

**OPERATIONAL HEGEMONY IN MANJULA PADMANABHAN'S
HARVEST****DR. MAHENDRA JAGANNATH DUTTE**Assistant Professor,
Department of English,
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Puducherry-605008**ABSTRACT:**

The present paper is an attempt to reveal various modes of power and operation of hegemony in Manjula Padmnabhan's Harvest'. It has been endeavored to highlight the different facets of the term- hegemony and its application to interpret the play. The play throws light on socio- cultural relations between the characters in the play. Padmnabhan has illustrated the power-relations based on the economic status. The play presents how the tools like panoptic power, psychological coercion and non-coercion can be used to control the dominated. It can be studied as a metaphor of working of power-structures. However, the playwright throws light on the impoverished life of a family in one of the chawls in Mumbai, the play allegorically delineate the working of power structure. Ginni, a screen charactercontrols the life of Om and his family through a technical contact module and the agents (InterPlanta Services) she has appointed. The play truly exposes psychological coercion of the helpless, poor family in India. It has been categorized as "dystopian play", the major thematic concerns of which are the commodification of the human body and representation of helplessness of the people from lower strata but it can be read/watched as an allegory of functioning of hegemonic structures and ideas. It portrays how the poor, helpless people are convinced to transform themselves and become puppets knowingly or unknowingly in the hands of rich.

Keywords: Consensus, Domination, Functioning, Hegemony, Non-Coercion, Power**Introduction:**

Manjula Padmanabhan's plays represent the stark realities of social and political scenario of the present times. She has defied social evils such as class and gender inequalities, exploitation of the poor, etc. rather than, depicting romantic and fanciful notions. She has carved her own distinguished place among the fewest contemporary dramatists who have played vital role in theatrical development in the country. Her approach of treating the unusual and controversial issues in her plays and the revelation of the follies has made her prominent writer. As Vinod Bala Sharma, in the essay "Indian English Drama: An Overview" remarks, "Mahesh Dattani and Manjula Padmanabhan must be studied as two outstanding playwrights who belong to another category." (Sharma 26) Out of the many significant aspects of the drama she has prioritized to write issue oriented plays, and her style as well as content is realistic and convincing.

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THE FICTION UNFOLDED

Critical Gazes on
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Editor

Sr. Candy D' Cunha

Somnath



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Shraddha self Attested

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Dialectics of Love-Hate Relationship in Shobha De's *Sisters*

Mahendra Jagannath Dutte

Out of the nine fundamental feelings or mental states of human mind, referred to as *stayibhavas*, Delight (Rati) and Anger (Krodha) are dominant to determine the state of interpersonal relationship. The corresponding *Rasas* to these two *stayibhavas* are Erotic (Sringar) and Furious (Raudra). It has been told that the emotive state cannot remain fixed to specific point whereas it covers certain sphere. For instance, delight (Rati) which actually means delight achieved in being in the company of two opposite sex and it corresponds to erotic love (Sringar) but the love can be of different type as attraction or liking and hate can be in the periphery of anger. Apart from the person and his/her personality, the social milieu and other circumstances affect these emotive states. The artist experiences an emotive state of mind and is so overwhelmed by it that he /she seeks a suitable medium by which he/she expresses his/her feelings. The feelings of love-hate are also determined by other suppressed feelings such as alienation, ambition, motives, satisfaction, thought etc. as well. Every human being, irrespective of class, gender and social milieu, experiences these feelings. This is applied to relationship between siblings and parents-children. This relationship has been linked to the occurrence of emotional ambivalence in early childhood to conflicting responses by different ego states within the same person.

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Contours of Shiv K Kumar's Poetry

Relocation and Rediscovery

Editors

PV Laxmiprasad
Sr. Candy D' Cunha



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Shiv K. Kumar: Journey from Material World to Spiritual World

Mahendra Jagannath Dutte

Shiv Kumar is admired as the most academic of Indian poets and a versatile writer – poet, novelist, playwright and short story writer, but, of all these identities he has left an indelible impression as a poet. An account of Indian English poetry cannot be completed without mentioning his name. His poetic career spans more than four decades and an overview of his poems takes the reader to various issues from personal to public spheres. He has produced fifteen collections of poems in English and Urdu and has translated selected poems of Faiz Ahmed Faiz, a renowned Urdu poet to English. His major collections of poems are *Articulate Silences* (1970), *Cobwebs in the Sun* (1974), *Subterfuges* (1976), *Woodpeckers* (1979), *Trapfalls in the Sky* (1986) *Woolgathering* (1995), *Thus Spake the Budha* (2002), *Losing my Way* (2004). A close study of his poetry shows that his poems are about mental agony, illusion, delusion, frustration, attachment, detachment, possessiveness, desires, expectations – the feeling that man experiences at certain point of time in his life. Bijay Kumar Das rightly remarks, “Kumar’s poetry begins with experiences of life felt in the blood and felt along the heart.” (Das 2001:19) Although it is often denounced that Kumar’s poetry is about lust, physical, lovelessness, rather than metaphysical and loveful he feelings that can be termed in philosophical way as worldly or material or physical, Kumar also mingles spiritualism or metaphysical elements in his poetry. His early poems are the