

The Poetry of T.V. Reddy:

A Critical Study of Humanistic Concerns

Edited by
Dr. P.V. Laxmiprasad

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Rapturous Notes of Melancholy in T. V. Reddy's *When Grief Rains*

S. Malathy

Shelley in his poem, "Ode to a Skylark" calls the skylark, the "blithe spirit" as "pain and languor never came near" the bird. But the mortals, though they long for ethereal beauty, cannot reach it. As Shelley aptly admonishes, "our sweetest songs are those that tell of saddest thoughts". Like Keats' Nightingale, where Keats yearns to "leave the world unseen" and to do away "with weariness, the fever and fret of human life", Shelley also mourns in his "Ode to the West Wind" saying "I fall upon the thorns of life! I bleed" – Yet this is the reality that everyone has to acknowledge. Through their poetry they derive an understanding of the relationship between joy and sorrow, experience and knowledge and they enlighten their readers.

T. Vasudeva Reddy, a renowned poet of International repute, is an Indian poet writing in English. Through his poetry he brings out his agony and anguish at the sight of suffering around him. The inertia of humanity, their poverty and pain makes the poet feel heavy at heart - he gets obfuscated and finds it difficult to come out of it. He finally becomes a 'shattered man'. This psychological distress makes his poetry more expressive and stronger and it has become a 'saga of deep-felt suffering'. The poet occupies a significant place among the Indian Writers as his poetry unveils the inner essence of man.

When Grief Rains is a collection of poems by T.V. Reddy that spins the warp and woof of human dilemma and complexity. It gives not only an account of grief experienced by the poet but also the pain of the people around him. His poetry deals with rural and social themes. It clearly delineates the village life – the life of the depressed farmers who struggle but fail to make both ends meet. As the poet marks in an interview, "I have seen and experienced the agony and anguish of the life of a poor farmer who has to depend for farm work on undependable workers who more often indulge in exploiting the situation as a result of which we the poor farmers are reduced to abject poverty and thrown into debt-trap".

His poetry is a vivid presentation of the degeneration in all walks of life and it throws light on human exploitation. It also laments on the loss of values in life. The poet advocates the importance of values. While responding to Goutam Karmakar in an interview, he states, "without human values life becomes a curse and it is of no use". In his poetry, he exposes the all pervasive evil of corruption that has crept into every field of human life. His poetry focuses on the eternal issues like death, poverty, pain and cultural decadence that cause distress and despair to humanity.

While referring to a pensive memory in his poem "Sweet Scar", he says:

the pensive memory of the scar
on the wounded heart
is tastier ("Sweet Scar", 10)

Here the reader is reminded of Shelley's words.

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LIVING THROUGH

Mahesh
Dattani's
PLAYS

"I regard the theatre as the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being"

— Oscar Wilde

Editor

DR. P.V.LAXMIPRASAD



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Fragmented Lives and Fractured Identities: Reading Dattani's *Bravely Fought the Queen*

C. A. Assif

It has often been said that modern Indian English drama has come of age with Mahesh Dattani. As a Playwright based in Bangalore, Dattani has dared to open up the hitherto untouched areas of literary thoughts. As an avant-garde writer, his activism has been highly acknowledged by aficionados of theatrical experiment. Deliberately moving away from the safe zones of theatrical experience he rather dwells on areas which have hitherto been uncharted. As the much celebrated modernist writer, T.S. Eliot has remarked every age requires its own language Dattani's plays have focused on the modern urban Indian experiences in its real sense of the term. A world which has been characterised by the fragmented lives is the prime locale of most of his plays. At the locus of most of his plays is the society where no one seems to have an ideal kind of existence since each appears to possess a kind of fractured identity.

Though not trying to make theatre a vehicle of social propaganda he doesn't want to identify himself with the dramatists who considered art as something which is totally detached from life. Conscious of the larger responsibility of the

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Memory – A Crucial Device in Mahesh Dattani's *Final Solutions*

S. Malathy

As Sigmund Freud observes, "man is motivated by desires, fears and conflicts of which he is unaware". (Nagarajan, 217) These unconscious forces are stored in his 'memory' and are repressed. This sub-system of the mind that is lying below the level of consciousness that organises his current experiences and emotions is called the 'unconscious mind', which is dynamic, and is always at work, controlling him from the very depths of his being. Transference, projection and regression are some of the defenses that keep the 'unconscious', under check. Regression is a good therapeutic tool that serves a short return to past experience, which he relived.

According to Carl Jung, civilised man "unconsciously, preserves the ideas, concepts and values of life, cherished by his distant forefathers that they had experienced from their society's or race's myth and rituals". (Albert). Such myths, rituals and symbols have their origin in the primitive myths, rituals, folk-lore and culture. As Jung states, "primitive factors lie buried" in the 'collective unconscious', which may otherwise be called "racial memory", of the people. Since a writer of a literary work is a

Mahesh Dattani's play *Final Solutions*, with its deep historical roots and its re-appropriations of the past along with religious terms, beliefs, symbols, myth and rituals relates the specific contemporary scenario of India. The play becomes topical with its historical inputs and the narrative that quickly interchanges between past and the present thereby invoking the "elements of memory".

It is a fact that the birth of a text is an outcome of the social and cultural demands of the society in a particular period. The cultural and social milieu are responsible for the creation of a work of art. Society is not a vague, indistinct background. It has a definite shape in history. There is always a series of struggles and misunderstanding among antagonistic social classes / forces. Such social realities are reflected or distorted by literature. Karl Marx and Friedrich Engels state that, "literature can only be properly understood with in a large framework of such reality". (Nagarajan, 224) People are divided primarily by their differences – a set of beliefs and values which they cling to, that prevent them from a fuller and truer understanding of the world they inhabit. It results in an eternal struggle for power, (the majority over the minority) by which people deceive themselves.

Repressive ideology in the words of Engels is 'false consciousnesses. Patriotism and religion that comes under the repressive bourgeois ideology could only perjure false consciousness in society. The drama *Final Solutions* with its pervasive realism, obviously anchored in its familiar Indian urban milieu, presents the powerful and deeply disturbing theme of communal discord. The text moves from the particular truth to the general truth. The dramatist presents all the events and episodes as a sequence that hastens action. In producing the

Basavaraj Naikar

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The Nativist Vision of Life in the Works of Basavaraj Naikar

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The Essence of Spiritual Light through *Jnana Marga* in Basavaraj Naikar's *Light in the House*

S. Malathy

Traditionally, spirituality is a religious process of re-formation that aims to recover the original shape of man, which is oriented with the image of God as exemplified by the great founders and the holy texts of the religions of the world. In modern times, it stands for a quest that searches the Ultimate, by transcending the base and by tracing out a sacred meaning out of the material aspects of life; a wonderful experience mixed with a sense of awe and reverence towards the universe.

According to Aristotle, "morality, virtue and goodness can be derived without appealing to supernatural forces", and he even argues that, "men created Gods in their own image". Later, Bertrand Russel, one of the humanists, rejected the usage of the term, 'spiritual' as being "overly-broad as it effectively amounts to saying that everything and anything that is good and virtuous is necessarily spiritual". In the twentieth Century, writers like William James and Ruddolph Otto, who had studied the phenomenon of spirituality, have popularised the term, 'religious experience' through their works. William James, in his book, *The Varieties of Religious Experience*, tries to influence the understanding of mysticism as a distinctive experience which supplies knowledge.

Critical Spectrum

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"Details make stories human, and the more human a story can be, the better."

— Ernest Hemingway

Editor

P.V. Laxmiprasad



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Innate Art of Storytelling: P. Raja's *The Black Bitch and Other Stories*

S. Malathy

P. Raja's, *The Black Bitch and Other Stories*, contains 23 short stories that mark a profound impact on a reader, by their original appeal that strikes a fine note to humanity. With his innate art of storytelling and imbued imagination he enthralls his readers. He takes the reader from the known to the unknown – from the common place events to the strange situation and even to the mysterious world of ghosts. Gnanasekaran in his "Afterword" to this collection of short stories writes that, "P. Raja crafts his stories in such a way that life appears in his short stories in all its vastness and mystery. He writes with no trace of false modesty... He inhabits a very familiar cosmos and his stories almost always bubble with a socio-cultural undercurrent." His simple, racy style and his compassion and concern for humanity create an epoch in the minds of his readers.

P. Raja provides his readers an enjoyable reading experience. He enhances a plurality of voices in these stories. He excels in his art of not thrusting his world-view on the reader. He takes a different stance and keeps assuring a new pose in each tale. "The Black Bitch and Other Stories", displays the range of his imagination and the power of his pen. As a solid craftsman, he blends imagination and intellect, amusement and compassion, and thus creates a strong vibration and powerful resonance in his

திராவிட மொழிகளில் சிறுகதைகள்

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Portrayal of Women in Select Stories of P. Raja

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Puducherry.



Longinus, the third member of the classical Triumvirate of criticism opines that, "the effect of literature is achieved not by argument, but by revelation or illumination. Literature is a vision. It makes us see with the eye of the spirit and fills us with awareness. It's function is sacramental". P. Raja, an Indian writer in English makes a revelation and creates an awareness among his readers. He presents the society as it exists and his readers travel with him into a new realm of experience and perception and gets filled with ecstasy. P. Raja with his creative maturity touches the very core of our inmost being through his collection of short stories entitled "The Black Bitch and Other Stories", which consists of 23 stories. His work permeates and penetrates its ideas and contribute directly to its expression. There is hardly any moment of dullness in his enchanting style.

Until the nineteenth century women were scarcely influential in public life. Women were meant for bearing and rearing children. They were largely preoccupied with getting access to family support and preservation. They were content as mothers, nurturers, caretakers and homemakers. P. Raja in his story "The Penalty" brings out the society, entrenched in patriarchal ideology that keeps the women in subjugation. It is a re-reading from the perspective of the woman – a barren woman of a folklore. She is a woman coerced into identifying against herself, against the virtues that womanhood stood for.

As Elaine Showalter strongly advocates a woman is a source of immense values in life with "delicate emotions and perceptions that are specific to women's experience, not available to men", has been well illustrated by the writer in "Penalty". He glorifies the virtue of family life and motherhood.

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