is one of the most celebrated and distinguished writers of recent decades. ‘The Grass is singing is a powerful psychological study of an unhappy woman and her marriage. Mary’s happy past, and her marriage just because, she overheard an insulting remark about her spinsterhood, and hasty and thoughtless marriage with Dick, resulting in alter failure. Then, her irresistible attraction towards moss, ending in madness and murder are depicted in a powerful psycho
analysis of a white woman Lessing had experienced how native servants were ill-treated. She could not accept this as she grew older. Lessing does not excuse marry, but her depiction is basically sympathetic. How can we not feel sorry for marry? At the end of book we are left with a feeling great pity for the human condition, In, writing ‘The Grass is singing’, Doris Lessing contributed to the process of change in South Africa, Thus The Grass is singing is a high-tension story who was a victim of forces within herself, and whose life was changed into tragedy by a few careless words.

The Kitchen is a play by Arnold Wesker, published in 1959. It belongs to new curve drama after 1956. The play shows the stresses and conflicts of life behind the scenes in a restaurant, which culminate in tragedy its use of the rhythms of working class life was highly innovative and did much to stimulate the growth of what was to be know kitchen sink drama. ‘The kitchen’ has its theme concerned with the social issues unmindful of moral and political issues. In ‘The Kitchen’ the social problem is ‘how the underprivileged mass is to become fully human. Peter, the central character and his associates have no vision before them. They are dissatisfied with their work, and are nervous about losing their job and eager to escape the drudgery. A sense of uncertainty is characteristic feature and development of this concept of a rebel – hero fighting against the authority and is defeated, has been worked through in ‘The Kitchen’.

The senseless and empty living of all the characters including Marlow, the owner is focused. Right from five thirty in the morning, up to 10 o’clock in the night he works like a machine. Peter compares the kitchen to the modern world. The playwright takes pains to highlight the contextual reference to the contemporary society. Its anxiety, its failure to after happiness & fulfillment.

Waiting for Godot by Samuel Beckett. This play was originally written in French in 1952, and then it was translated into English in 1954 ‘Waiting for Godot’ a new kind of drama belonging to the ‘theatre of Absurd’, in vogue for a short period between 1950’s to 1960. The novel deals with the events of one day in Dublin, 16 June, 1904, now known as ‘Blooms day’. The principal characters are Stephen Dedalus Leopold Bloom a Jewish advertisement converser, and his wife molly. The plot follows the wanderings of Stephan
and Bloom through Dublin, and their eventual meeting. The last chapter is a monologue by Molly Bloom. The various chapters roughly correspond to the episodes of Homer’s Odyssey. Stephen representing Telemachus’ Bloom is Odysseus, and Molly, Penelope. In the course of the story a public bath a funeral, a newspaper office, a brother is visited. A number of other Dublin scenes and characters are introduced. The style is highly allusive and employs a variety of techniques, especially those of interior monologue and of parody and range from extreme realism to fantasy. James Joyce has taken the technique of stream of consciousness to perfection.

_Tara_ by Mahesh Dattani is the first Indian English dramatist to win a Sahitya Academy Award for his play ‘Final Solutions’. His plays are concerned with the complexities of human relationships, and discuss modern people and their predicaments. His plays are marked for dealing with common place themes in the language of common people expressing their hope, aspirations, desire frustration, joy and anguish, and effort to cope with their day to day problems. They are also marked for the courage to discuss unconventional themes such as homosexuality, men pursuing dance as career, pain and suffering of conjoined twins, apart from the universal theme of man-woman relationship discussed in a new light.

‘Tara’ Mahesh Dattani’s third play, published in 1990. In ‘Tara Dattani is preoccupied with age old prejudices, traditions and the emergence of new woman. He has focused on the relative status of male female child, and has shown how women are also to blame for their predicament. He has analyzed his concerns both from the social and the psychological point of view. One of the major themes in the play is the clash of generations. Bharati, although belongs to the older generation, yet she stands in midway between old beliefs and new consciousness among women. It can be said that Datani has depicted Bharti’s character from psychological point of view her wrong act of giving away Tara’s leg to Chandan through a surgical operation results into her suffering from guilty conscience. Mentally she becomes abnormal and unnatural in her behavior. Towards Tara as a result of the wrong she did to her. Her nervous breakdown and tragic death is a natural result from the psychological point of view.
**Ulysses** by James Joyce, was first published in serial form in 1918 in the magazine. Little review but it was soon banned, and the editors of the ‘Little Review’ were prosecuted and found guilty of publishing obscenity. Thus, the novel was first published in a non English speaking country in Paris, in 1922. Various later the American court cleared the book its first English edition appeared in 1936.

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**The Glass Menagerie** by Tennessee Williams, the most outstanding American dramatist of the 20th century. The major theme in ‘Glass menagerie is man’s alienation or isolation or illusion. It is, as if, each human being is a prisoner in his body, and he cannot communicate with each other. The meaning of ‘Menagerie’ also is wild animals in glass-cage for display. The focus in ‘The Glass Menagerie is not on action but the inner disharmony of characters. Another aspect of the theme in ‘The Glass Menagerie’ is the destructive of the sensitive and romantic by the insensitive and unromantic. Williams has presented his characters as fugitives. They are broken and in pitiable state like Tom & Laura in this play. They stand outside the mainstream of life. Williams has no illusions that he can change the world, but he draws the vision of a betters world. Thus, Tom wants
to be a poet but he cannot. Then, there are insane and disturbed who are deeply attached to some past experience, unable to cope up with present. Amonda, the mother, constantly recalls the time when she was the southern belle with seventeen gentlemen callers.

The focus on the plot of ‘The Glass Menagerie’ is not so much to carry forward the action, but to explore the psychology of the central characters by process of unraveling the memories of the individuals or group.

**Cat on a Hot-Tin Roof** by Tennessee Williams is his third significant play. The title of the play suggests its main theme. The ‘Cat’ is Maggie – a hysterical dissatisfied woman left prostrate before a brick of a man, brick. Maggie’s loneliness lies in her husband. Brick’s refusal to recognize her desire that has made her half nervous and bitter. Contently, posing in the mirror, Maggie is the most fascinating character in the lay. Her husband’s inability to satisfy her sexual desires and his being involved in homo sexual relationship with his deceased friend, skipper, make her restless like a cat on a hot tin-roof. Her childlessness adds to her misery. The diction or language in this play is powerful in itself. Williams’ prose is colourful and imaginative. William Becker compares Williams’s style to Ibsen in terms of rich narrative elements, and to Chekhov in the sense that he has developed psychological relations between people and individuals striving for self-awareness. ‘Cat on’ Hot Tim Roof’ is one of Williams’ most powerful plays about dealing with the past and expensing the falsehoods in people and in life.

**The Colour Purple** by Alice walker (1944) is an American novelist who taught ‘black studies’ and writing in many universities. Her most important novel is ‘The Colour Purple’ (1982) which was praised for its strong characterizations and the clear, musical quality of its colloquial language. With this novel she became widely known. The novels’ message is that women must stand up against the unfair treatment they receive at the hands of men and that they must do this by helping one another. The women in the novel even those who have interests in the same men, nevertheless band together to support and sustain one another throughout the novel. The bond of sisterhood is important; both literally in the persons of Nettie and Cele, Sofia and Odessa and metaphorically in the
persons of Mary Agnes and Sophia and of course Shug Avery and Celia, who embody the
twin roles of sisters and lovers in their relationship.

**Desire Under the Elms** by Eugene O’Neill is one of the greatest American dramatists of
the 20th century. The title ‘Desire is the key-word of the theme. The title is the word
‘Elms’ which is quite suggestive. There are two enormous elms on each side of the house.
They appear down over the roof they appear to protect and at the same time subdue; there
is a sinister maternity – in their aspect a crushing, jealous absorption. Then based on
Freud’s theory of the Oedipus complex mother fixation is one of the themes. Elben
strongly feels the presence of his mother in the parlour and thinks that his mother would
approve of his union with Abbie. After their night love, Eben is bold, confident and at
peace with himself his oedipal feelings purged – now his mother can sleep in grave. The
successful dramatic dialogue is another triumph of O’Neill. The language asked is the
speech of illiterate New England farmers living and working on remote farms.

**Caretaker** by Harold Pinter is the product of post-war generation that has attempted to
reject the evils of the 20th century and present a new outlook on society without being
didactic, Pinter expresses the experiences of man in transition, not in terms of angry young
man is frustration or revolt, not of the vacuity of man faced with metaphysical absurdity;
he expressed man in his fear, joy humour, stupidity, ambition. The ‘Caretaker’ is both a
wonderful piece of theatre, immensely funny and rich in observation. It has only three
characters. The three characters here are extreme examples of eccentricity. Ashton the
owner of the room has been in a mental hospital and had shock treatment. His younger
brother, Nick, is a builder; he owns the tumble down house and lets his brother live in. He
is going to do it up one day and yet his grandiose plans for this are taken from the glossy
advertisement. Ant Aston is going to help him, one day when he gets round to building
that shed in the garden, which will be a workshop. Davis who though stays with then but
his main concern is his indentify or which he would like to go where his documents are
lying but the weather is bad and he does not have proper shoe to perform journey. The
taker is twisted into a taker of care, for care is the human destiny.
‘The Heart of the Matter’ is one of Graham Greene’s finest novels. In this novel the title, theme and the character of Scobie are mingled in the novel. The story of ‘The heart of the Matter’ is set in a West African Colony ruled by the British. Partly this novel is autobiographical because the British Foreign office had sent Greene to ‘Sierra Leone’ in Africa during 1941-43, with its hot, humid and unhealthy climate, known as ‘white –man’s grave’. Among the residents Scotsman, Irish-priests, French West-Indians, Syrians, Englishmen, and large bulk of Negroes. The hero Major Scobie, looks at this place with no delusions. In his mental confusion and conflict to send Louise to South Africa, Scobie comes into contact with a diamond smuggler Yusuf who, along with other Syrian tracters, is indulging in illegal activities. As fate would have it Scobie accepts favours from Yusuf develop a sense of guilt. As a married Roman Catholic, Scobie is a Sinner of adultery. Before going to mass and communion, a Roman Catholic in sins must go to confession and repent his sins before a priest. Ironically, Scobie feds pity for all whereas, he himself is a pitiable man. Scobie is in multiple-conflicts. He cannot give up either his wife, luise orhis beloved Helen. His involvement in Yusuf’s illegal activities further complicates the things. Then, there is the conflict and self accusation about his religious faith and god. He finally decides to commit suicide, but that too is the worst sin an act against God. He commits suicide faking it a heart disease. Even then Wilson the spy and Louise detect the evidence of suicide from his dairy.

Ghosts (1828) by Ibsen, It was published in 1881 and is usually classed with so-called social plays. It is one of the plays that deal with social issues. However the word ‘Ghost’s is used here not in its literal sense in Shakespeare’s plays. Ibsen employs it here as a symbol whose significance spreads over the whole play.

In this play all kinds of ideas & all sorts of odd and absolute beliefs. In fact the word ‘Ghosts’ symbolizes here the very past all that happened in the past – which continues to haunt and condition the present. It carries also a sinister implication traditionally associated with the idea of a ghost. The continuing presence of the past is felt to be as ominous as the murky atmosphere that entraps the action of the play, Ibsen employs here, flash back or technique – the past is revealed gradually and in piecemeal.
The intensity of the play strengthened by the symbolic use of natural background. Lastly it can be classed as drama of idea or a problem play, but it can be treated as a tragedy.

**Hayavadana** by Girish Karnad, It was published in 1975, originally in Kannada, and then translated into English by Karnad himself. Karnad’s ‘Hayavadana’ poses a problem of human identity in a world of tangled relationship. Devedatta and Kapila are close friends. Devedatta is a man of intellect, and Kapila is a man of body. Their relationship get complicated when Devedatta married Padmini and she too starts drifting towards him. The friends kill themselves as a gesture of sacrifice for each other. Padmini, with the help of a divine boon, transposes their heads, giving by mistakes, Devedatta Kapila’s body and Kapila of Devedatta’s. The result is confusion of identity, which reveals. The ambiguous nature of human personality.

Initially, Devedatta, actually the head of Devedatta on Kapila’s body behaves differently from what he was before, but gradually he changes to his former self so does Kapila. But there is a difference, Devedatta stops writing poetry, while Kapila is daunted by the memories in Devedatta’s body. Padmini, who after the exchange of heads, had fact that in Devedatta. She had the best of both the men; get disillusioned. A duel that leaves both friends dead brings the puzzling story to an end neither the death of the lovers nor the subsequent suttee of Padmini is presented a tragic. The sub-plot of ‘Hayavadana’ of the Horseman, an incomplete personality, deepens the significance of the main theme.

**For Whom The Bell Tolls** by Hemingway. It was published in 1940. It is the longest and the most ambitious of Hemingway’s novels, dealing with the Spanish Civil war, and Hemingway’s personal involvement in it in 1937, in Spain. The theme of the novel deals with Spanish civil war of independence in 1937, when a military dictator France came to power. A collection of volunteers, including Hemingway joined the civil war to get back freedom. But finally the civil war ended with the defeat of the Republicans. The novel deals with the story of three days in the life of a young American, Jordon who had aligned himself with the Republicans. Robert Jordon; an American Volunteer is sent to dynamite a bridge, at present in Fascist central. He spends three days and nights among the guerrillas in a cave and there he falls in love with Maria a fendane girl and victim of Fascists.
Ultimately he gets success in blowing up the bridge, but during the retreat he is wounded as his horse is hit by Fascists bullets. Jordan sends Maria and others to safety, and he dies.

In the character of Jordan, Hemingway has projected his own self-like Jordan, Hemingway also had experienced that both the Fascists and the republicans were indifferent to killing. Hemingway has artistically mingled the themes of love and war in the novel with the story of the guerilla – activities, the romantic and sexual relations of Jordan and Maria is interwoven. The symbolic atmosphere of mystery that hover over the narration.

**Death of a salesman** by Arthur Miller. In *Death of a salesman*, a common man is crushed by the forces outside himself, and also, by his own illusions which he is compelled to nourish. Willy Loman, though an ordinary salesman, but there is an element of Sublie in his maivete. When he falls we observe the toppling of a giant. It is a play about Will’s self – revaluation, late in life; a drama of Man’s journey into himself. On the social level, Willy is a victim of the American dream of success. The play seems to condemn the system that premises, and indeed demands total commitment to success, without regard to human values. It is exactly that happens with Willy Loman. When he was young, he was one of the best salesmen in his region. He earned a lot, and brought up his two sons, Biff and Happy. The sons grow-up good for nothing type, due to over indulgent father, when Willy reached the age of sixty, he is a tired & incapable salesman burdened by his sons who demand upon him. He is in debt, and sacked by his employer she has to take loan from his friend to pay for house hold expenses. He realizes that he is a total failure in his life. Hence, he deliberately smashes his car and commits suicide in order to make the final payment on his house and make provisions for his wife and sons, out of his insurance money. Miller in his play, ‘Death of the Salesman’ with the skeletal setting non realistic lighting, and musical left motives, and free movement in time and spare, suggests expressionism in technique rather than realism or naturalism of Ibsen.

‘**All my Sons**’ by Arthur Miller is a modern American dramatist who provided new dignity and meaning to the post war American drama. The common theme of miller’s plays is the individual versus society. *All my sons*’ won the American critics Award in 1947. It deals
with a family tragedy in which the central event is a busiman’s neglect of his responsibility for the society and nation, for the sake of narrow family interests. For Joe Keller nothing is bigger than family. His selfish act of supplying defective cylinders to the Army Air force, during the Second World War caused twenty one pilot lines. Then, his younger son, Larry pilot in American Air force, gets himself killed as repentance for his father’s sins. Another son, Chris, an Army officer, goes against his father when he comes to know about the facts. Lastly, Joe Keller shoots himself out of remorse, thinking that those who were killed, due to his defective, cylinders, were also, all my sons’. Because of his interest in expressionism and symbolism, Miller does not ignore the emotional and psychological aspects along with physical and social. His language is simple; Miller combines in his plays Shaw’s intellectualism, Eliot’s moral and religious, and Tennessee Williams psychological aspects.

‘Chitra’ by Tagore. Tagore’s play ‘Chitra was published in 1912, & translated by Tagore himself from the original Bengali. The play ‘Chitra is not merely a story of Chitra and Arjuna, it has deeper meanings of spiritual and symbolic, what they know of the body that only the body know? And, what do they know of the mind and soul that have not known or loved the body? Tagore was seized by this idea and he in carted in ‘Chitra’ the evolution of human love from the physical to the spiritual. The super natural machinery – Vasanta, Madana, and their ‘gifts’ to Chitra is strictly superfluous to the play’s inner causation. The whole point of the play is that youth is a sudden spring time miracle, later it fades, away as suddenly. It is naturstick to bring about certain results, but then, man has learnt through ages of his civilized existence to improve upon or to transcend this mere thick and make it the means of a more integral and durable union that may last a whole time, and beyond too what is as easily won may be more easily host. Knowing full well that there is the longer surer way the way of devotion, ‘Tapasya’ Chitra chooses the quicker way of borrowed beauty to make the assault on Arjuna’s senses rather than achieve the conquest of the whole man. Arjuna too likewise ready knowing nothing about her except that she is physically alluring gives up vow and surrenders to the moment No wonder she is only discontented and soon he is discontented as well Chitra is a plain oneself conscious girl
wearing a boy’s attire. When her borrowed grace has been shed, Chitra is still beautiful because she has known love, because she is now a protective mother.

**Swapnavasavadattam** by Bhasa, It is the best dramatic work by Bhasa and it is in the form of a sequel to ‘Pratigna Yogandharayan. However the plot of the play is powerful enough to stand as an independent play. The hero, Vatsray Udayan is the powerful king in ancient India during 6th century B.C. when there were a number of Public Governed States, (Ganrajya). The play ‘Swajnavasavadattam’ begins after the marriage Udayan is totally lost in the carnal pleasures with the new queen, and becomes totally careless towards the governance. The neighboring king attacked and captured the major portion of the kingdom; forcing Udayan to take shelter at Lavanak, a small village. His ministers Yogandharayan and Rupavan sought the help of king Mahasena in order to recover the lost kingdom. But he would not help as his daughter had eloped with Udayan. Only ray of hope was the powerful king, Darshak of Magadh. Darshak had a sister Padmavati who was beautiful and was told by jastrologers that she would Marry Udayan. But, the difficulty was that Udayan was already married with Vasavadatta. Yogandharayan prepared a plan and hook Vasavadatta in confidence. It was given out that Vasavadatta died in a fire. Then Yogandharayan’s arranged to put Vasavadatta as Avantika in the service of Padmavati. Finally, Yogandharayan’s plans succeed and Udayan get his kingdom and Queen Lock. But in between there are many psychological problems and situations that form the plot of the play.

**Pillar’s of Society** by Ibsen was a revolutionary drama of the 19th century English society. The so called Pillar’s society is actually hollow and corrupt. All their deeds of charity like building a temple in a village are just to hide their sins. Ibsen deals with the rigid bent of mind from the psycho-analysis point of view. The typed characters of the play represent the various categories of the people the politician, the priest, the attitude towards women and the mass of people. The characters in the play are all typed and subsidiary to the plot. Bernick is typical capitalist without any conscience, who poses as a pillar of society, but in reality he exploded the people Lona Hessel, with her freedom from conventional morality is refreshing contrast to the prudish women. She is contrasted with Dina Dorf; who is struggling to the free herself from conventional society. Johan and Lona are the
representatives of the new world free from inhibitions and prejudices. The most detestable is the schoolmaster, Rorlund whose hypocrisy is worse than that Bernick as it is without motivation. The end part of the play the sudden change of heart of Bernick, and his going away without being punished seem unpalatable.

The Enemy Within by Bani Basu, in 1939. The enemy within (1995) is translated from the original Bengali novel Antarghat that come out in 1980’s. Most of the characters in the novel are welt drawn. That of genial and uninhibitedly friendly manager, Parmarath Ray, may seem exaggerated, especially to western or waster trained sensibilities but to anybody who has lived in Bengal it is quite plausible. Bratati or bibi is very real and her brothers are not stick figures sirs, the younger brother sensitive and percipient could even be described as a figure in high relief a lower packed gem, on the point of emerging from the frieze. However, Sumenta Sen - Gupta, inspite of his much proclaimed physical beauty and charima, never really comes to life. Jagruti, whose character is reminisient of Lady Macbeth, may even have been created unconsciously in her image. Only her purpose is not to make gains and her destiny is to wreck destruction. The story is told in an effective interwinning of present and past. The intensity in the style of narration can be justified by the highly charged lives of the characters, each of whom carries a part that is like the proverbial albatross around his neck. The writers Afterword shows the intensity stems from the felt that the author has herself lived through the high tide of the traumatic Naxalite years.

A Journey on Bare-feet by Dalip Kaur Tiwana: This novel is a veiled autobiography of the writer. It appears to be the collection of the experiences of Dalip Kaur herself. On a different level the novel is also a graphic account of the struggle of every step of her life. The novel is a symbolic pilgrimage of a women’s self realization. Dalip Kaur has observed Indian Mate – dominated society and has observed it minutely and subjectively. She has also analyzed various concerns of social themes – dowry, female education, preferences to send and the low status of an Indian woman. It is a moving account of a woman’s struggle towards intellectual and emotional self – realization in a hostile environment. The heroine Deep Kaur is born in a traditional family of prosperous zamindar. Her life is a constant struggle to break the stronghold of oppressions to achieve her goals living close to soil; she
plugs a lonely furrow and her career a journey on bare-feet, symbolizing hardships of the society. It refers to the novelist’s motives of boosting the women emancipation. Deep Kaur being a brilliant student obtained Master’s degree and the doctorate too. She takes to teaching and realizes her creative potentialities as a writer. Of course the journey is hampered by many hurdles and humiliations, but she pursues, her goal with zeal. Dalip Kaur’s diction shows Punjabi Flavour in the original and she depicts the unhealthy sense of ego of the male sex against the rise of the female prestige in the society or in the educational field. Tiwana has been termed as a regional novelist as she concentrates her canvans to the area of Malva and Majha, near river Sutlej. She delineates her characters and setting from Punjabi life, but they have been looked at from a woman’s sensibility. Thus she is also a feminist novelist.

Wide Sargasso Sea by Jean Rhys (1890-1979) Jean Rhys masterpiece novel, wide Sargasso Sea. Was inspired by charlotte Bronte’s novel Jane Eyse and set in the lush, beguiling landscape of Jamaica in the 19830’s. The novel is a moving and beautiful account of the life of Antoinette Cosway, the fictional character who becomes the mad woman in the attic in charlotte Bronte’s ‘Jane Eyre’. Subtleties of race and the intricacies of Jamaica’s social hierarchy play an important role in the development of the novel’s main themes. White Creole, descendents of European who have live in the West Indies for one or more generations. Further complicating the social structure is the population of black ex-slaves who maintain their own kinds of stratification. Madness in Wide Sargassossea in intricately linked with images of heart, fire and female sexuality. Madness is Antoine tics inheritance her father was made, according to his husband son, Danie, as was her mother, Annette. Antoinette’s upbringing and environment exacerbate her inherited condition, as she feels rejected and displaced, with no one to love her. She becomes paranoid and solitary, prone the vivid, dreams and violent outbursts. It is significant that women like Antoinette, and her mother are the most susceptible to madness pushed as they are into the child like servitude and feminine docility. Womanhood also intertwines with issues of enslavement and machines in Rhys noel. Ideal of proper feminine deportment are presented to Antoinette when she is a girl at the convent school. Two of the other Creole girls, Miss
Germaine and Helen De Plana embody the feminine virtues that Antoinette is to learn and emulate; namely beauty, chastity and mild, even tempered manners.

‘Women in love’ by D. H. Lawrence has been hailed as one of the greatest writers of 20th century Lawrence’s ‘Women in Love’ is the most elaborate statement of his philosophy of sex, presented conceptually, as well as dramatically through a double story of love, concerning two sisters, Ursula Brangwen and Gudrun, educated and intellectual but of contrasted nature. Their fundamental contrast is brought out in their conversation about marriage with which the novel opens. The major theme of ‘Women in Love’ is like all other novels, the human relationships. These men – woman and man and man relationship are studied with reference to sex – relationships. Consequently hector and homosexual relationship, suppressed sex relationship. Freudian complexes of Oedipus and Electra become the subject matter of all Lawrence’s works. Lawrence is deeply concerned with dominating traits of personality, male adjustment the suppressions, the deformities of the modern life etc. Basically, ‘Women in Love’ is a novel focusing around the theme of man-woman relationship with delineating two pairs of lovers – Birkin – Ursula, positive & constructive, Gerld – Gudrum, negative and destructive. The relationships of a temporary nature are developed between Gudrum and Minette between Loerke and Gudrum and several other characters. They are developed as a contrasts to the relationships of the major characters. Thus, in ‘Women in Love’ man – woman, and the larger human – relationships have been exploited in their immense variety.

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