

**Conflicting Ideologies: Assertion and Negation of Power in Vijay
Tendulkar's Play, *Encounter in Umbugland***

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The play, *Dambdwipcha, Encounter in Umbugland* in Priya Adarkar's translation, brings into light the narrative of such an Island which presents a political allegory and exposes the nature, ambition and the clever manoeuvring of the power pronged politicians. As a first political play written a year after *Shantata*, *Dambdwipcha* becomes a stepping stair to create a unique historical text of drama such as *Ghashiram Kotwal*. The narrative of *Encounter in Umbugland* is important in the sense that it brings into focus categorically and symbolically the fictional figures and actions of the politicians of the Nehruvian era of Indian political system. The narrative, though intricately woven in the political gadget, serves the purpose of dramatics and theatrics; it indeed analyses deeply the basics of human nature and psychic aberrations. As a scathing condemnation of the political affairs during sixties and seventies of Indian politics, the narrative of the play begins symbolically with the death of the King Vichitravirya and the enthronement of his daughter, Vijaya, to the throne of Island. As she enthrones on the seat of the Queen, there remains the political reservation operative and there also exists the political demand of *dalits* as tribesmen in the administration of Island. Symbolically there are similarities between the two ladies: one the dramatic character (Vijaya) and the other is the real one (Smt. Indira Gandhi). There was an opposition from the veteran politicians in Umbugland so far as the sharing and controlling of political power is concerned. Indira after Lal Bahadur Shastri was nominated to the post of Prime Minister due to the only daughter of Nehru; but she faced an opposition of the leaders such as S.K. Patil, Atulya Ghosh, Nijlingappa, K. Kamraj and Sanjeeva Reddy; and they in group were named as syndicate congress. By the end of 1963 and after the death of Nehru, there arose a question: "after Nehru who". However, after the death of Shastri, Indira finally took over the charge of congress and the government just as Vijaya did in the Island after the death of the King.

There are some allegorical referents in the text of the play, *Encounter in Umbugland*; and these referents can clearly be seen in the real drama of congress party and its government during sixties and seventies. Just as the Princess Vijaya faces the challenges of her Cabinet Ministers such as Aranyaketu, Bhagadanta, Karkashirsha, Pishtkeshi and Vratyasom, Indira as Prime Minister confronted the questions of the old guards in her party. As the Prime Minister, Indira like Vijaya of the play, started ignoring the old guards of her party and she finally decided to have the political strength in her hands. Indira, as Vijaya did in the Island, fought on two fronts: the old leaders of her party and the prevailing corruption in the administration. The old tradition-bound common people keep questioning the capacity of "a mere woman" to run a government, which they feel is "a man's job". And it was a common perception

that she dealt with the political affairs of the country "better than her father" (1) Tendulkar names the play in the original Marathi Language, *Dambadwipcha Mukabala*, which, in the analysis of Vijaya Mardhekar, signifies "a play on words" and she again truncates the connotation Dambdwipcha as Damb + dwipcha. She connotes in her analysis the Marathi meaning of the word with its phonetic transcription and the articulation of the sound. *Damba* becomes "*Dambh*" which means "*hypocrisy*" and the analysis of the word "*Dambh*" in Hindi with its articulation will be egoism, too. Thus the entire structural properties of the play seemingly appear around hypocrisy, smugness and egoistic reflections.

The play of *Umbugland*, written after *Santata*, brings into focus the political realities. In fact, the Island metaphorically presents the political, social and economic conditions of India and the performing qualities of a play by which the audience/reader can judge and realize the basic instincts of human being, especially the power pronged conditions of human mind. As is the case with dramatic narratives of Tendulkar, the play *Encounter in Umbugland* as a semblable and semiotic text carries on its structure in three acts with multiple scenic representations. Act first without any scene opens with an introduction of the dramatic personae. The King *Vichitravirya* with his only daughter has an experienced group of statesmen as Ministers. The two "pen-bearers" along with *Prannarayan* serve the purpose of the dramatic and the theatrical devices such as *Sutradhara* and the chorus. The character of *Prannarayan* is unique both as an attendant and as an analyst though he is neither a man nor a woman but represents the third gender or a political eunuch. He, as an attendant of *Vijaya* acts as the person who defines each and every political action not only of *Vijaya*, but of the Cabinet too. Even the speech of *Prannarayan* forcefully describes the occasion of *Vichitravirya's* sixtieth birthday. *Prannarayan*, on such an auspicious occasion, at the instance of an experienced statesman reveals the three kinds of truth: conventional truth, diplomatic truth and the real truth. This he does in order to work out the political manoeuvring that has to take place in the Island after the death of the King. With the ceremonial announcement of *Prannarayan* the ceremony of birth day begins. There comes the shout of the audience in the theatric manner: Long live King *Vichitravirya* with the blowing of trumpets and horns. With dramatic and theatric effects, the presence of the two men as 'pen bearers' on the stage creates a living scene of theatricality as they bang their pens on the ground thrice. The song of these two men as chorus carries on the audience the convincing of the future events and actions of the narrative of the drama. According to their communication, the sixtieth birthday of the King is marked for each thing with the number sixty, because the number of sixty denotes the passing off a duration of sixty years.

Since the role or the presence of *Prannarayan* as a political eunuch or a character of transgender is so important for the movement and vision in the play as the dramatist himself defines his importance in the palace and for the encounter of *Umbugland*; it is *Prannarayan* who defines himself and justifies his person and personality before the audience:

During the King's reign, I have lived as a member of the harem. For I am of the er-third sex of man. People such as I am in the service of the Princess Vijaya, the only daughter of His Majesty. (3)

In context to the discussion the dramatist uses the democratic pattern of Island. Therefore, the oft recurring terms such as democracy and the only daughter of the King

represent allegorically the similarities of the Princess Vijaya and the only daughter of Nehru, Indira Gandhi but the political system, differentiating between the King and the prime Minister, creates apparent contradictions in the two systems. It means that the play, though based symbolically on a particular political system, brings into light some dramatic and theatric elements which are to be studied in context to dramatic narrative.

The dialoguing process first between Prannarayan and Vijaya and then between Vijaya and the cabinet brings into being the subtle points of the active politics, snobbery and sycophancy in relational values. The dialogues, taking place between Prannarayan and Vijaya exhibit the feudalistic nature of the King at his sixtieth anniversary. Amidst these political hobnobbing, one sees in the text of the drama the hatchings of a young girl against the existing system of Island. Here is Vijaya who replies Prannarayan the interiority of her proposition: "If I had wings, I would have left them ages ago-gone so far away I wouldn't know how to return" (*Encounter* 271) Apart from the dishonestly mechanized form of power politics, here one sees a young lady who thinks of her own way to set the system upside down-a dramatic devise to convey a message in general. She cognizes her own thought process relating to the rites, rituals and the customs of the royal family. Prannarayan persuades her to be the part of the ceremony, but Vijaya out of her own cognizance refuses to go to the ritual of birth day. She also brings into light the cruelty of his father when she asks Prannarayan "Why are you not cruel, like father" (271) The bolting down of the arguments create a new scene for the theatrical reflection; and this set up of the scene on the stage acquaints the audience about the presence of the members of Cabinet such as Vratyasom, Bhagadanta, Karkashirsha and Pishtakeshi. The major artifact that goes inside the memory lane of the audience/readers is the behavioral stimulus of these statesmen. Situationally the question is : how the method of sycophancy works in their acts, and how they react and make an effort to seize the power when they hold any such opportunity. Karkashirsha remarks openly about the existing dishonesty in the offices and the corruption in the political system; and Vratyasom charges him of slanderous accusations: all the ministers / statesmen " are partners in a most profitable game of "skull duggery" (*Encounter: 273*) The dialogues, before the arrival of the King on the stage, among the ministers work out the rotten and corrupt conditions in the administration.

The arrival of the King on the stage create a new scene by which the reader experiences such slogans that accomplish the customary tradition of a King. The King as a representative of God on earth with his infallible and inerrant wisdom reflects the monarchical system of the government, while there one sees the democratic pattern in Island. The decrepit and the frail body of the King is visible to the audience. He, however, thinks of his longevity: "the Island badly needs our leadership for at least another fifty years" (*Encounter, 277*)

The dialoguing process between the King and his Ministers is dramatized theatrically in the sense that the various characters from their inside are revealed for their inner tendencies and behavioural instincts. The King talks of the decentralization of the powers, but he, however, experiences sullen and gloomy ambience due to his inactive and negative thought process. In his conversation, the King begins to articulate the words in methodical manner which shows the situational and the contextual realities of the occasion. The prosaic sentences become poetical expression for the negation and assertion of the political powers in the speech acts of the King:

Power seems more important to you than duty! Selfish designs have replaced service! Have this Island's three fathers of the Nation, four creators of our Era, Six divine Incarnation and Twenty-Five Martrys taught you only this? Power! What is Power!... Powers is a crown of thorns. Power is a sword hanging over you! Power is the bread you eat at the stake! Power means responsibility! Power means problems and painful decisions. There is no headache like power. There is no trouble like power, we are always saying that we would not wish even our enemies to be punished with power (Encounter: 279)

The first part of the King's address is self-authenticated knowledge, for there is a shuffling gait between the execution of the powers and the creation of a discourse about them. The desire to take hold of power is an innate instinct of the being. Power without restraints corrupts man and generates in him ego by which he tries to pursue the things which are the parts of other, creating the sense of elite and others. The King ostentatiously strengthens the fact that the cognizance demanded by the selfish motifs keeps one away from the real issues of life. The man in powers is preoccupied with the selfish content, it creates in him a condition of beinglessness, self-obligation and despairingly acquired ideologies of human values. These are the objects which will create an encounter between Vijaya as the Queen and the cabinet in the future course of the structural design. The King once again reminds the ministers of his cabinet about the sacrifices of the father of nation, the great men and the martyrs who have implanted and watered the seeds of democracy and development. He thus brings the most vital part of power politics into being by the statement that the sense of power, if not taken with equilibrium, causes man to become immoral and destroys finally his existence more calamitously than the effect of poison itself. The sixty years he dedicated to the development of umbugite people forces him to teach seemingly the lesson of honesty, principle and the sincerity in public life; he is ready to abdicate the power and shows a disposition to become a hermit, wandering by the side of mountains and the rivers in the forest. He at the same time reveals his power ordained interiority by accepting the fact that the people of Umbugland will not free him. He thus imparts a political discourse before his Ministers:

Vratyasom, Bhagadanta, Karkashirsha and Pishtakeshi, Arnyaketu serve the people and let us do the ruling. Serve them with greater honesty and integrity taking greater pains, allowing no family considerations to enter your minds. And remember this: We receive intelligence on all matters. Go, serve the people with new vigour (Encounter: 279).

The King here induces the two particular attributes to the ruling class: service of the people with honesty and sincerely and no inclusion to nepotistic ideologies in the administration of the Island. The prevailing mode of corruption, dishonesty and nepotism refers to literary allusions for showing metaphorically the political situations of India during sixties and seventies. He warns Arnyaketu to be aware of the Janus faced politicians and advises him to remain with him: "It was with a definite aim that we took an inexperienced man like you into our cabinet" (*Encounter: 280*). This also brings two major characteristics of the King as a ruler: that he chooses a man who follows him without any argument; and that he does not rely on the members of his cabinet. The King at the same time is worried about his only daughter. To him, she still exhibits the inchoative stages in her growth and appears "a little childish and half-witted manner" (281). As a decrepit and old father, he thinks of her future. The King

remarks about her person when she does not turn up in the ceremony in spite of his invitation:

This daughter of ours is a real problem for us. She is not small. But in the understanding, she is a complete naught. A real worry for us! Of course the fact that we do not have time to worry is a different matter, (Encounter: 281)

All of a sudden, the painter who was painting the portrait of the King informs the ministers about the sudden death of the King; and in the continuities of the dramatic action, the two "pen-bearers" as chorus sum up theatrically the administration and the behavioural attitude of the King:

Self was his only consideration! His love for the country, a mere fabrication! He made puppets of cabinet men. He made a cake of the government of democracy he made a noise (Encounter: 283)

The chorus as *Sutradhara* brings into light the apparent contradiction in personality of the King such as his selfish motifs, his democratic feudalism and the execution of his autocratic rules as a ruler; he represents the sensibility of oneness with no alternative for the formation of the government: "Either the King, or rank confusion| one tradition, one incarnation| The King is the administration (Encounter: 283). After his death, there arose a question; who after him? And this question too brought a split in congress; and some veteran leaders formed the syndicate congress against the policies of Indira Gandhi. However, the structure of the play rotates first around the ill-counselling of the Ministers in order to be the head of Island and then the enthronement of the King's only daughter, Vijaya who holds finally the queenship of the Island. Vijay Tendulkar as avant garde dramatist allows for growth of the characters and lets them define the inner traits of their individualities. The cabinet Ministers, as is the case with the politicians, hired the supporters against the policies of the princess, Vijaya. The dramatist uses the theatrical mechanism when he introduces the Kadamba tribe to the audience. There was a fierce riot in the North and the tribesmen stood against the policies of the government; the revolt so spread as the tribesmen took over the possession of some military outposts.

The narrative related to the dramatization of the Kadamba tribe brings forth the post colonial hegemony that witnesses an existing space between the elite and the common men of the political system in Island. The referential allusions of the tribesmen as aboriginals of the Island link the text with context. The statesmen do not understand their basic problems and they begin to suppress their voice through military force. Amidst these clumsy and maladroit noises, the chant of chorus is heard on the stage and the essence of the chorus lies in revealing the rascality and roguishness of the Ministers. Vijaya, the only daughter of the King and as the future ruler of the Island, comes on the stage with Prannarayan.

The introduction of Vijaya is also theatrical because she has been inside her apartment, preparing speech for her enthronement as the queen of Island. Prannarayan is with her and he reminds her the day for swearing-in-ceremony; and she too appears fully prepared for the coronation regalia. The dialogues articulated by Prannarayan become the text of a statesman. When Vijaya wants to know the distinction between the two oaths: the oath in the coronation and the oath in the court, Prannarayan comments on her question; and his comment becomes a wonderful example of the dramatic wit:

Promises in love and promises in court are of different species.... Promises in love are made unrestrainedly and have to be kept through restraint, and are usually broken

unrestrainedly.... Love's promises are made in secret and have to be kept publicly. Political promises are made publicly, but usually have no witness but history when they are broken. (Encounter: 295).

There exists a unique relationship between Prannarayan and the princess, Vijaya. It is he who informs the audience about her early life. As a very small baby, she lost her mother; and her father failed to cognize her with the great tradition of his family, for he was the father of all Umbugland. She appears haughty and immature when she desires that the legs of the throne should be cut, because she feels uncomfortable to sit on the throne. It appears in the beginning that she is self-made and self-willed character and as a self-willed character, she often invites the difficult and uneven situation in the ceremony of her enthronement ("*Pratham grase makshita patah*". *Encounter:296*) As a self-willed person, she questions the validity of the rites and rituals. Prannarayan makes her understand that these rites and customs are the unwritten part of the history. In her reply, she raises a question: "who wrote history" The unauthicated and unratified folios of history tease her brain and she negates even the rules set by her ancestors with an assertion, "I am going to start new custom" (297) of playing hopscotch instead of sitting always seriously in the mood of an administrator. It becomes obvious that Princess Vijaya is not a puppet as a ruler, but she has her own voice to manage the affairs of the Island. She ignores the emergency meeting, meant for the tribal men and begins to play hopscotch with Prannarayan.

The meeting is set and the ministers turn up in the meeting. Prannarayan acts as the attendant and the advisor to Vijaya in this meeting and on other such occasions. As an innocent young girl, Vijaya tells the ministers the entire history of her family. On the advice of the ministers, she signed the papers as the queen for the release of 51 prisoners on the occasion of her coronation. With the duplicitous representation, they are very high of the queen and the deceased King, but they carry on portentous plot against the queen ("We must make allowances for her youthful inexperience" (305), Vratyasom suggests her to root out the "treasonous elements" (305) from the Island. There are three decrees to be signed by the queen; and Vratyasom demands in the third decree for the increase of the powers of the cabinet. Prannayam as an attendant to the queen finds himself as "an onlooker" in the affairs of the Island and remains "a bird on a boat of life"(*Encounter:306*). Vijaya in her perplexing moment shares her thoughts with him; she accepts the encirclement of many beasts around her. Vijaya, in addition to the mischievous acts of the ministers, smells even the danger from the ghost of her father. She says to Prannarayan when she was lying in his lap for momentary relax from the nonplussed situation of Island:

I am very tired. I'm just exhausted; I feel as if it's only here I can relax unafraid. All the rest is dense forest. All around me gathered beasts of prey. Above me a terrifying ghost is laughing aloud... the ghost of my father. Prannarayan, I'm scared! (Encounter: 307)

The dialogues between Prannarayan and Vijaya show the inner strife that goes inside her mind. The mental conditions of Vijaya is followed with the connotations such as tiredness and exhaustedness which bring forth the frustrating conditions of Vijaya. She feels the inner needs and the pressure of the drives due to the conditions of the prevailing corruption and violence in the Island. Since the rhythm of metabolism continually throws her organic structure into disequilibrium, frustrations are produced in her body and mind; and she thus requires effort and activity that can restore her

perplexing nerves of the mind. Thus, she raises so many questions before Prannarayan and, he so replies her questions that they might soothe her:

Even in the densest forest butterflies flutter, deer run, birds build their nests....From dead matter there constantly arises a new creation. The force that creates, protects, and makes to grow, reaches its influence even to the forest.... To absorb strength from that bright light and endure through the night of ghosts; that is the law of the forest. Night follows day; a new, light-filled day follows night. This is the forest's daily truth. In the forest, each one is the devoured, and each the devourer. He who is hunted, if he escapes and lives, becomes the hunter. "No one is forever the conqueror, or forever the conquered. The forest is paramount... and so is this peaceful sleep that takes away all sorrows and care (Encounter: 307)

Prannarayan as a philosopher and as an anthropological psychologist, defines the movement of the world as the forest and the cyclicity of time as the test of human sufferings and happiness. With these thoughts he is lost in nothingness; and the connotations he uttered in the extract create the sense of dramaturgy which makes this play something more than a mere political allegory, though it carries the contents of power politics in its structure.

The main prospects in act II, unlike the first one, are divided into the multiple scenes in order to work out the details of the theatrical devices related to the performing art. The audience observe the darkness on the stage; the curtain is raised in the theatrical manner. And there comes the change of the scene with the reporting of the two "pen-bearers". Vijaya comes to the stage and she waves her hand to salute the imaginary populace, waiting for her outside the palace. There are two kinds of cognitive processes: easy and strained cognitive processes that create the perception outside. Vijaya with the cognition of her father's political culture stopped her car before the theatrical crowd of Kadamba tribe. Her cabinet Ministers, regard it as her irrational and inexperienced action, for the violent tribe might attack her. And, moreover, they perceive this act of the Queen extremely dangerous and "an open invitation to the savageries of that tribe" (Encounter:310) For a long time, the oppression and suppression of the tribe remained in practice and the Kadambas were treated as 'other', and as the marginalized subjects; they were hardly given an opportunity to be the part of the main stream due to political hegemony. With gender distinction and tomfoolery, they try to bring into light the weaknesses of Vijaya as a woman. Karkashersha thinks about her thus:

I regard a woman who feels that making an exhibition of herself is more important than matters of state as - woman thought she may be - a hundred times, a thousand times too contemptible for words (Encounter: 512)

With a secret intrigue and a graphic design to operate evils against her, they began to drum out her position as the head of Island. They plan to show her a blustering idea of their strength for erasing her existence ("*We must extinguish her totally*" (Encounter: 313)

There comes dramatically a change of the scene in which the audience see the presence of the two men discussing the controlled price index, the productivity of agricultural land, the fight with the malaria and the reduction in the mortality rate for tending to give in Island the prevailing social and political impressions. Amidst these conditions, Vijaya has been shown, sitting all alone. As a psychologist, she realizes some noticeable changes with full confidence in her attitude and behaviour. With her

intuitive thinking and heuristic motifs, she by her confidence level thinks of removing the cultural stereotypes of the professional politics in the Island; she now thinks of elevating the conditions of Kadamba tribe, the neglected group of the aboriginals in the Island. She as a matured politician analyses causative norms and the generative force behind the rebellion of the Kadamba tribe and finds finally the economic backwardness as the nuclei for their exclusion from the plurality of the administration. The authorities in power have exploited them for their narrow objectives. She perceives an unbending will in the tribesmen; she also blames her father who "totally ignored its misery. Opportunists grew rich by exploiting this tribe" (*Encounter:315*). On the instance of a humanitarian thinker, she analyses, the poverty of the tribesmen in spite of their 20% population in the Island. The economic exploitation, social disparities and the execution of binary in state policies made these tribal men rebel against the government. The Queen through her political and social cognition made the Ministers think objectively about the predicament and extremely distressing conditions of the tribesmen; and she determines thus to uplift their wretched and ill-fated conditions. As a humanitarian, she observes that "they are just skin and bone, their bellies have sunk against their spines, they don't have enough clothes to cover themselves" (*Encounter: 316*)

As a political head of the Island she undergoes the realization of her social and emotional cognition by which she perceives the persistent causes of pain, distress and self-affliction in the behaviour of these tribesmen. The naked children of Kadamba tribe formed in her mind an image of their economic sufferings with self-respect. She confesses her psychic turmoil to see the miserable and execrable conditions. She says to Prannarayan that to wage war for the suppression and to let down their rebellion emotionally is nothing but to keep them away from the plurality of society and to treat them as other in providing them the political mileages, and to support the unhealthy and inhuman practices in the administration. She realizes that these tribes men are so self-respecting as they can embrace death instead of bowing before the injustices. Therefore, princess Vijaya informs her attendant, Prannarayan, that she decides to uplift the standard of these tribesmen; she also determines to restore them to a life of self-reliance and self-dignity. This way, she is sure that she will win their love; and it will also be an end of their rebellion:

Prannarayan, it is something amazing, something priceless! I stayed with them, but they didn't ask any thing of me. They come instead. They made me take as if they were the Kings and I the suppliant. I was tortured by their misery; my eyes swam with tears. But their eyes didn't blink for a second. Prannaryan, I am going to save the glory of Island. I am going to cherish it. Going to give it the right to live life of respect (*Encounter: 316*)

A space of graphic detail is being sketched between the political hegemony and the rights of the tribal men. This is the space that becomes causative for the encounter between the tribesman and the ruling class.

Prannayayan as an attendant of the queen, Vijaya, becomes a central character, for he apart from an attendant becomes her adviser, too. In his dialogues with Vijaya he unveils the secrets of his life. He confesses before her that he is neither a man nor a woman but a transgender (eunuch). With the sentiments of manic-depressive condition, he accepts the inhumanities he underwent in his personal life: "I was selected for employment as a eunuch in my early childhood and was castrated on purposes, (*Encounter: 317*) He thus defines his personality and injustice he met with the society.

He appears a witty raconteur when he analyses the psychic instincts of man before Vijaya; "Sense is a scarce commodity, which grows every moment, yet eternally falls short" (*Encounter*:317) Vijaya, for administrative decisions, invites the meeting of her Ministers and hand over them the copies of memorandum which is to be approved in the meeting of the cabinet. The memorandum to be passed is meant for decimating the social, economic and political problems of the Kadamba tribe.

Tendulkar here shows the post-colonial issues that entail in the tussel between the ruler and the ruled ones. The majority of the Ministers opposed the rehabilitative plan meant for the aboriginals (*adivasis*) of the Island. To Ministers these tribesmen are traitors and their rebellion should be suppressed; but to Vijaya they are beings and they should be included politically and economically in the main stream of the administrative policies. Vijaya accuses the politicians, including the King, her father, of the miserable conditions for these tribesmen. The Ministers find offensively self-assured method in Vijaya for exercising the unwarranted political powers against them; and they take this exercise as the transgression of constitutional limit. The entire cabinet goes against her decision, and they think first of resigning from their posts; but later they begin to weave a political plot against her. However, Vratyasom suggests her: "let a tribe destroying itself, be destroyed" (324) The cruelty and the feelings of self-centeredness reflect the colonial thinking of the ministers; they regard these tribesmen as an object which is meant for suppression and oppression. Vijaya as a humanitarian thinks of coding strongly their right to exist; and she becomes reactive against the advice of the Ministers:

I wish to wipe away the terrible injustice that has been taking place from the time of my father and other Kings. I wish to be released from my mental anguish I have prepared this-this plan-after a lot of thought. My whole prestige is bound up to with it. I so-so badly want it to be passed: It is my hope that the cabinet will consent. (Encounter: 324)

The anxiety level of Vijaya's interior regions of mind brings up in her an emotional anguish. This mental process in the psychic regions of her mind exhibits externally the subjective experience. To Gerald Blum,

"The major dynamic function of anxiety operates at the unconscious level in the form of warning signal to the ego of impending danger from inner impulses The ability to judge and anticipate a threat results in the taming of anxiety through the creation of manipulatable replica of potential traumas. Anticipatory anxiety alerts the ego that it must cope with the situation." (4)

Vijaya is embroiled up not only by her father, but by other Kings of the Island, too, for the insolubility of the tribal issues. The problems related to the Kadamba tribe as the aboriginal imprint her cognitive insight. This cognition as the perceptivity causes in her a mental force by which she analyses socio-cultural configuration, socio-economic issues and socio-biological causes for the existing backwardness of the tribe. The cognitive insight makes her stress on the holistic treatment and the impingement of the relational congruence among man, nature and society. The political wish of Vijaya runs apart from her predecessors, including her father, and it reflects two major deviation from the existing system of the Island: the inclusive growth for all the sections of society and the assimilative processes in the administration. The theoretical principles bring into being the distanciation between man and man of the same society only on the basis of ethnic identity and cultural differences:

Aryo-Brahmanic tradition has co-existed with the native aborigines (Janas) and despite differences and minor conflicts, learnt from each other and coexisted without defacing one another's identity and styles of life. This kind of pluralism can be characterized as the integral pluralism where cultural diversity and social minorities co-exist with in a loosely structured unity and the part enjoys a fair degree of autonomy within the whole.(5)

The cabinet colleagues regarded Vijaya as a rubber stamp or a puppet ruler without any administrative experience. The words of Prannarayan show the emotional regeneration of Vijaya's mind: "your Highness yourself said sometime ago....that you wish to have the credit of achieving what had not yet been achieved: (*Encounter*: 325)

The immediate appearance of two "pen-bearers" brings forth a change in the situational and contextual realities in act II of the play. The readers find the constitutional crises in the Island because of the dissention and discard between Vijaya and the cabinet for the approval of her plan. There comes a division of opinion so far as the support of the plan is concerned. Aranyaketu offers his support in favour of the plan, while Vratyasom and Pishtakeshi oppose her plan and regards her "a born dictator (331). Prannarayan tells them about the schedule of the meeting and the Ministers plan to show "unspeakable vengeance" and decide "to give her a strong answer" (332) in order to disapprove of her plan meant for the elevation of the tribes men. Thinking with "thuggery" they try to prepare the maleficence and invite a mob of antisocial elements in the form of tribesmen. The Ministers ill-advised these antisocial hooligans and suggest them to attack the palace of the queen with their demands. They also plan to hold the favour of the mob and teach a lesson to a brat like Vijaya. This perhaps becomes an example of the worst treachery of the Ministers against Vijaya, the Queen:

*"Like any other goods that are available whole sale, the people, too, have their agents. They will sell any stupid idea to the mob. In return, they ask for its anger. Of course, when using this anger for political purposes, statesmen have to give these agents some payment-either money or concessions or protection-because the mob is not a full time business with some of them. Their business is separate and requires several types of protection (*Encounter*: 334)"*

Here lies the plan of the secret stratagem of the Ministers against Vijaya. Vratyasom assures Bhagadanta for all protections in order to implement the plan but he secretly supports the cause of the tribes men because of the extremely involved cruelty in the manoeuvre of the Ministers. Vratyasom tries to persuade him by saying that the plan of the queen is not meant for the upliftment of the tribe, but for usurping the autonomy of democracy and the powers of the Ministers. With the situational realities, there comes a shift in the narrative and now the audience face theatrically the drama of the crowd in front of the palace. These politicians weave the gossamer threads of the political gimmick and a mechanical device for controlling and holding the things in their favour. Vijaya too plays a scheme when she promises Bhagadanta the offer of after highest order of Ubugland. The supreme court of the Island also stays the plan of the queen. Hence, the drama of encounter continues.

In the scenic continuity of the structure of the play, the queen succeeds in creating a divide among the Ministers, and Bhagadanta as her confidant and he reports the queen about the treachery of Vratyasom. She also comes to know about Vratyasom as "a breaker of homes" (339) All the Ministers come to Vijaya and suggest some remedial measures in their face-to-face meeting, but she insists strongly on one point:

to sign her proposed plan, meant for the well being of Kadamba tribe. She charges Aranyaketu for besieging the palace by his imprudent act. Vijaya as a matured politician talks about the image that shows an option of the two roads to Arnyaketu:

"You prefer to have two roads, Aranyketu; in other words you make the most determined efforts to put one foot on each of the two totally opposite roads, and to walk on both at the same time! Very, very pitiable and terribly amusing. Fifty years old and still trying to walk in two opposite directions at once. Just for a seat in the government (Encounter: 342)."

She negates thus the colonial consciousness and the feudalistic mentality; she opposes strongly the parasite and blood sucking politicians of the Island. She understands the evil intents of his Ministers and prepares herself to face the hired mob of her Ministers; she puts the armed guards on alert. She instructs the guard to baffle the sinister plan of her Ministers. As an administrator of self-confidence, she says to Prannarayan: " I am a Queen! I am not a puppet" (343). She is ready to carry forward her plan " for the welfare of a whole society" and it will prove any day "greater than one's personal ambition" (344). Prannarayan tells her about the uncontrolled mob outside of her palace; but Vijaya remains unyielding before the political gimmick of her cabinet. She once again asserts her decision.

The arguments of Vijaya for holding more powers for the execution of the tribe indicate the prevailing conditions of the existing political system in the Island. The similar conditions are traceable in Indian political system after the death of Nehru. His daughter Indira like Vijaya became the Prime Minister of India and she, too, faced the similar problems because of the opposition of the veteran politicians. The constant etchings existed between the ruler and the pressure group for some contradictory issues; the execution of the altruistic motifs for the good of common men and the egoistic reflections satisfying the selfishness of the veteran leader. Vijaya begins to open the secrets of her plan in her dialogues she makes with her attendant, Prannarayan. She expresses her wish to rule the Island for a hundred years:

"I am young! I've hardly begun my work! There are so many problems, so many dilemmas and obstacles and wants If I am not on the throne what will these useless old men do to the Island? I must look after everything! Let these Ministers come! Let their mob come! Let it happen! some final decision will be taken today, Prannarayan. Today is my supreme test (Encounter: 345)"

The textual citation brings forth two measurably self-agreed propositions: that Vijatya aspires to exist independently; and that she, with her minimum self-unrestrained and autocratic processes, tries to efface the negative and egoistic power-centric mythoi of the old and veteran politicians. Tendulkar, at the level of art, creates the character of Vijaya in order to show the personal and egoistic motifs in the political affairs of a country. Vijaya desires to centralize the political authority not for fulfilling self motifs and whims, but to use the power for the good of the common men and the marginalized subjects of the state. The sentiment of aversion arises in the mutual dialoguing between Vijaya and the cabinet; and this emotion of disgust generates the feelings of hatred and hostility, giving way to an encounter. Thus, she shows the aggressive mode in her behaviour. Her aggression reflects the two specific characteristics of her personality to wrest satisfaction from the outside world of her palace; and to destroy the existing corruption from the Island.

All the Ministers talk together about the plan of the queen and the emerging rebellion of the tribe. The behavioural roguishness so reaches in the mind of Pishtakeshi as he says to his colleague, Karkashirsha about an ingenious plot he prepared against Vijaya: "I expect ten or twenty corpses today". (348) This foul game goes on and in the continuity of their political game, one of the Ministers, Vratyasom, goes a step ahead for destroying the very existence of the queen, Vijaya: "I can't see it properly, but it's a most violent spectacle. Well done! Fight on, my friend. Don't retreat! Ignore the bullets. It is better to die! Death to the Queen! (Encounter 348). Vijay, with full enthusiasm and confidence, reminds them about the shooting that goes on outside her palace. She appears a very strong leader when she says to Vratyasom:

You've guessed wrong again, Vratyasom. The shooting outside is going on at our command. And if necessary we will shoot the last survivor of that crowd-shoot him like a dog! We are just calculating whether or not there are enough bullets. (Encounter: 349)

Vijaya as the queen of the Island develops her cognitive force of political thinking and this kind of cognition yields her an understanding of the situational and contextual realities. She finally traces the rascality of the old politicians, disguised miscreants as violent mob and the group of dissenting people in the crowd. She understands the hostile opposition of her ministers, and as the queen she creates a surprise to them when she orders them "to go out and try to pacify the crowd" (350). The Ministers accept the command of the queen with conditions: the first condition is to stop the implementation of the Kadamba plan and restore the political powers of the Ministers. Vijaya negates the assertion for powers:

So, we have heard! Karkashirsha, Vratyasom, Pishtakeshi, we are father's daughter; we have grown up in the crowd and with the crowd-don't forget that ! Does the crowd make these demands, or the Ministers (Encounter:351)

The Ministers hardly face up the charges of Vijaya, the Queen, and they don't reply her. Vijaya goes on charging them as the persons who are accused of inciting the crowd to violence and unlawful activities. Vratyasom takes on it as slanderous charge. Amidst these happenings, Prannarayan appears on the stage and lets the queen know about the anger and violence of the crowd. Vijaya dramatically comes out side of her apartment and faces the crowd; she shares her plan and its benefits with the violent crowd. At first the angry crowd threw stones on her; she responded and showed reactions to the violent crowd. She regards it "enough of the foolishness" (353) Her confidence to tackle the situation makes her speak before the crowd and surprisingly she succeeds to send a message to the crowd for maintaining the peace of law and order. As a psychologist, understanding palpitating nerve of the people, she comes to a decision that the people in anger do not want to continue for violence, but they expect more than their existing facilities from the queen for their future. And she assures them thus:

But the crowd were listening ... They wanted something more. We felt pity for the silence of that enormous crowd we said, we will strive for the welfare of our people. Even then their silence persisted. We said, Taxation is hereby abolished. Yet they were silent. We said we shall institute a public enquiry into the private property of our Ministers, who have today gone against the interest of the people. (Encounter: 353)

Here she speaks like a matured politician and awesomely hammers a blow to those who thought of her as mere puppet for the experience of running the affairs of the government.

Once again as a matured politician, she leaves a message to the old politicians who always remained against the implementation of her policies. Even the violent crowd outside the palace of the queen understood the ill intents and the beguiling nature of the Ministers. They listen to the speech of the queen, and they began to shout against the Ministers who patronaged them for this act of violence. Now, she asks the Ministers to go outside and face the crowd, and if they fail to do it, the crowd would come to meet them. Vijaya as a skilled politician triumphs over the deception and ill-intents of her Ministers; she now feels free to implement her plan for the development of the tribe. The unique character of the play, Prannarayan as the *Sutradhar* opens the theatrical proceedings of the play and he also brings forth an end to it with his philosophical ideologies.

And the amusing part is that from upside down the people of this world seem the wrong way up, but I see the truth straight! I see you upside down, a formless, characterless, lifeless existencless gathering. The blind deaf and dumb spectators of the whole encounter-who allow men to become politicians, politicians to become statesmen, statesman to become cunning and cunning men to become robots mechanical men. You are a force that claps its hands. makes strange noises with its mouth, an amazing untiring force (Encounter: 356)

Tendulkar accepts the creative process of drama as the collective form which appeals both the reader and the theatre going audience through the characters in action. The creation of the character of Prannarayan creates the structural methodology of the narrative of this play. The closing speech of Prannarayan creates both the macroscopic and microscopic slides and he dramatically brings forth political and administrative realities before the reader and audience. As a political allegory the play brings into light the political instability and the rampant corruption in various offices; and as a dramatic art it reveals beyond allegoric effects a space sketched between the ruling class as administrators and the common men as the subjects. The message that remains operative is that the coils of egoism can't accomplish peace and harmony, but the sense of dealing with equality can restore normalcy in the political system. The play thus reflects the experimental, psychological and realistic principles of art in order to show the existing situational and contextual realities.

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