

CHAPTER – VIII

TECHNIQUES OF CHARACTERIZATION

Post modern writers have taken up linear narrative forms. They split open the division between the real and the imaginary world. Uma Parameswaran and Manjula Padmanabhan are no exceptions. They have reaped lots of the audience or the readers of their plays, the feeling of togetherness with reality and times are alienated from the notions at depths of cultural identification, which have rooted traditional existence. Uma Parameswaran is very successful in the art of her characterization. She is able to create a certain space that has been very necessary for survival in a diasporic living conditions.

The characterization was knitted on effortlessly by the two playwrights, Uma Parameswaran and Manjula Padmanabhan. The infrastructure of characterization by Uma Parameswaran is based on the search for the location in which the self is *at home*.

Uma Parameswaran States “I am both a writer and a critic, bear with me, if I wear both hats alternately and sometimes concurrently.”¹

The plays included in *Sons Must Die and other plays* (1998) have been written over three decades and represent different phases of Uma Parameswaran's writing career. All of these plays are serious and often intense.

Sons Must Die was written in 1962, against the back drop of Kashmir and India-Pakistan war of 1947-48. It is full of patriotic fervour. Uma Parameswaran quoted “Everyone I knew went atleast once to the railway

station to cheer our Khaki-Clad Jawans who packed from south to the battlefield. several families I knew lost sons ; The impact came close to home , when young women at our college lost brothers and one lost her husband”.²

Therefore the three woman in the play are depicted very realistically. The bravery of the mother is as creditable, as that of the son, ready to die for the country. The sacrifice of the mother is immeasurable. Uma Parameswaran has “pointed out that the concept of political entity was beyond older generation..... The three women in the play, each coming from a different parts of the sub continent, all unfamiliar with the geographical and political realities of Kashmir”.³ They reflect and question on the pity of war but do not condemn war.

Trishanku by Uma Parameswaran is Narrative, like Dramatic Monologues. It is the encounter of different cultures and the basic infrastructure of many plays. The sequence of the Narrative Dramatic Monologues or Poems cover a span of twenty years. These poetic monologues are spoken by different voices representing characters.

Trishanku and its composition represents the Diaspora. People leave their home countries with a heritage for the next generation, a luminosity i.e. uneasy grip of the two culture. (The two playwrights Uma Parameswaran and Manjula Padamanabhan represent, the same country of origin). Uma Parameswaran named her set of dialogue - oriented poems *Trishanku*, after the mortal king in Hindu mythology.

The Mythological character *Trishanku* wanted to reach heaven in his mortal form. He was blessed with Yogic feats by Sage Vishwamitra Heaven and Earth refused entry to him, for the same. *Trishanku*, represents the typical diasporian man, who seems to have lost, both the worlds. Sage Vishwamitra gave him constellation to survive on his own, between both the worlds. Each

characters of *Trishanku*, lives, shares his experience but keeps searching for his roots. The insecurity, fear of rejection or acceptance or the pain of the assemblance into the foreign culture is evident in the characters enshaped by Uma Parameswaran. The working image of *Trishanku* can be seen and felt by the readers or the audience.

Trishanku and other writings by Uma Parameswaran contains poems and short stories by her. The characterization by Uma in these poems is definitely very realistic. These presentations are rather 'Poetic Drama'. Every character presented by Uma, lives to be true.

As Uma Parameswaran begins the invocation, she states that she finds it hard to understand, where to begin and how to use the words effectively. She has used the allegories very aptly. It seems she has complete command on her words, just as her grandmother strung glass beads to certain her door ways.

Uma Parameswaran's characterization is stringing the colourful beads.....

“Lovely, Lovely, I Whispered . . .
Running my fingers.....
Over bright beads and words
that glittered in the morning sun...”⁴

Uma Parameswaran further stated that the words were strung together and emotions with “feelings quietly rose, as the spring at Alakananda

rises up from earth's womb , Above distant Badrinath;
And words rose, flowed over,
Swept down carrying rocks and trees
In their tumultuous waves,
Images clustered like beehives from the cliffs....”⁵

The thoughts of the playwright were admixture of many emotions and definite feelings. Uma Parameswaran very clearly stated that sometimes all is turned inside out, including language and feelings.

According to Vijay Tendulkar, the characterisation is effective in a play only when “speech pattern does not consist only of words; it is also rhythm or style of speaking..... a way of speaking an extra emphasis on certain words, broken sentences, broken words, incomplete sentences, even pause between the words and sentences and lastly the pitch of voice.”⁶ The readers and audience are taken up by these monologues of the character in *Trishanku*. These monologues aptly stand for Vijay Tendulkar statement.

The post colonial literature is depiction of the experiences of the diasporic citizen of Canada. Uma Parameswaran scripts beautifully the scenario. A typical post colonial poet, Uma Parameswaran decided to begin with

“Vyasa's scribe
Who gives clear sight?
and clear vision
OM Ganesaya Namaha.....”⁷

Characterization and story telling begins as Uma Parameswaran decides to start a fresh though she is in the land which is not her's :

“Begin with the world that is
Though the worlds that were
And worlds that will be
Glamour and hammer”⁸

The soliloquy of the various characters convey their gains and loss through the words of Uma Parameswaran. Very beautifully the various

characters are traced. Each one of them with different aims, ambitions, associations, emotions and relationships.

The characters in *Trishanku* are luminous and disillusioned. Most of them are living in the period of transition i.e., from the background of Indian culture, being very deep rooted, they move to Canada. Among the characters of Uma Parameswaran, her favorite is Chander.

Every play should have a structure. The total framework of the play is considered the structure. Neither the story nor the plot is structure. The play may have a incoherent plot or it may have undefined story. "But the structure of play is must,.... *Waiting for Godot* or *The Chairs*..... a successful commercial masala films is not an exception to the rule. Despite many flaws in making and any number of lose ends in the plot, the structure involves its audience, and even people.... as much as its music and other elements of entertainment".⁹ Here is again the testimony of Uma Parameswaran's skill of characterization.

There is Chander's voice resounding ... his fear of being lost and drowned in the seas of world. As he was growing up, he repeatedly saw a dream. The dream scared him. The uncertainty, insecurity and the inability to swim across the world sea was a night mare. Probably, the stability was his grandfather's presence i.e. the family support. Unfortunately, his nightmare always had his grandfather's hand slipping away. The metaphor is beautifully used i.e. trying to make a place in a new world.

"Chander would dream of the fishermen, pushing of boats and stripping down the lashing waves.....

The fisherman knew him well,
his rich ready response

to their respectful salutations"¹⁰

Chander wants to hold on to his present life. Unfortunately, he is aware of the changes in life that is expected to come. Uma Parameswaran has repeatedly used , the same names, same characters , in different depictions.

Uma Parameswaran's style of penning down the characters is so unique. She delves into the emotions and feeling of isolation. The choice of words, the presentation of thoughts and ideas makes the crisis of the characters felt by the reader.

Chander's voice echo's the regret, as he acknowledges the lost charm of his own country and moved on. He represents the Indian on the foreign soil. A typical Diasporic Character sketched by Uma Parameswaran.

“When the crab's footprint grew small
And translucent pebbles lost their charm
And the lights from anchored queens
Twinkled me to dreams of other shores....”¹¹
Chander left India for Canada.

Vijay Tendulkar’s theory of characterization describes the efficiency of Uma Parameswaran as a playwright “who must have two skills. One is the skill of characterization. The other one is the sense of characterization. The first one really speaking is a literary skills. You need it when you write fiction. Without characters no fiction exists. But the skill of characterization in fiction is not exactly the same as the skill required in play writing.”¹²

As Chander confesses he lost his love to his transition and movement towards new lands. He had left India far behind. The roots firm and deep in the soil of Motherland. Readers do trace the autobiographical note.

Chander's statement in his poetic monologue as to how his family's expectations towards him kept growing... "My sister writes every few months, November and April... Bring a car, a blue chev, and if possible Postcards of your Boeing 707.... Later, all the Katy books, Enid Blytons, magic slates and if possible summer frocks....."¹³

The Parents' expectations in contrast to each other were expressed. Chander's parents are symbolic of the Indian parents whose children are gradually leaving home.

"My father, writes every week, often ending : Find yourself a job, Chander, and stay there ;

My mother wrote I am sorry to hear you don't like the food ;My son, this is the land where the Ganga flows....Her first letter and her last...."¹⁴

Vijay Tendulkar supports a theory that the characterization is the style of the playwright.

"A play basically requires living characters who speak their own language and in separate personal style."¹⁵ The characters of *Trishanku* are disporic, the characterization and the theme are clear to the audience.

How would any Indian, early settlers in Canada as any where else in the world not talk of Ramayan to their sons.

"When we were still on Stradbrook, Father would take me along the Park trails, with binoculars and breatholding excitement, and tell me stories of how the chipmunk got its three stripes from Rama's stroking fingers at the time, they built the bridge to Lanka ; once we saw a starnosed mole, its twenty two pink tentacles lying like a flower on its snout".¹⁶

The stories of Indian Epic are told and retold to enshapen characters of Indian community. Where ever Indians are living i.e. in India or Canada. There are so many stories to tell such an excess of intertwined lives, events, places, miracles, rumors, important mundane activities which can be used to write literature.

It is true for Uma Parameswaran, delineation of character or development of plays, she has unlimited experience. Most of the characters created by Uma Parameswaran went through transformation. Chander had once been idealistic, sensitive, sentimental, gradually time had hardened, coarsened and made him self centered. How would he forget *Gangajal* as he is dying? A typical deeprooted diasporean tendency shown in the plays of Uma Parameswaran.

The Script of *Meera* has been developed around our mythological resources. *Meera* is celebration of Indian art, traditions and at the same time, it educates the world about our culture. Through her dance drama *Meera*, Uma Parameswaran has not only scripted popular life incidents of *Meera's* devotion to Krishna, but has also extended the devotional role into that of Devki, Yasoda and Finally Radha. It was written in 1971. It captivates the audience and the readers, inspite of being a simple story. Uma Parameswaran has served dual purpose by writing *Meera*. She tries to acquaint the world with Hindu religion and its simplicity. The devotion to divinity is Indian culture and *Meera* symbolizes it.

“Live in the ever present now because Krishna dances in my heart, the dance of joy from which love can spring love, laughter and every worth while thing. Men and women around me trapped in coils of time, talk endlessly hoping to make me live as the world says a woman should live...”¹⁷

Meera's character is presented as known to the Indian subcontinent , that of a saint . She lives and breathes devotion. There is nothing but dedication in her life. She tries to make the world understand.

“But their voices seems to come from a far , remote and meaningless because my ears can hear only the sound of Krishna's flute as he plays in Brindavan.”¹⁸

The dance drama, *Meera* was presented to the world in 1972. Rubena Sinha produced it. She flaunted the Hindu society in Manitoba. Rubina had enjoyed the privilege of studying dance with Uday Shankar. Uma Parameswaran had taken the help of Rubina Sinha for the scripting of *Meera*. The Hindus of Manitoba had sponsored the stage production. Uma Parameswaran's each artistic creation, be it poetry, drama, short stories or novel is an expression of her vision. The presentation of her literary write ups reflect dual cultural sensibility. She has read T.S.Eliot and Christopher Marlowe thoroughly and deeply. The impact of the dual cultural sensibility and devotion accompanied the flair for music and dance. It helped in creation of *Meera*. “I remember the gentle Prince Bhoj, Who asked me for my hand and my heart , and to whom I gave all I could, which was not much. I remember he died warrior's death and left his father and his people grieving”.¹⁹ The character of *Meera* has her own guilt and remorse.

The theme of *Meera* is lofty and divine, the drama affirms the power of faith. *Meera's* confession of her devotion, is such that no harm comes to her. She confessed “His brother wears the crown in now, the crown has adorned the best and bravest of Rajput kings over the centuries. They say he makes a travesty of the Rajput code of Royalty, the code of truth and honour, courage and compassion that his fathers followed They say who hope to make me

live as princess should. But I say nothing of them or him for neither their world nor his world is my world.”²⁰ The character, *Meera* therefore knows very well the end of her life. Through the dialogues and strength of character, *Meera* becomes immortal in the hearts of audience.

The devotion of *Meera* is also enwrapped with the pleasure of Devaki, who gives birth to Krishna. She exclaims.

“On that anguish and the ecstasy of birth pain, *Oh blissful pain! On joy of life and Light* Devaki; fears Kansa and weeps: Joy did I say ? Ah me, the night recedes and every movement brings the tyrant's sword to my babe. Stay! clouds, stay still in firmament. Time stand still”.²¹

Devaki’s love for her child makes her inconsolable. There is a divine call from the Heaven/ Vasudeva perplexed and obedient, fulfils the divine command. The dance dram encaptures the audiences, as Devaki refuses to hold the baby girl in her arms, Vasudeva had returned with. “No, Not mine, where is he, where did you leave him ? Oh-h-h.”²²

Uma Parameswaran's *Meera* is the script , which brings love for Krishna; has devotional surge of tone for him. As the evil incarnate Kamsa arrives ; Again there is a divine message : “The destroyer lives in the village across the river and he will come here as foretold. The scene changes and *Meera* is back in her alcove and dances.”²³ The character of *Meera* comes alive and leaves a deep impact in the hearts of audience.

Only the perception of Uma Parameswaran could uphold, *Meera* as Yashoda, who rears Krishna to his youth and then Radha, his beloved. The script of the dance drama, the dialogues, the presentation all celebrated the Indian faith and culture.

Uma Parameswaran has beautifully created. The divine faith through *Meera* and patriotism through *Sons Must Die*. The audience and the readers can not but plunge into devotion with *Meera* and nationalist fervour with the mothers who pledge their sons to death and weep over.

From the Introduction to *Sons Must Die*, it is evident that India needs to be concisious about the wars, lives are preceious. One cannot go to war for the sake of emotions.

“In 1962, there was something heady about going to war, some thing which made war to be romanticized. Besides Uma Parameswran was deeply touched and affected by Tennyson's : *Breathes there man with soul so dead.....*

Macaulay's *And how can man die better than facing fearful odds, for the ashes of his famous temples of his gods ?*

Uma Parameswaran recounts old pre Independence marching songs *Khilenge phool iss aagan maine waten ke naam shahid ho.....*”²⁴

Therefore inspired highly Uma Parameswaran took to writing. *Sons Must Die*. She does not deny the impact of Greek tragedies.

The atmosphere of the war of Kashmir was recreated through the words. Uma Parameshwaran has used all her skills to create the atmosphere. The playwright bears the responsibility of making the audience live in the mood of the structure of the script. The audience can only then expeirence the misery of soldiers and their family members.

“The vale of Kashmir. 1948 A.D.....the chorus of old man. They wear traditional Kashmiri dress. The cut of their beards and caps show two of them were Hindus; one Sikh and the other eight Muslims. Chorus : Kashmir! Valley

beloved of the Great! Many have seen the wars fought here, these two thousand years.....”²⁵

It is so ironical that till date, Kashmir remains the ground of discord. Meenakshi clad in Canjeevaram silk saree, wrapped in Tamil Brahmin style seeks her son. The chorus depicts 'India' in Kashmir and here comes a mother from Tamil Nadu and calls for her son, who has sacrificed his life for Kashmir, the beauty.

“My son, My son! where are you?

This enchantress has lured you away

You wish to fly high into the clouds,

..... the plane you piloted.....

The chorus makes it clear.

Planes from Delhi and paratroopers who land here.... we know not where..... To keep watch over our frontier.....”²⁶

Forgive her for it is a mother that cries. The agony of the mother is perceived. But she knows her son must die. The mother symbolizes many, who lost their sons, with the mental preparedness, recedes. Another mother arrives on the stage, Zohra Begum. She stands gazing at the slopes of Kashmir and weeps.

Vijay Tendulkar had remarked that while writing the play, the playwright should not remain a mere writers who write for his pleasure. His characters should be alive. “.....Writing his play he must never play the role of a puppeteer and reduced his character to dumb and lifeless puppets.”²⁷

The Mother has arrived to see the son fight for the country, to fall for the country and she wants to enjoy being the mother of a martyr.

“Atleast - I have reached Kashmir.

Where my gallant sons have
fallen

Tokens as bravery I have,
sent by our kind President

Through the soldier who brought me
the news of woe.....”²⁸

The irony of the war, and the patriotism is all conveyed through the play. As the play proceeds, the mother's pride is again and again reflected in the desire, that son must die, for the country. The mother's life has a fulfillment, that her son died for the country.

A Mother is totally taken up by the reality of the death of her son, but it is patriotism which gives her ecstasy.

Prem Benn : “A beautiful death.... To die for one's country, with mother's tears to close his eyes.....”²⁹

In the contemporary era of 1940's, 1950's and 1960's, the sons were raised with the concept of *live for nation* and *die for nation*. Uma Parameswaran has beautifully recreated the scenario and presented this notion as the theme of *Sons Must Die*.

Sita's Promise is a play written by Uma Parameswaran when she was well settled in Canada. Although the characters of the play are taken from the Epic Ramayan, they are contemporary. The character of Rama is more human than that of the divine king. Rama : “It is not for man to know his future. Man has been given memory so he can learn from the past, but he has not been given eyes to see into the future because it is best he accepts each day as it comes...”³⁰

Lakshman has not being portrayed as devoted or obedient brother, rather as the one who is ready to raise questions. “It is Rama who speaks thus ? My stuffy pedagogical preachy brother has at last understood man's essential humanity. One of these days he might even see main essential divinity, that we are all God with in.....”³¹

The character should not act without total involvement otherwise it will look, as if they are wearing masks. The characters scripted by Uma Parameswaran are true to life.

Uma Parameswaran love for the green and glorious India is reflected through *Sita's Promise* : “I, through my people, shall surely come again.”³² This play was first staged in April 1981 at Winnipeg Art Gallery.

Humour is distinctly missing from the works of Uma Parameswaran. She has admitted that Canadian Editors were never interested in humour, when it came from non-white immigrants. They merely expected pain and discrimination based literary works.

The plays of Manjula Padmanabhan and the characters scripted by her are down to earth. Manjula Padmanabhan's mind brews up curious stories. She is unafraid to grapple with big issues. The scripts of her play and the dialogues narrated by her characters continue to prickle and tease long after the last page has been turned. The breath taking ingenuity of her stories is her characteristic. She is fond of a good twist at the end of the story or the play.

Manjula Padmanabhan's science fiction, *Stolen Hours* has a protagonist, as a terrible adolescent prodigy with suspicious intentions. As the tale proceeds the reader wishes, he should not succeed and still feels that he will do so. But, both the probabilities come to pass easily. These are no contradictions.

Manjula Padmanabhan has the stories of her play, run down completely different alley ways. She is so fond of moving from one genre to another, without any care in the world.

The feminist playwright Manjula Padmanabhan has used organ transplant as the main theme of *Harvest*. She does not mince words when she creates a subplot of *Harvest*. Man has always treated woman as his possession. Without any qualms, the man uses woman for progeny i.e. creation of new generation i.e. to *Harvest* the new generation, whether the woman wills or not. Jaya's character is the dream of Manjula Padmanabhan. Every woman should be as strong as her.

Draupadi in *Mahabharata* is an immortal character she was disrobed in presence of many men. She suffered public humiliation. The men stood around and jeered at her. The iconic character like, Yudhisthar and Arjun could not save her. Draupadi was at the mercy of the divine, Lord Krishna. He clad her in yards of Sari, prolonging her humiliation. Unfortunately, there is no divine intervention in saving of the woman in *Light's Out!* Manjula Padmanabhan is considered bold in taking up such issues.

In all her plays, Padmanabhan has used innovative techniques and has adopted certain conventions. The characters become more effective with the language used by her. The dialogues immortalize the characters.

The feminist Manjula Padmanabhan presents her women characters in different realistic shades a socially- economically weak woman becomes the victim of crime ; Leela, the house wife can merely fret but do nothing ; Frienda, a domestic help knows much but keeps working, fearful of rebukes ; Naina, speaks up against the crime but can not boldly speak up to her husband.

The plays of Manjula Padmanabhan are realistic even in style and content. She very effectively portrays the lives of common people through the incidents. The dramatization of the life of ordinary men is done in such a believable manner that the identification of readers and audience is immediate. Unfortunately, realism is many a times circumvented. The themes are women dominated and told from their point of view.

It can be rightly said about Padmanabhan's endeavour of dramatization that, there are settings, characters and events that re-accentuates some newness on the stage. Her plays incorporate activities like newspaper reading, tea gossip sessions, dinners, job search, child rearing etc. There is so much continuity of incidents from scene to scene that the readers or audience end up with perfect identification.

There is use of humour and Irony in the plays by Manjula Padmanabhan. Sometimes audience view the situation in different perspectives. "Bidyut Bai, one the neighbours of Om tries to use their new installed toilet.... (*Harvest*)."³³

The gest is reflected when Jaya angrily wipes out the kumkum from her forehead, for being called. Om's sister. At the end of the play , Jaya enjoys the autonomy of deciding the course of her own life. She refuses to allow Virgil to impregnate her, with his seed to *Harvest* his race. She refuses to his terms and threatens to commit suicide. *Harvest* may be the only play where Padmanabhan has used artificial stage sitting, yet the realism surfaces, as the audience realize women can not be marginalized.

Manujula Padmanabhan's literary works reveal post modern trends. To quote Salman Rushie "that most profound of our needs, for flowing together, for putting an end to frontiers, for the dropping of the boundaries of the self."³⁴ This statement seems to highlight Manjula Padmanabhan's works.

The play *Light's Out!* focuses on the theme related to the activities associated with darkness of the physical environment as well as that of the mental thought process. The former is represented by the rape of a woman while that of the latter is reflected in the attitude of the people who are not only spectators of his heinous crime but also seem to be enjoy watching it.

Bhaskar was more concerned about unwinding and asks Frieda for his evening tea. Frieda a domestic helps moves about silently, the shrieks of a woman has no effect upon her. An important question is raised, what has she going through, that lets her remains calm. There is a fear of rebuke and abuse that is clearly evident. Naina, a family friend, of Leela argues with her for police intervention. Naina is bold and outspoken. She confronts, Bhasker and Mohan with their spurious arguments, but is afraid of Surinder, her husband as he enters, she becomes subdued and quite, she seems to reflect, she is all morose.

The character of Jyoti in *Mangoes on the Maple Tree* , represents the emigrant who is aware of her existence as *diasporan*. A typical character so well delineated, Jyoti lives in Canada much conscious of her missing identity and not at ease with the fact. In order to understand, the art of characterization of Uma Parameswaran, it becomes imperative to understand the Metaphor *Mangoes on the Maple Tree*. The very title refers to blending of two cultures, it is like hybridization of Indo Canadian culture. The new culture that will evolve will enrich and develop a new world. It is easy to identify with Jyoti who looks and delves into the memories of her childhood.

“One of her childhood crafts that her mother had proudly placed by the side of a framed peepul leaf painting. The peepal leaf had been painstakingly dried and painted upon by a pavement artist on the streets of Mumbai. The

Mangoes that hung from a brown branch looked so real. The three dimensional effect was such that one felt like picking the fruit right off, the leaf.... and tearing through the red-yellow skin with one's teeth to feel the sweet juice on one's tongue. Her own handicrafts consisted of her attempts...to dry a red maple leaf and paint a white polarbear on it..."³⁵

This quote from the text *Mangoes on Maple tree*: throws light on the lives of the characters. A real peepul leaf has been dried painted and posted. It is symbolic of the Bhave family, they have been cut offs their own country. They have lost their identity.

The stories in *What was always Hers* take, Parameshwaran's writing to higher heights. She has covered a vast range of professions from the secretary to the housewife, her own experience as a professor, her observation of South African, Canadian women, immigrant women, Canadian-born South Asian etc. She is known for evolving her characters deftly.

The various dramas scripted by Uma Parameshwaran and Manjula Padmanabhan particularly characterize *the consciousness of women as women*. Drama takes the responsibility of the de-construction of the society. Therefore, there is de-construction of patriarchal power, sexual differences and the transformation of the complete ideological social empowerment of men.

The characterisation can be crudely real. It is difficult to analyze whether the reality is depicted or the reality is drama. *Lights Out!* seems to be the drama en acted every day in our country. There are many men who are callous in their attitudes and approach towards the respect for women. For example, the character of Mohan depicted by Manjula Padmanabhan.

“Mohan: ... it could just be some, you know, drama— ... Was there an edge of hysteria?...Perhaps the victim is always somewhat diseased?...Nothing's proven yet except that the screaming is, quite possibly, genuine. Or at least it sounds genuine...People scream for all sorts of reasons!... Or sometimes for the sheer pleasure of it!(pp. 121-122) Bhasker: Well, the assailants tear the clothes off the victims and then, perhaps in the general excitement, remove their own clothes as well. (126).”³⁶

The credibility that sets Uma Parameswaran and Manjula Padmanabhan apart from their contemporaries playwrights is that they took into account burning issues of Social Relevance. Both of them write in *English*.

Actually, there are many social issues, which are considered imperceptible. The basic tendency of the society is to stash such issues into *Dusty Closets*. Each issue is treated with deep seated identification rooted in everyday occurrences. The plays of Manjula Padmanabhan and Uma Parameswaran are charged with emotions and feelings that spares no one- be the director, the audience and definitely the actors. There by the characters, created By Uma Parameswaran And Manjula Padmanabhan reveal, prove, discern, seeth under their own emotions and scath themselves, their families and society. The various characters have been enlivened and immortalized by the actors and their performances. The depths of the scripting, by the playwrights always leave each reader or audience with a strong alternative. It seems as an essential storm for the evolution of a society with sensitive individuals.

As we read, Uma Parameswaran and Manjula Padamanabhan, the fact that comes to our heart is that, they are natural story tellers.

Ama Ata Aidoo, is one of the most prolific and versatile writers of Africa. The direct inspirational source for her narrative was once revealed by her :

“I come from a people who told stories.... my mother’s *tales* stories and sings songs,. Anowa, for instance, grew directly out of a story, She told me latter, as the play has come out, she cannot even recognise the story she told...”³⁷

All the post colonial playwrights have carved their paths into the hearts of readers or audience. “The theatre is an illusion but an illusion which makes the audience lose itself in it for a while and experience truth.”³⁸

Therefore the plays of Uma Parameswaran and Manjula Padamanabhan are reality to the core.

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