

Economic Consequences of Coalition between the First World and Third World in the Play "Harvest" By Manjula Padmanabhan

R. Muthuselvi

Ph.D (Part-Time) English, NMSSVN College, Nagamalai Pudhukottai, Madurai

Abstract

The globe is striving to accomplish this achievement through Information and Communications Technology (ICT), which has increased and narrowed all boundaries worldwide. It has highlighted the disparities in development rates around the globe and is further increasing the interests of developed countries, which are the main actors in globalization. As a result, it has sparked various responses from concerned intellectuals. Since then, it has distorted the cultures and arts of the world's economically disadvantaged countries. This paper investigates India's Manjula's play Harvest using the analytical, theoretical framework as a true reflection of the tendencies of this widely recognized phenomenon, yet a very exploitative, oppressive, and marginalizing practice that will soon bring these weaker nations to their knees. This paper highlights the distinction between "global consciousness" and "global consensus." The globe is experiencing some discomfort, which is one of the impacts. In this paper, Manjula Padmanaban in her play, The Harvest, distinguishes between two ideological perspectives - that of the 'root of all evil' and that of 'the political and social arrangements'.

Keywords: Globalization, Exploitative, Oppressive Marginalize, Economic Consequences, First world, Third World

Introduction

Women's voices have only been heard in the theatrical realm as imitation, a reproduction of conversations that other male playwrights had explicitly created for women. They played the parts men had imagined for them for a long time. Rarely had they considered writing characters' lives in the same way that males did. Women first penetrated previously untapped sectors in the 1980s. Around this time, when feminism began to take off, and feminist consciousness began to expand, women began to compose plays to perform them. This group of women attempted to rewrite their own lives with appropriate importance given to their experiences since they were no longer satisfied with how males portrayed them in their plays. They vehemently defend their presence and ongoing play production to combat their marginalization and erasure from the history of playwriting.

Few women in India could genuinely identify with theatre because of the taboos surrounding the appearance of "respectable" women in the public eye, even though the portrayal of women on stage and in the mould that men established for them was a prevalent practice in India. For decades, courtesans and prostitutes- who were viewed mainly as public women without any feeling of shame-were the primary source of female entertainers. In other situations, guys took on female duties and did them exceptionally

well. Women did not start actively participating in performing and playwriting until the first decades of the twentieth century. The women's movements of the 1970s impacted the development of feminist theatre in India. This theatre was seen as primarily serving as a platform for women to express their individuality and fears. It consists of plays created, produced, and directed by women who speak for themselves. Women's theatre, which employs experimental methods, has become a powerful tool for exposing the patriarchal system's injustices and their effects on women. It sought to bring women's internal issues into the open, giving them a voice and a place to express their suffering. Therefore, the connection of art with the material circumstances of women is fundamental to this style of theatrical practice. These playwrights attempted to counteract the prevalent portrayals of women in the plays written by males. They created plays that fundamentally questioned such reductionist techniques to combat the traditional depictions of women as either pativratas or whores. These dramatic techniques were built on the dismantling of sexual differences, piercing the assumptions that underpin patriarchal cultural dominance. The main focus of the feminist intervention was the critique of patriarchy and its workings, and as plays are a public medium, they presented a suitable setting for subversion.

The future setting of Padmanabhan 1997 drama, *Harvest*, in a Bombay of the year 2010 posits that all arguments regarding the moral, ethical, and legality of organ sales and transplantation have been settled and that the organ market has been thoroughly institutionalized. The hypothetical multinational company in the play called "Interplanta Services" that carries out these processes is a symbol of how capitalism is spreading over the world. There are political and social structures in the play "*Harvest*." Padmanabhan imagines a future life in 2010, when moral, legal and bioethical objections to organ sales and transplantation have been settled. The word "*Harvest*" refers to the harvesting of human organs from Third World citizens as part of fully standardized commerce in body parts. The development of scientific technology has allowed for human life extension through body transplants. Om, a young Indian guy unemployed and struggling with poverty, sells the rights to his body parts to a Western bidder. Om can provide his family with adequate food and domestic amenities, including a toilet, shower, television, and eventually a mini-gym and luxury things, in exchange for organs. The touch module is one of the fascinating technology devices they now use. The family may talk to the receivers thanks to this science fiction module. As its basic predicament, *For Harvest* masterfully literalizes the essential practice of globalization by allegorizing the interaction between the first and third worlds: the third world produces the raw materials that the first world consumes for its own existence and growth. In the play, Om has sold his body to an American "Receiver" through the Inter Planta Services firm.

Until his Receiver demands Om's organs for his survival, he and his immediate family (his wife Jaya, who is compelled by the contract to pose as his sister, his brother Jeetu, and his mother, Ma) will enjoy a First World standard of living and lifestyle. They will be clean, well-fed, amused, and wealthy. However, as the play progresses, the mediatized interactions of world culture eventually influence the economic motivations behind Om's sacrifice. The Receiver, Virginia, or "Ginni," whose name evokes the evil djinni, or "genies," of Indian folktales, consults his family (on a giant-screen Contact Module that drops from the ceiling), a "blonde and white-skinned epitome of an American style youth goddess" whose image floats above the room, and increasingly demands obedience from the family. Ma idolizes her new television to the point where she almost starts to worship Ginni. Ma ultimately decides to commit herself by locking herself within the Video Paradise, a video mausoleum where she would spend the rest of her "life." However, when the Interplanta agents arrive to kidnap Om, they accidentally abduct his thuggish brother Jeetu and replace his eyes with a device that projects Ginni's attractive picture into his head.

Even though Jeetu had been the most skeptical of the organ donation plans, all he can see now is Ginni's sexy picture, which seduces him and ultimately convinces him to "give" his entire body. The play's masterful satire perfectly captures First World attitudes regarding India, including its worry about sanitation, fear of illnesses, ignorance of family and social life, and general misunderstanding of third-world realities. InterPlanta appears to raise the family's standard of living while isolating it from the outside world by replacing the family's food with "goat-shit" pellets, installing a toilet in the center of the family's one-room apartment, and disposing of the family's belongings in favor of Western clothing and household items. However, the last moments appear to allude to a policy of defiance. Ginni discloses that "Ginni" was just a computer cartoon after harvesting Jeetu's body: In order to hide the fact that the First Globe utopia is aging and ineffective while assisting "the poorest areas of the world while getting fresh bodies for ourselves," Jeetu had been persuaded to give up his body by the hollow image of a young, attractive America. In order to repopulate the

First World, Virgil, the actual Ginni, suggests that he (in the form of Jeetu) and Jaya have children. To seal the deal, he even causes an insemination device to emerge outside the apartment. However, if the Third World's only product is the human body, it could still be able to refuse it and insist on a direct rather than indirect connection with First World power. After the play, Jaya locks herself inside the apartment, which has an unending supply of food and television, and tells Virgil that he must visit her in person if he wants to repopulate the first world.

The rapid financial and trade liberalization, the growing wealth and opportunity disparities that result from it, the perception that environmental, social, and cultural issues have been made worse by the functioning of the global free-market economy, and the escalating level of attack by elements of terrorism are some of the characteristics that have characterized globalization today. The above statement indicates that the effect of globalization, developing countries have experienced more issues than ever before. Because Om and his immediate family are filled with nothing but misery, he further defines it as a "dystopian drama." To raise the quality of life, you sell your body's organs, but in the end, you lose everything. Due to the fact that Ginni, the recipient of the body parts, is American, the play indicts America, which is the biggest advocate of globalization and liberalism. Up until the play's conclusion, she maintains authority over the household. The drama reveals the full scope of psychological coercion prevalent in the age of globalization.

The patterns of seduction and policing that the developed world enforces on the developing world are also demonstrated. Because of how often globalization misleads, Om exclaims with joy, "We" all have more money than you and I have named for! "He says to Ma, "who "d believe there is so much money in the world?" (P.219). He becomes defensive when Jaya disapproves of what he did, saying, You think I did it lightly. However... we will be rich! Insanely rich! Nevertheless, you "d rather live in this one small room, I suppose! Think of it such as a fine thing. Like monkeys in a hot case lulled to sleep by our neighbors rhythmic farting! ... And starving (P.223). He responds to Jaya's charge that he made a mistake by saying: Om: I went because I lost my job at the firm. Why did I lose it? Because nobody wants clerks anymore and I am a clerk! There are now no open positions; nothing is left for those like us! Do you not realize that? Of course, the computer era leads us to assume that there are no employment available for anyone with lower levels of education. But Jaya reacts as follows: Jaya: You're mistaken; there must be options; there are options." Huh! I stood in the queue and was chosen! And if not this queue, there would have been other queues" (p.238) When it comes to the unholy interactions between the Third World and the First World, Padmanabhan takes it to its logical conclusion that body parts are the primary

exchangeable commodities. This is based on the principle of personal autonomy. Om's final words support the expression of shock: "How could I have done this to myself? Who am I to be such a fool? (P.238). No similar sorrow is shown by Om's mother, Ma, who is instead intrigued and asks, "What type of work pays a guy to sit at home?" The "new" mass culture that globalization has created promotes consumerism and a "abundant" way of life. In terms of international politics, justice, and economics, the Inter Planta services may be considered as some of the multinational organizations that help exploit the developing nations of the world. Due to the "little" that the Third World receives from organizations like the World Bank, IMF, International Court of Justice, etc. in terms of benefits and justice, these organizations have essentially lost all of their significance. Now Ginni, who stands in for the developed world, seems to have complete influence over Om and his family, including when they eat: You know how Ginni hates it when we were late to eat" (p.228).

Ginni maintains this control with the use of her Contact Module, which may be compared to the high-tech media tools employed by developed countries to mystify the Third World and further entice the latter on to itself. Ginni continually reminding Om to smile. This is because a grin indicates that the organs that will be taken from his body to help Ginni survive are healthy. It implies that you shouldn't complain while being taken advantage of. Now that just one character from the play is still alive, Jaya, who opposes Om's choice in the play's last scene, represents a glimmer of hope for the Third World countries. Om has left Jaya after consciously deciding to look for Ginni and give her his body. Jaya faces Virgil, the mysterious voice on the Contact Module, while Ma is connected to her Video Coach. She decides to triumph through failing. This has a lot of implications for the developing world. The negative effects of globalization are pushing underdeveloped countries to the point where they may have to threaten ultimate destruction, like Jaya did. It would be incorrect to argue that Padmanabhan's depiction of how the First World consumes the Third World to satisfy its desires is unsuitable. Similar to Padmanabhan, artists in emerging nations must rise to the challenge of preserving their traditions, staying true to what defines them, and defending their economy in order to ensure their own existence.

If the globalization phenomena are not critically examined, Padmanabhan has futuristically revealed the horror that may inevitably befall the developing countries. This is what is expected of a dramatist with her caliber and influence who is a visionary. Other authors have also shared their concerns and trepidations about this deeply disillusioned generation. We are living in a "make-or-break century," according to Martin (2007:7), who cautions us in this book, "the Meaning of the 21st Century." We are entering an era of extremes at a "breakneck" pace, including extremes in riches and poverty, technological and scientific experiments that researchers wish to do, extreme forces of globalism, WMD, and terrorists acting in the name of religion. We are supposed to handle this predicament if we must survive.

Conclusion

The paper's forthright stance is that, in the face of globalization, we should continue to foster our humanity. This suggests that people should come before technology, money, politics, etc. Instead of focusing on how interconnected we are, people should defend what promotes humanity globally. In order to handle globalization and the post-unipolar world, a new global system must be developed. This will necessitate a serious transformation of our political and economic structures in order to bring them into the modern era. Additionally, it might imply that a deliberate effort is directed toward resolving the political and environmental issues appropriate for the linked and extremely complicated global era. Due to their current state of growth, the United Nations Security Council should be reconstituted to include

growing nations like India, Japan, Brazil, Nigeria, and others. This should be supported by a conscious effort to constantly seek the agreement of both large and small states when making decisions about international matters. Drama about globalization's consequences on cultures and social life should be more prevalent. Padmanabhan composed her play with the intention of attempting to improve the circumstances of emerging nations. This is because the epidemic has a particularly negative impact on developing countries.

Reference

1. Achebe, Chinua (2012), *There Was A Country: A Personal History of Biafra*, London: Penguin.
2. Dickens, Charles (1859), *A Tale of Two Cities*, London: Chapman and Hall.
3. Khor, Martin (2005), *Globalization and the South: Some Critical Issues*, Ibadan: Spectrum Books.
4. Kieh, Goerge Klay Jr (2008), *Africa and the Third Millennium*, Asmara: Africa World Press.
5. Martin, James (2007), *The Meaning of the 21st Century*, New York: Riverhead Penguin.
6. Padmanabhan, Manjula (1997), *Harvest*, Delhi: Penguin.
7. Pant, V. Harsh (2008), *Contemporary Debates in India Foreign and Security Policy*, a. New York: Palgrave Macmilan.
8. Rajkumar, K. (2012) *Socio-Political Realities in Harvest: A Brief Study of Manjula a. Padmanabhan's Critique*, Purna: RHI. Mahmud.
9. Robertson, Roland (1992), *Globalization: Social Theory and Global Culture*, a. London: Sage.
10. Rodney, Walter (1972), *How Europe Underdeveloped Africa*, Washington: a. Howard University Press.
11. Worthen, W. B. (ed.) (2004), *Anthology of Drama (Fourth Edition)*, London: a. Cengage Learning EMEA.