Chapter V

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Story telling is as old as human society. Since centuries it has been a part of tribal societies through oral transmission, but in literature the historical revolution of the short story is comparatively new. Indian short story writers were interested in it because they knew it was the simplest and most popular means of communicating a way of life. They were interested in conveying in a language understood by many inside as well as outside.

India the essential India, which they have understood and of which they wanted others to get a proper perspective. Short story is a part of ancient classics a form which exactly suited to the purpose of communication of an idea as clearly and as simply as possible the dissemination of eternal values and truths, which properly received can stand the reader or listener in good stead. For these truths the twentieth century Indian writer substituted the varied and colorful picture of India. They knew the essential fact of the under lying unity of the country made possible by the unifying cultural bonds throughout its length and breadth, its apparent diversities in language, habitation and food habits.

Many Indian short story writers in English made the mark through weekly and monthly magazines and while catering to the needs of his readers. On this Tharoor confesses: The stories in this collection originally appeared some in slightly different form, thus Tharoor’s story have made an impressive contribution to the development of the short story in English.

Shashi Tharoor has fourteen early short stories. In his ‘forward’ to the book, The Five Dollar Smile he explains the stories that largely reflect an emotion in the Indian homes. This story is written in his adulthood period when Tharoor was twenty two years old. In this he recalls the incident of his childhood. A variety of people showed interest in his early work,
hence his decision to bring out the present volume act successfully. He began writing at a very young age; his first story emerged when he was only six. The stories collected here, however, were written during his adolescence. In fact one of them was composed when he was fifteen. Tharoor clarifies that he wrote for audiences for mass circulation and magazines and to be published and read, not to pursue an obscure literary language. He in turn defines the nature and limitation of his work, surely the critic must bear these facts in mind when reviewing the book, the story *The Five Dollar Smile* is Tharoor’s first book of fiction, although chronologically it is his third. In any event the three volumes he has brought out far suggest that he uses fictional form to express a certain playfulness.

The story Tharoor penned when he was fifteen *The Boutique* which was greatly influenced by the style of *P.G. Wodehouse*. He tries to confront the Calcutta world in this story. He has painted Calcutta in this story of his teenage time:

“The Calcutta of the short stories I published in urban English language magazines at the time was not the Calcutta of politics and poverty of foetid slums and flowery songs of coffee house communism and vibrant culture, that later occupied my concerns. As the son of a newspaper executive growing up in the city through his early teenage years – I grew up in a Calcutta of ex colonial clubs and vintage car rallies, imbibing the brittle sophistication of ad world parties and the surreal decadence of air conditioned salons where shirts were sold at prices that could have fed the neighborhood?” (TFDS-27)

The Story *Five-Dollar Smile* is written in adulthood when Tharoor was twenty-two years old. In this story he recalls the incidents of his childhood, I was twenty two when this was published and somewhat surprised that I could still remember what it felt like to be a child. (13) the fate of the main character Joseph recalls a certain colonial ambience that surrounded the missionary school system. Post independent India is depicted for the world as a land full of
underfed children for whom money is needed to help them to live. Joseph Kumaian becomes a surprise Indian advertisement for 'Health'. He is handpicked to go to America as part of a charity drive. He has to board a plane to the U.S. and sister Celine’s words rings in his mind; Let them know you are poor but you're smart. Because we know how to bring you up (14) the day the photograph is taken he was seven years old kid. The photographer said, “we want a hungry child, not a feeding one” (15) what they want to depict is that, Joseph is a tribal child with infant malnutrition, whose mother had died in child birth and his father had left him with the nuns. His picture is normal as a child, ‘So there's nothing really wrong with him, right? I mean his brain's okay and everything I've got to be sure I'm selling the American public poverty and not retardation, if you see what I mean. So he's normal, huh? (16) Sister Celine promises Joseph that his picture will be in every important magazines and papers of the world because it will help them to get money to help other children....'MAKE THIS CHILD SMILE AGAIN', the black type on the crumpled, glassy news weekly page read. All it takes is five dollars a month. (13) this poster becomes a joke with Joseph's friends. They call it 'The Five Dollar Smile'. Joseph visits America because his foster parents want to see the child so they pay for his visit to America. On the plane this boy recollects his orphanage and boarding experiences.

Tharoor, in this story outlines the life of these boarding schools. This story deals with the psychology of a young boy on his trip to a foreign country. For this adivasi lad, America is a land of magic dreams. His mind goes back to all the small incidents especially one of the seeing movies in the boarding school, ‘Joseph had only seen one movie before.’ That was a documentary but what a movie this was. It was like nothing he had ever seen before, (22)

As Tharoor says “The Five-Dollar Smile” was an attempt to come to terms with a number of my most immediate concerns – the experience of geographical and emotional dislocation, the internationalization of aid for the needy, the nature of the charitable impulse. Consciously rejecting my own new
found perspective as a UN official pledged to serve the world's refugees, I tried to write the story form the point of view of the recipient one cannot say beneficiary-of assistance rather than the provider of it, I had often seen advertisements like the one described in the story, and wanted to look beyond their obvious message to the needs and feelings of the children they depicted. Joseph's situation is a universal one- he could easily be an African, Latin - American or Indo – Chinese child, and the story would not change. (TFDS-13)

Tharoor’s The *Boutique* depicts social realism. In this he vividly describes the main character Amma, her son and the boutique environment they are invited to the inauguration of a new boutique at the Plaza Lounge. In this Tharoor describes the five star ambience which is meant only for the rich, the famous and the glamorous. Amma and her son are total misfit in this world. Their very clothing establishes their middle class status whereas all those who moved in and out of the plaza won branded clothes making a fashion statement:

...Amma in her plain cotton sari with her slightly graying hair done up in a traditional way at the back, clutching the invitation card as it for security and looking very plain and rather proletarian: me in my loose kurta that fell awkwardly from bony shoulders, in narrow trousers that went out of fashion five years back, sporting an unshaved under chin, looking more unkempt than dashing. (TFDS-27)

Right from their entry into the Plaza Lounge, the lift man eye them suspiciously 'He lifted an eyebrow ever so slightly', (27) The inauguration is in informal manner, people standing in two or three's chatting away. Even a waiter who serves coffee passes them by without a look and they feel thoroughly insulted. The boutique has articles on sale and Amma in her enthusiasm to buy a jacket for her son tries to torch it. She does not realize that the price tags in
this boutique are only for the rich. When she tries to touch it the sales girl curtly reminds her of 'Please Do Not Touch' card around the clothes. The price of the jacket is a whopping 700 rupees. After a couple of minutes a famous radio disc jockey (DJ) enters the boutique and becomes the center of attraction. He freely samples the clothes and the sales girl forgets all about that dreadful sign and suddenly Amma in a loud, shrill voice of complaint says I thought we weren't supposed to touch the clothes. (31) Amma's son suddenly falls sick. He wants to go back to his world where he actually belongs to:

...I didn't know, what I was doing there, and the question mark straightened itself out in my mind to an arrow, a line, and I knew where the line led- outside, to the relief of the hot pavements and the elegiac gloom of the evening shut out by the and the brocaded, mirrored walls of the plaza lounge,

(TFDS-31)

This insult momentarily throws Amma off her feet in anger and resentment and she confronts the sales girl. A little scene is created, the face of the sales girl hardened. Amma and her son decide to leave the place. The story being a subjective account speaks of the stifling artificial atmosphere. The rich men and women are from the elite society, their infatuation of people and things are where, Amma is a total misfit. The narrator witnesses this humiliation and wants to retaliate by throwing a stone on the impeccable polished glass of the hotel door but he knows, he is a third rate citizen. Amma and her son walkout of the world they do not belong to.

Tharoor says,

“I was introduced to the wonderful world of P.G.Wodehouse at the age of eleven by an otherwise wholly unpleasant school teacher who read a passage from the master as part of abdication test. Five years later I sought to pay the inimitable humorist homage by writing a Wodehouse and story set in Calcutta- more specifically, in the Saturday club, of whose dread committee my father was
The story *How Bobby Chatterjee Turned to Drink* is written within the few months of *The Boutique*. It is different in style and intent. This Story also imitates the world and characters of *P.G. Wodehouse*. The Horse Bar is the place frequently visited by Bobby Chatterjee. It is always thought that men who drink senselessly at the bar have met with failure or disappointment in love. He muses over the anecdote of the model Myra fell in love with him. But he comes to know that Myra is double crossing him with another man called Ali. Who belongs to the IAF? The whole drunken conversation between Bobby and Cedric is just a ploy for Bobby to overcome his frustration for having lost 1000 bucks on his favourite horse 'Happy Boy' who is seventh, last in the horse race. Tharoor shows how indulgence and fantasy concocting imaginary characters and narrating a masterful incident that had never occurred, helps people to cope with disappointments in life through escapism.

The story *Village Girl* brings into focus Tharoor's beloved Kerala, the social life of Malayalies and his relationship with his land. He was sixteen when he wrote this story. He is slightly younger than a protagonist of the story. He speaks of the urban-rural divide both in terms of social behaviour and morality as well as the unintended seduction. Sunder is a Delhi university student who travels to Kerala for holidays. He remembers the fashionable girls in the campus as he sees a Malayali girl sitting with him in the living room.

‘Sunder had never met a girl like her before. He knew the term for its members was 'behenjis' (respected sisters). It was clear that a behenjis was what she was. And, horror of horrors, he was going to be introduced to her. (TFDS-44)

Sunder is introduced to a shy and simple village girl, 'Sunita'. Sunder cannot comprehend why she is so silent and shy. It shows the typical cultural behaviour of young girls and women in Kerala, modernity has hardly perpetrated these villages. Sunder is impatient with
these kinds of social visits and is equally irritated. He feels that he has been dragged to Kerala but his father explains that such trips are essential for him’:

...to renew our roots. I may be working in Delhi, but this is where we're from and where we all belong; Sunder bitterly asked once why, if they wanted to renew their roots, he had to go uprooted, (TFDS- 45)

The girl sitting in the living room, Sunita is only seventeen and about to marry a widower much older than her. She finds it strange that Sunder uses words like 'sorry' and 'thank you'. There are no equivalent words to this etiquette in Malayalam. Sunita's father is a school teacher who cannot afford the dowry hence he is giving his daughter to an old man who demands less dowry. Her father believes that' a girl has to graduate from homework to house work', (52) Sunder cannot comprehend how a seventeen year old girl can marry a widower who has a two year old baby, and be happy .His reaction to these village ethics fuels in him anger, which is nevertheless impotent. He cannot do anything about it since these marriage transactions happens in millions of Indian families. During the conversation both of them came closer to each other and in a quiet corner of the house Sunder seduces the girl:

It was not a conscious motion, and it should have simply fallen to his side, but it did not. It fell upon her breast, and after that there was nothing any more he could do to prevent what happened. (54)

Before leaving Sunder apologizes by saying 'I am sorry' and he is startled when the simple village girl whose face is lit with a strange radiance and who has changed into a woman replies 'Thank you - Sunder'. This story is a social commentary on the marriage institution in India.

Shashi Tharoor paints a picture of his adolescence encounter and observations of the young girls. He talks about their psychology and social realities. The story The Professor's Daughter' is a story of one such young girl who is unfortunately a daughter of a sadist professor
Chhatwal. The girl Jasvinder, imaginatively known as jazzy becomes the imaginative elusive beauty whom the boys on the college campus express their adolescence desire to have a glimpse of her. The professor is known to be an isolated man but one day during his jogging rounds they see a young girl with him and then the speculation on the campus begin. She is slim young girl whom the professor hides away from prying eyes of young men on the campus. The rumour mills start working. Overnight and everybody dreams of Jazzy. There are wild imaginative ideas circulated about her. She becomes the much thought about female on the campus, and more boys begin visiting Prof. Chhatwal for tutorials.

Once Professor Chhatwal realizes that the girl has caused a sensation, the jogging abruptly stops. This girl according to the narrator denied her rights and freedom. She is forbidden to speak with any boy. One day the narrator HarBhajan Singh, everyone calls him as H.B. tries to talk to Jazzy and is caught by professor, who beats Jazzy mercilessly. The introductory dialogue turns the death knell for the girl. H.B. watches the wooden ruler crushing down Jazzys pale skin. The myth created by the campus gossip is shattered. Tharoor brings out the pathos of a young girl's life, who lives with a sadistic father. At the age of seventeen she is subjected to unspeakable misery even though her father, who is a highly educated person. These two stories are sketches of the condition of millions of girls in India, whether they live in urban or rural Rajasthan.

In the short story Auntie Rita, Tharoor examines adolescence from a different point of view. In this story the main characters are Auntie Rita a much older lady and her young nephew, who has come to spend a vacation at his uncle's house. This story is both psychological and at the same time realistic. Currently, in Indian cinema, trend plots are concerning an aged lady falling in love with a young boy. Arjun is a nephew of Kumar uncle and Auntie Rita. This young boy Arjun does have a crush on a young girl in his class but after the sexual encounter
with his auntie in absence of Kumar uncle, leaves him stunned. The adolescent finds it difficult to rationalize the sensuous encounter with his family member:

...the sin of self-obsession attributed to him by the well-rounded nymphet could now be washed away in the purificatory waters of me all-excusing ego.

What a difference between a mature, wise woman of the world and a flighty sixteen-year-old slattern who flirted with you and never gave you a chance to find out where exactly you stood with her (TFDS-119)

During uncle Kumar's absence, Auntie Rita and Arjun indulge in libidinous pleasure. The most embarrassing instruction given by Auntie Rita is to buy a condom. The young boy hasn't even seen one, he is red in the face when he asks the medical store owner for box of contraceptives, and much to his surprise the store has none. It is true that Arjun does have a sense of guilt, but his initial vague stirrings of conscience were smothered in the incipience by a line of rest from Somerset Maugham's The Bread-Winner that auntie Rita pointed out to him: You know, of course, that the Tasmanians, who never committed adultery are now extinct (127)

This short story is a psychological study of sex for gratification and sexual pleasure for the older woman and the initiation rights of the young boy. Tharoor, while dealing with Rita's psychology shows no guilt on her part. There is only physical attraction for Rita who has well passed her prime age and has no children. The aged woman in her weaker moments of life tries to substitute her barrenness. Nothing has changed for her even when her husband returns, she is very normal to him but for Arjun, his world is totally changed. Adolescents take their first sexual experiences very seriously. In a pathetic scene a young boy Arjun weeps into his pillow when he hears affectionate sounds emanating from the other room. In his depression he eavesdrops and is shock to see the same Rita who has had romantic interludes with him, is most comfortably at ease in the arms of her husband but Arjun is happy for the reawakening, 'Arjun smiled in anticipation. This was only the beginning', (TFDS-129)
Another story of a woman, who gets pregnant, is recounted in ‘The Other Man’. In this story an eighteen-year-old girl who attempts to deal with the unknown, is emphatically brought out in the story. This story is a commentary on social realities, which cannot be exposed due to social constraints. Arvind is in love with a girl. They have tempestuous love affair after which the man leaves for another country and never returns:

He left her for the attractions of an alien land where there was money and pride and that intangible thing you termed satisfaction. Left her with a ring and a promise that you would return to redeem the pledge it represented. And she let you go, accepting your departure as unavoidable, refusing to be tempted in to hoping for your return. Because she loved you. (TFDS-115)

The lady in the story is the wife of the narrator. When he marries this beautiful woman, he knows that she is in love with Arvind but is extremely patient that one day she will love her husband as much as he loves her, Loving her, I slowly learned not to expect anything in return, or even from myself. All along I was gentle and loving and patient and all broken up inside. (115)

According to Tharoor this thoughtless, senseless sacrifice on the part of adolescence boys and girls cannot be glorified as a societal idea. This story is different because the Indian male in its power and pride as a governor of his wife's life is unable to tolerate the intrusion and encroachment of another man in their life or a competitor to the husband. In this story the 'other' man we come across is a rare sort of man-husband who knows that his wife yearns for another man relationship but still loves her. This story is also a popular theme in Hollywood. The theme is of magnanimous husband waiting for his wife to return to him. The climax of the story startles to readers from a complacency that comes from traditionality:

“You addressed to her but the one I signed on our marriage register. That she ...Thai the ring she wears in the second finger is not yours but mine. That the
surname she bears today is not the one you wrote on the Airmail envelope chose
at all too many me when she was still yours. For there is one thing I know that
you will never learn and that the world will never tell you. That six months after
she became my wife, she bore me your son.” (TFDS- 116-7)

Another adolescent feature that Tharoor highlights is his campus life and college friend
studying in St. Stephen's College Delhi. Sharing a hostel room. Friends is a love triangle of
boys, who are great friends and fall for the same girl. Vicky and the narrator, are bosom pals,
share everything including the room. There is a perfect understanding between these two
friends. It wasn't that just we were always together; what surprised people was the infinite
delight we found in each other's company even after all that time, (84).These two friends live in
an adolescent paradise of beautiful relationships until Rekha comes along. Tharoor is quick in
pointing out that this young intelligent girl the sultry siren does not break up relationships; she
has a natural grace about her and is also one of the most brilliant debater in the university. She
is studying in a women's college and in the Inter collegiate debate she floors the audience and it
is the beginning of the trio's relationship. Vicky the friend of the narrator is a playboy who has
many 'flings' with young colleagues and he never takes them seriously. The narrator's name
expressed in initials of P.M. refers to prize money, perfect memories and Prime minister. Rekha
spends her prize money on VV or RM. in Ramalal's dhaba this trio has become famous in the
campus. It is pretty clear that Rekha loves V.V. but V.V takes his relationship with Rekha too
lightly. It doesn't take long for VV to find more attractive diversion and he totally ignores
Rekha. On the other hand RM. has a fascination for Rekha and one day things come to such a
situation where V-V. Expresses his real feelings for Rekha:

Vicky added, 'I don't think I’ve ever seen anyone less sexy than dear Rekha. Hell, man-she's got shoulders like a clothes hanger, and there’s less on her bosom than in my pockets on a Monday morning. 'Shut up', I said, suddenly
venomous. He didn't seem to sense the change in my tone, 'If I took her to our room and the Warden came in, he'd really find a skeleton in our cub-board', added Vicky. Suddenly I hit him. (TFDS-92)

After hearing this denigrated version on an intelligent friend RM, loses his mental balance and hits VV in the face. This incident ruptured their relationship. V.V flabbergasted at the impact of his friend's violent assault inevitably packs up his bag and leaves RM's room to live with another friend. That wonderful friendship comes to an abrupt end. P.M. is sorry for having struck his friend. He wishes to apologize, he is choked with emotion and cannot speak and then he says, “I sat down heavily on the bed, and for the first time in many years I wept.” (94)

The story, ‘The solitude of the Short-Story Writer’ is a very different story and refers to the typical American Writer, Tharoor explores the world of American fiction. He dwells into the psyche of the psychiatrists and Philip Roth and Woody Alien immortalize their relationship. He thus describes the creative process exploring his own connection with his crafty Jennings who is one of the famous Short Story writer whose book is serialized in the newspapers. ‘Jennings has become a household name and most of the papers publish his stories:

‘Jennings learned to measure his success by the number of calls he no longer had the courage to make. Each brilliant, honest, revelatory short-story proved apocalyptic for some friend, ruined some relationship, and shattered some illusion.’ (TFDS-131)

Jennings’s stories contain characters that are true to life. The startling lightness of his characters is attributed to actual people whom the author interacts with. So Jennings makes many enemies. One such disaster occurs when he writes the story of ‘The Shanks of the Shrunken Shrink’- ‘The ‘Shrink’ refers to psychologists who counsel patients. In America the shrink has become a social reality. The depiction of his characters easily identifies the
characters in real life. When he starts loosing friends, Jennings consults a shrink named Dr. Clausewitz. In a candid conversation, Jennings confesses that the urge and compulsion to write is overpowering. Dr. Clausewitz questions why he has to write about people, He knows why he can’t write about fictitious people, Jennings replies:

    Publication is important to me. Communication is what writings all about. In my fiction about real people doesn't communicate something lo ether real people, if it doesn't disseminate the message, die insight, I feel it contains, then the entire purpose of my writing is negated. I need to publish as much as I need to write.' (TFDS-133)

The Shrink realizes that Jennings is a psycho patient and the characters about whom he writes are real ones and not the fictitious ones. He transfers real characters into a real story. These compulsive urges to write about people he knows comes to be counterproductive and so Dr. Clausewitz urges him to find an alternative to cure him of his compulsion. He asks him to seek diversion in romanticizing women as friends, lovers, and companions. All Dr. Clausewitz is suggestions to Jennings fall on deaf ears. During one such encounter, Jennings says:

    ‘Every writer of short stories is a reporter, an investigative reporter of society. Besides, it's a question of the appropriate mode of expression. Do you think my perception of feminine foibles, for instance, which is after all what mysteries about women depict?’ (135-6)

Dr. Clausewitz analyses Jennings’s problem as two fold on one hand. He is compelled to write but on the other hand he can only write about people whom he knows to their embarrassment, Jennings sees a girl named Cheryll and the story progresses where Cheryll becomes his live-in partner. Both of them share their intimacy but in his typical way Jennings starts writing a story about their relationship called ‘Vodka and the Virgin’ because she is a virgin in many ways. The story is ready on his table to be sent to the publishers. Everyone is
curious to know about 'vertiginous virgin'. Jennings is in great surprise when he realizes that Cheryll is eager to publish this story because she would become more famous and bag more modeling assignments. It is then he is cheated at his own game by Treachery?

The autobiographical element flashes in the story 'The Death of a Schoolmaster' based on maternal grandfather, a gentle and sensitive man known as 'Papa', The Schoolmaster is cast in typical Malayan village, who is gentle, compassionate, well read, learned and wears spotlessly clean clothes. The Schoolmaster Achan has a greater tendency towards academics than other aspects. His wife Amma is content to live in Achan's shadow. Achan and Amma are portrayed as the typically contended village couple living for each other and for the family. As good fortune would have it Achan inherits Valiamamam's assets after his sudden death. This sudden change of fortune especially vast paddy Fields add to their happiness but before coming to the inheritance they too have their fair share of ups and downs.

One-day the eldest daughter in the family falls sick and the narrator has to rush to the doctor, compelling him to come to attend his sister's illness. In the village scenario only the well to do families can afford the doctor's visit to home. Nevertheless Achan manages to pay the doctor. Since Achan is a school teacher his main priority is education and therefore he proves total failure in agriculture so he appoints a caretaker Bala. In the meantime, Kerala is passing through an important revolution both agricultural and social. The narrator, who later becomes a politician, fights hard for these two rights of landless laborers. It is passed in legislature but Achan lives in his own fanciful world of enjoying the zamindar status-expecting allegiance from his workers. It is only when Balan approaches to pay for the cancer treatment. Achan faces rude shock as Balan proclaims himself the owner of the fields and had all the paperwork done. The story highlights the tragedy of the older generation unable to come to terms with the
change. Tharoor moans the loss of a generation of very good people who could not adjust with the changes and upheavals, which are the dynamics of any society.

Tharoor has produced the story 'The Pyre' which has an auto-biographical element. When he heard about his friend's death in a motorcycle accident, he articulates his reflections on it. His 'The Temple Thief' and 'The Simple Man' are typical magazine entertainers. But Shashi Tharoor as a rational conscious political thinker cannot justify the murder of democracy during the proclamation of Emergency by Mrs. Indira Gandhi. As a great believer in human rights he understands the importance of Democracy.

The story 'The Political Murder' is a story of how police during the emergency concocted the urgency to justify the political murder and during emergency period those who solve the murder are amply rewarded with high positions. In cross examining the witness on the fatal day of Govind Sen's, murder, a member of West Bengal legislative assembly, the needle of suspicion is pointed to the odd job man and his wife. Finally they are framed for the emergency period. Years later Jacob the sub-Inspector is elevated to the rank of Deputy Commissioner of Police because he has solved the most celebrated murder in Calcutta, has learned the political lessons very well and has been rewarded by the political leader.

The Emergency has given unlimited wide-ranging power to police. In another word the emergency is known as 'Police Raj'. This Story was banned during the period of emergency declared by Mrs. Indira Gandhi:

...The thought of building those early efforts and writing a full-length play has therefore lingered in me since I was fifteen.... I gradually grew away from the theater, as the grease point faded, I periodically dreamt up an idea for a play, only to shelve it for a more immediately publishable form of writing,

(TFDS- 160)
Tharoor’s ‘Twenty - two Months in the Life of a Dog’ is an elementary Indian farce:

....I have struggled in my writing to find a creative way of responding to die formative political experience of my life, Mrs. Gandhi's experience with autocracy in 1975-77, known to Indians simply as Emergency....Today, [lie issues raised and crystallized by the Emergency-the meaning of democracy, the value of press freedom, the right of the poor, unlettered peasant not to be carted off to a sterilization camp to have his vas cut off-are seen as largely irrelevant. Politics has moved on to the mere absorbing question of who can gel what past how; beliefs and principal no longer receive lip-service. A politician's past support or opposition to the Emergency, once an acid test of political rectitude, has no bearing on his present standing. Bread-and-Freedom democrats are interchangeable with banana republicans. (160)

A farce contains hilariousness, comedy, exaggeration and implausibility. Yet it serves a very important literary function. It caricatures people and in doing so exposes their life which resembles real people and events- 'Kutta' a dog reminds one of Salman Rushdie's characters. The minister who is lampooned is a politician whose inspiration comes straight from R.K.Laxman's cartoon, Shashi Tharoor presents a serious subject like Emergency through the medium of low comedy and History, in the old age, reveals itself first as tragedy, the second time as farce and farce is the medium of the play right not the historian.

Indian short story also provided an opportunity of molding their tastes as well as creating in them an awareness of the contemporary social situation. The advent of English journalism had a salutary effect especially on the short story writer and helped the writer to have his reader constantly in mind and thus evolve a style that is simple, direct and attractive and make the best use of suspense and surprise. The two qualities which can make effective
narration. The journalistic writing forces a writer to keep himself in touch with the contemporary situation. To quote Isvaran:

...The rapid multiplication of periodicals and the literary interest evinced by the daily press have gained the widest possible public for the current story teller, and like the demagogue, he could, today, sway the vast body of his anonymous readers with the ideas he could expound through his writings. (1941: P.ix)

The readers, Shashi Tharoor had in mind were that of the Indian magazines written in English. His main intention was to entertain and yet they reflect aspects of modern Indian life which are relatively ignored in more serious writings:

“I wrote essentially for a specific audience the readership. Of Indian magazines in the English language; Most of these stories do not aspire, to do more than entertainments.” (Tharoor. The Hindu)