

CAMPUS FICTION – A CRITICAL STUDY

THESIS

Submitted to

GOA UNIVERSITY

for the award of the Degree of

DOCTOR OF PHILOLOSOPHY

IN

ENGLISH

by

M.SHANTHI

Guide

PROF. K. S. BHAT

(Department of English, Goa University)



GOA UNIVERSITY
MAY 2017

DECLARATION

I, M. Shanthi, hereby declare that this thesis entitled **CAMPUS FICTION – A CRITICAL STUDY**, is the outcome of my own research undertaken under the guidance of Prof. K. S. Bhat, Department of English, Goa University. All the sources used in the course of this work have been duly acknowledged in the thesis. This work has not previously formed the basis for the award of any degree, diploma or certificate of this or any other University.

Date:

(M. Shanthi)
Candidate

CERTIFICATE

I, hereby certify that the thesis entitled **CAMPUS FICTION – A CRITICAL STUDY**, submitted by M. Shanthi for the award of the Degree of Doctor of Philosophy in English, has been completed under my guidance. The thesis is a record of the research work conducted by the candidate during the period of her study and has not previously formed the basis for the award of any degree, diploma or certificate of this or any other University.

Date:

Prof. K. S. Bhat
Research Guide
Department of English
Goa University

ACKNOWLEDGEMENTS

Impressed by the wit and humour and the literariness of campus novels, I ventured upon this research work. I was motivated by the writings of British campus writers like David Lodge and Malcolm Bradbury and Indian writers like Rita Joshi, Ranga Rao, Prema Nandakumar, Gita Hariharan, Srividhya Natarajan and Chetan Bhagat. I got completely immersed in their sensitive portrayal of campus life and my admiration for them manifolded as I started understanding their critical thinking.

I thank my guide Prof. K. S. Bhat, for lending a strong support and inspiring enough confidence in me to proceed with the thesis. His constant guidance and constructive criticism encouraged me to complete my thesis. I am obliged to Dr. Rafael Fernandes for his constant queries and keen interest he showed in completing my thesis. I thank Dr Kiran Budkuley for raising queries and for giving appropriate suggestions. My gratitude is due to Dr. Nina Caldeira, Head, Department of English, Goa University, for her timely suggestions. I thank Faculty Research Committee (FRC) for critical suggestions.

I thank Ms Deepa Prajit, Head, Department of English, Government College, Quepem for taking personal interest in my thesis and helping me in every possible way she could. I thank her for going through every chapter and for giving valuable advice to me, for which I am grateful to her. Ms. Akshata Bhat, Dhempe College, Miramar and Ms. Lizella Gonsalves, DM's College, Mapusa and Mr. Gnana Bharati, Research scholar, BITS, Goa helped me by giving a clear idea in my pursuit of getting the sources, for which I am much obliged to them. I thank Ms Prashanti Talpankar for her encouragement and support. I am indebted to Dr. P. G. Sridevi, Department of English, Karnatak University for helping me to procure primary and secondary sources. I thank my principal Dr. D. B. Arolkar for giving me the opportunity to pursue my Ph.D., degree.

A special thanks to Prof. Koshy Tharakan, Department of Philosophy, Goa University for introducing me to some of the Indian campus novels.

The Chennai University library, The British Council library, Central library, Panaji, Goa University library and DM's College library were resourceful in printed books and journals that were of great help to me.

I should not overlook my family and friends who were beside me all through and extended their help in every possible way. I thank Mr Sameer Patil who urged me to finalise my thesis within given time. I am grateful to my husband Dr. M. K. Janarthanam for his inspiration during my difficult days, without his help I would not have completed my thesis. A special thanks to my mother, Mrs. G. S. Saraswathy and my daughter Dr. Sindhu Malapati for their support and encouragement. I owe my sincere thanks to my son, Mr. Vishal Malapati, who let me work undisturbed, putting up with many inconveniences.

M. Shanthi

CONTENTS

CHAPTER I : Introduction	1-44
1.1 Introduction	1
1.2 Campus Fiction	3
1.3 Features of the Campus Fiction	5
1.4 Aims and Objectives	6
1.5 Hypothesis	7
1.6 Methodology	8
1.7 Selected Texts	11
1.7.1 David Lodge and his Campus Fiction	11
1.7.2 Malcolm Bradbury and his Campus Novels	21
1.7.3 Indian Campus Fiction	26
1.8 Literature survey	41
1.9 Delimitations of the Study	43
1.10 Scope for Further Study	43
1.11 Conclusion	44
CHAPTER II: Dynamics of Power Game in Campus Novels	45-117
2.1 Introduction	45
2.2 Power – Resistance Dynamics and the Campus	46
2.3 Why Foucault?	48
2.4 The Campus Novels and Power Play	52
2.4.1 The Awakening – a novella in Rhyme as Nepotism	52
2.4.2 Atom and the Serpent: Power as Sycophancy	56
2.4.3 No Onions nor Garlic: Caste as Politics	61
2.4.4 Five Point Someone: Grades as Power	66
2.4.5 In Times of Siege: Ideological Hijacking as Power	72
2.4.6 The Drunk Tantra: Corruption as Power	81
2.4.7 British Writers of Campus Fiction	88
2.4.8 Academic Kerfuffle as Power	89
2.4.9 The History Man: Social Change as Power	98
2.5 Conclusion	115
CHAPTER III: Matrix of Interpersonal Communication and its Impact in Academic Campus	118-192
3.1 Importance of Interpersonal Communication	118
3.2 Purpose of Communication	119
3.3 Theoretical Framework of Interpersonal Communication	120
3.4 Communication and Power	122
3.5 Three stages of Communication	123
3.6 Interpersonal Communication in Academic Novels	124
3.6.1 Five Point Someone	125
3.6.2 The Awakening-A Novella in Rhyme	135
3.6.3 No Onions nor Garlic	149
3.6.4 Eating People is Wrong	162
3.6.5 The History Man	171
3.6.6 Changing Places	177
3.7 Conclusion	189

	CHAPTER IV: Quest for Knowledge in Academic Campus	193-270
4.1	Introduction	193
4.2	Knowledge in Classical Literature	194
4.3	New Concepts about Knowledge	195
4.4	Importance of Research	197
4.5	Seminars and Conferences	198
4.6	Academic Teaching	199
4.7	British and Indian Campus Fiction	202
4.8	Conclusion	266
	CHAPTER V: Conclusion	271-302
5.1	Introduction	271
5.2	Narrative Techniques	273
5.3	Power Play	275
5.4	Power as Hierarchy	281
5.5	Power through Interpersonal Communication	284
5.6	Favouritism as Power Play	288
5.7	Gender Discrimination as Power Play	290
5.8	Sex as Power Play	291
5.9	Activism as Response to Power Play	292
5.10	Quest for Knowledge	293
5.11	Seminars and Conferences as Power Plays	294
5.12	Question of Professional Ethics	296
5.13	Conclusion	298
	BIBLIOGRAPHY	303

CHAPTER I

Introduction

A university should be a place of light, of liberty and of learning

- Benjamin Disraeli

1.1 Introduction

With the explosion of the publishing industry in the twentieth century, there has been a glut of newer fictional narratives. The canonical and the popular can no longer be separated into water tight compartments but have each carved a space for themselves as legitimate areas of study. With the proliferation of professions there has been a consequent rise in further splitting of genres. To illustrate, the mystery novel or detective fiction today branches further into medical thrillers, legal thrillers and the like. The twentieth century witnessed innumerable social and economical changes which created a new form of characters and events. The political and social events induced the novelists to write on the current issues. John Steinbeck's *Grapes of Wrath* brought the entire American Dream and Depression before everyone's eye. Harriet Beecher Stowe's *Uncle Tom's Cabin* highlighted the effects of slavery and Upton Sinclair's *The Jungle* narrated the poor condition of the immigrants and their working environs. The novelists experimented with the new fictional narratives and slowly moved out from the role of an author who controls the action of the plot. The new techniques of cinema, flash back technique and imitating the art of symbolists were experimented. Physical action in the narration was sidelined and the inner mind of the characters was foregrounded. It was termed as stream of consciousness technique. In the modern novel, one of the most dominant synthesizing elements is realism. It is realism that holds history, romance and allegory together in a precarious synthesis, bridging the gap between the world of concrete facts and the world of art and imagination. Vladimir Nabokov in his novel *Pale Fire* uses different devices like puns,

jokes, life of the butterflies, game of chess, cross word puzzles, various types of games and parodies of other novels. Modern novels resist all non-realistic literary modes. Consequent to this, there was a rise of new novel which was termed as anti-novel, where the conventional frame work of a novel and its characteristic features were deleted completely. The novelists experimented with subject matter, form, style, fantasy, mixed the light and the serious without any distinction between the two. Modern novels written by James Joyce, Virginia Woolf and D. H. Lawrence threatened to break the established form.

Their topical nature and the current idiom used in telling these tales made them immensely popular. The writers used their own experiences in specialized fields to invoke areas of interest hitherto considered taboo e.g. Ian Fleming's James Bond series with its post World War and Cold War Geo-politics. With film becoming a huge phenomenon, screen adaptations led to immersing these into the popular imagination. The biggest blockbuster-print and film- are the Star Wars, Harry Potter and Twilight series. The large canvas, the eternal good v/s evil battle, the edge of the seat excitements, the ability of the books to involve readers in a different world, the promise of sequels, the special effects- all go a long way to create the magic of spell binding story telling. Any writer today who writes a best seller is guaranteed to get a block buster movie. Writers today are no longer paupers but with enough talent and skill can mint money. Their versatility lies in their latent adaptability to various media.

In this world of realities and traditions, academic life is “the nearest thing English Fiction has had to a subject since 1945” (Campus Clowns and Canons 12), says George Watson. Chronologically we can say that the genesis of campus fiction occurred during the Victorian Age. The occasional farces like *Mr. Verdant Green* and *Charlie's Aunt* were both novels about young clergymen losing their faith; and herein academe found its footing in

the literary arena. Some of the maestros of Victorian fiction like Thackeray and Trollope sent their heroes to the University for a Chapter or two. It was generally considered as an essential interlude before stepping into real life.

1.2 Campus Fiction

This is yet another addition to the fictional diversity that one is accustomed to today. If the action takes place in a college or at the university premises and if it involves the teachers and the students in a novel, it can be defined as campus novel. Teachers are referred to as 'faculty' in America, 'academic staff' in England and 'professors' in India; their basic roles and characteristic features are the same. Students, in campus fiction, are commonly described as viewed by the teachers; rather than as multi-faceted entities in themselves.

The education process has been systematized to a high degree and today every individual has some experience of campus life. Also, the global economy having shifted from manufacturing as the pivot to a knowledge economy, education, especially the higher education, has gained immense prominence. The genre of the campus novel has become hugely popular in the contemporary academic scene with the dominance of the academic field in many spheres. Most importantly, the seeming separation of disciplines have given way to interdisciplinarity to such an extent that academics has come to dominate the most traditional of occupations and arenas; from agriculture to sports, nothing is spared from academic interventions. Campuses are places of intense study and emotions get ignited when the issues of the day become debating points on campuses. The heat of revolution is felt in the furnace of ideas generated on campuses. Whether it is the struggle of a country to change its government to democratic ways or the production of a creative work, the modern world owes much to the inmates of the campus. These novels paint the noisy

world of academe with all its absurdities and follies while recreating how sexuality and rivalry work within the tiny community of learned men and women who behave in a primitive manner. These novels too describe the funny side of academe where the humour is latent in the situation wherein the people dedicated to excellence go about making a fool of themselves.

University/college teaching, with its generally agreeable conditions, flexible hours and long vacations, induce a favourable note to writing as a second occupation with a steady and lucrative source of income as they pen their fictive worlds in between their teaching schedules. These authors source ideas from the milieu that they inhabit wherein their daily life and surroundings become the stimulus; it is rather unsurprising that there is a steady stream of campus novels on the menu. The world of academe is the muse by providing a world ready-made, just waiting to be translated on paper, with its own set of distinctive customs, seasons, rituals and foibles, where the factors that motivate human behaviours - power, ambition, rivalry, lust and anxiety can be displayed to their full extent and anatomized. Describing human beings with ordinary human weaknesses and eccentricities, against the background of preserving the high culture explains why campus novels are usually either comical or satirical.

Chris Baldick elaborates that a Campus novel is either a comic or satiric representation of the action which unfolds within the closed environs of an academic setting or such familiar backdrop (The Concise Oxford Dictionary of Literary Terms 238). Martin Hilsky terms, "It is a satirical comedy with strong elements of comedy" (Satirical Comedy 30). He further elaborates, "The genre of campus novel is influenced by the fact that universities gain in importance in the Anglo-American world and that more and more

authors of the campus novels are university teachers of English Literature or Creative Writing” (P 46).

All campus novels are funny - they are critical of one aspect or the other of campus life, are set on the university backdrop and they are all concerned with people from, in and around this academic background. What is a basic appeal of the campus novel? It is the thrill of revisiting one’s student life, the anticipation and boredom of classes, endless conversations in the canteen, hostel life, student politics, impulsive idealism, campus romances, discovering mentors, the sheltered world of academics, the cementing of lifelong friendships, the flowering of exciting experiences both intellectual and emotional, and a certain leisure and aimlessness that the university years throw up that is never within one’s reach at any other stage in one’s life. Herein, the university becomes a metaphor for the universe.

1.3 Features of the Campus Fiction

Campus fiction fall into two categories: (I) books about students and (ii) books about professors-the ‘lifers’ to use Elaine Showalter’s term. In Showalter’s words, “Campus novels have simple narratives and are spun around study pressures, social integration and a romantic twist. They have a comic undertone and deal with issues that students have often faced. They make the reader re-live his own experiences in a delightful way. At times events are exaggerated and not entirely factual” (Faculty Towers 3-4).

Lack of imagination and an all pervasive sense of superiority are inherent temptations in the academic project. Max Weber remarked, “For professors, vanity is a sort of occupational disease precisely because they don’t possess the kind of wealth that accrues to doctors and lawyers or the status wealth confers, academics are more apt to parade their intellectual superiority than members of other elite professions” (Essays in

Sociology 12). W. B. Yeats opined that teaching is lighting a fire, not filling a bucket and this is how it gets lit. Socrates, the Greek philosopher was of the opinion that we are drawn to beautiful souls because they make us to flow with thoughts that beg to bring into the world. He further elaborated about teachers that the true teacher helps to discover things already known to us. Cultural transmission is what a teacher facilitates through the students. Teaching is about relationships: it is mentor-ship, not instruction. Socrates stressed that the bond between a teacher and a student lasts a lifetime even if they are no longer together. The emotions associated with our teachers or for the students who have meant the most of us as teachers are latent in us and the briefest thoughts revive them.

Robert F. Scott talks about the stereotypical characters in the campus novels. He states that the centrifugal force of campus novels was the beleaguered figure of the college professors. Barring a few exceptions, most professors came under fire for their tom foolery or their fake intellectual persona and the palette included certain stereotypes viz. the absent-minded professor, the erudite but impractical personage, fortune's favourite, the old goat and of course the fuddy duddy. These depictions have moved so far away from the inspiring figures of the benign Mr. Chips or the toiling monks seeking knowledge as to heap scorn on the fictional academic protagonists-especially males- who come across as burnt out characters who prowl and prey on unsuspecting students or colleagues. (It's a Small World 86). Janice Rossen in "The University in Modern Fiction: When Power is Academic" says, "Many of the best university novels are about someone leaving academe at the end of the book" (P 188).

1.4 Aims and Objectives

Even a cursory perusal of the background delineated above provides the reader with a sense of déjà vu a propos the thematic structure of the campus novel. The

University, no matter where it is actually sited, is a parallel universe sharing several similarities across the board and hence the overwhelming feeling of ‘been there, read that’. The thought that provokes this exploration is the need felt by several authors to re-work the same concerns in different milieu. Hence, the reasons to study this sub-genre are:

- The thrust of the present area of study is to reveal the power play as narrated in the selected novels. All the novels under study are set against a campus backdrop and are peopled by academicians, administrators and students. The inter-personal relationships-both at the professional and the personal levels-impinge upon each other depending on the pecking order inherent in such a close-knit unit.

The main area of the study is tied to the following objectives:

- The forms of power inter-play used to achieve one’s goals are an allied area of study. In an educational set-up, there is a hierarchical system embedded within it that regulates the system. Is this based on merit or is it subverted by the intervention of power ploys?
- Campus politics does have its share of student demonstrations and violence. How does this relate to the power plays described? is yet another question to be explored.
- The romance on campus is another avataar of power sortie. The co-habitation, the breakups, the divorces, the manipulations-all speak of power deployed to certain ends are as means to certain ends.

1.5 Hypothesis

The research is based on the hypothesis that campus novels assay forth – power game, favoritism, gender discrimination played by the academicians, politics in the academic circle, insidious inter personal relationships between colleagues and students,

problems faced by a researcher, the significance of seminars, conferences and guest lectures in academic fields. This study addresses such basic research problems.

The main objective of the present work is to find out power relations in campus fiction. Power operates in a hierarchical way. This study will depict how campus novelists have attempted to visualize the abuse of power by those who hold it in order to dominate and subjugate people. Usually some form of power is used to control and suppress the powerless. Excessive power would lead to corruption. Most of the campus novels portray the abuse of power. The novelists attempt to bring out the consequences of power if it is forced from a higher to the lower category. This study foregrounds power relations in campus fiction with special reference to British and Indian academic novels.

1.6 Methodology

This study will aim at analyzing the selected novels in the light of power politics. The power equations keep changing according to the given circumstances. “The poles of power keep changing. Power relations are the integral part of any society. A society without power relations, do not hold any stand. Power is a general network of relations. All groups, institutions and individuals are constituents of a web of power relations; however, these relations are hierarchical and unequal” (Michael Foucault, *Beyond Structuralism and Hermeneutics* 157), say Hubert Reufus and Rainbow Paul. Power relations exist only in relation to one another as the binary oppositions work. It also shows the fluid nature of power. Power cannot be shown or used constantly. It can be operated in all walks of society without any distinction. In academic campuses in particular, the individuals acquire power through various means and show their true colors in various ways.

Power relationships in campus novels remain an ignored area which this study would help in bridging the gap. The interpersonal relationship between teachers and students in academic circle is also an integral part of the discussion for the campus novelists. The basic method used in the study is an analytical and theoretical approach. The selected novels will be analyzed and examined in the light of power relations, interpersonal connections between the individuals and whether knowledge is gained through academic deliberations. Some of the extracts from campus novels will be selected for the application of Foucault's theory of power relations. The study will examine in the context of power relations, power politics, power gain, domination, subordination, exploitation, resistance and otherness to focus on power in the academic field through literary theory proposed by Michel Foucault who claimed for himself label of 'post-structuralist.'

The proposed chapterisation will proceed as given below:

Chapter I: Introduction

Chapter II: Dynamics of Power Game in Campus Novels

Chapter III: Matrix of Interpersonal Communication and its Impact in Academic Campus

Chapter IV: Quest for knowledge in Academic Campus

Chapter V: Conclusion

Chapter One seeks to state the background of the study, Foucault and the theory of Power/Knowledge, analysis of the British campus novels and the Indian campus fiction and power relationships while simultaneously delineating the aims, objectives, methodology, Literature survey and the scope and limitations of the study. This chapter will elaborate the *raison d'être* for the present study and justify that there is a strong hypothesis worth investigating and form the basis of research.

Chapter Two will be the theoretical backbone of the thesis. It will lay bare the power relations as conceptualized by Michel Foucault who has been a front-runner in this sphere. The in depth analysis of power has been seen from the historical as also institutional networks and has been shown as an integral part of all human endeavour including human relationships. This chapter seeks to analyse the power relations embedded in the campus fiction of David Lodge and Malcolm Bradbury. The novels that will be explored for the deployment of power in its obvious and subtle forms include Lodge's and Bradbury's. It also proposes to view the Indian campus fiction to seek answers to the question of whether there are power relations of superiority and inferiority at work. If so, what frameworks are used to deploy the forms of power used?

Chapter three will be highlighting the importance of interpersonal communication in academic campus through the Indian and British campus novels. It will enlighten the purpose of communication, theoretical framework of Interpersonal communication, stages of communication and whether the academicians use it in a right angle in order to develop a healthy relationship.

Chapter four will seek for quest for knowledge in academic campuses. It will emphasize on importance of research, significance of seminars, conferences, academic teaching and how the campus novelists delineate in their novels.

Chapter five will be by way of a conclusion. A brief comparison of the British campus fiction with the Indian counterpart is of essence to perceive both the similarities and differences in the use and abuse of power. This chapter will also explore the ways in which the policies of the time are unique to the respective countries and part of the historical process. The chapter will then defend the hypothesis stated in chapter one.

What has been provided till now is a study about the British and Indian campus novelists and their works. The chapters of this study will be as follows. The second chapter will focus on matrix of power politics in academic campus. The third chapter will make a study of inter-personal relationship between the individuals in a given academic circles. The detailed study of characters in campus fiction will explain how the academic milieu functions. The broader perspective can be achieved by analyzing the British and Indian characters from the campus novels. Fourth chapter will concentrate on whether knowledge is achieved through presenting or publishing a paper or through attending lectures or guest lectures. The campus novelists have been discussed in detail from students as well as teachers point of view. The concluding chapter apart from bringing out the overall functioning of an academic campus, but also depicts the intricacies of human relationship which is an essential part of human existence in a campus.

1.7 Selected Texts

David Lodge and Malcolm Bradbury were teachers in British University and the most contemporary writers in this genre.

1.7.1 David Lodge and his Campus Fiction

David Lodge was born in 1935 in London, United Kingdom. After completing his M. A., he joined the University of Birmingham for his Ph. D. He began his career as an assistant in the British Council from where he worked his way up as assistant lecturer, lecturer, senior lecturer, reader and finally as professor of Modern English Literature at the University of Birmingham. He was the recipient of several prestigious awards, viz. Harkness Commonwealth Fellowship, Yorkshire Post Award, Hawthornden Prize and Sunday Express Book-of-the-Year Award. He was also a Fellow of the Royal Society of Literature and University College, London. David Lodge was a prolific writer and was a

playwright, a screen play writer, editor of several books while also writing books on literary criticism. Through his campus novels, he contributed greatly to the perception of university education in Great Britain.

The Campus Novels of David Lodge mainly involved the English Department of the University whereby - for both the staff and students - literature becomes a part of themselves. He quotes from the ancient classics to contemporary literature and has succeeded in painting the picture of the world of literary theories in its entirety. David Lodge moved on from the middle class society novel *Picture Goers* (1960) which is about faith to a single static campus novel, *The British Museum is Falling Down* (1965), which portrays a disarrayed day in the life of a young post-graduate student attempting to fulfill his academic responsibilities as well as his obligations as a catholic husband and father. It satirizes the modern mode of thesis writing. Lodge states, "My third novel, *The British Museum is Falling Down* was something of a departure in being a comic novel, incorporating elements of farce and a good deal of parody" (Lodge, *The British Museum*, After Word 168). He highlights the problems of research students in a comic vein.

The plot revolves around Adam Appleby and Barbara and is a story of a span of a single day in their lives. The novel brings out the pathetic situation of Adam Appleby, a research scholar preparing a thesis titled "Language and Ideology in Modern Fiction" which is unlikely to be ever completed. He imagines that his thesis would take the world ahead and rock the scholarly world and would start a revolution in literary criticism. He narrows down his thesis to "The Structure of Long Sentences in Three Modern English Novels." David Lodge in a satirical way portrays that the hero is undecided about the three novels he would select and what was even more hilarious was that he had yet to decide on how long a long sentence would be. Camel, his classmate, is working on the thesis

“Sanitation in Victorian Fiction” which is taking him nowhere in a hurry despite his wider range of reading in the library. He was bent on exhausting the entire resources of the Museum library. The circular wall of the reading room has wrapped up the scholars in a protective layer of books, no sounds of traffic or other human business penetrated that airless space. The research scholars have been described thus:

“The dome looked down on the scholars, and the scholars looked down on their books; and the scholars loved their books, stroking the pages with soft pale fingers. The pages responded to the fingers’ touch, and yielded their knowledge gladly to the scholars, who collected in their little boxes of file cards. When the scholars raised their eyes from their desks they saw nothing to distract them, nothing out of harmony with their books and inhaled the musty odor of yellow pages” (Lodge, *The British Museum* 44).

From there Lodge entered the world of two campuses situated on either side of the Atlantic through his *Changing Places* (1979) subtitled as *A Tale of Two Campuses*. “Though he is an entertaining and sharp-eyed recorder of personal and social embarrassment, Lodge is a good humoured writer, and rather too genial to be a thorough going satirist” (British Commonwealth Fiction Series 148), opines Lesley Anderson. It is a situation comedy. The story revolves around several prominent cultural oppositions involving British and American culture. The novel focuses attention on the protests of the students’ movements in America and Britain. When he set his three novels in the city of Rummidge and its University, California University, Plotinus and most of the characters appear in all the three novels and the events occur from 1969 to 1986.

Changing Places consolidated Lodge’s reputation as a leading writer of campus novels. In this work, British and American professors of Literature exchange teaching positions, explore social, literary and political differences between England and America

during the late 1960's. Philip Swallow, a lecturer in English from Rummidge goes to Plotinus as an exchange professor whereas Prof Morris Zapp comes from Plotinus to Rummidge in order to avoid divorce from his wife. They face their own culture shocks but end up exchanging their wives too. At first Prof Philip found it rather difficult to get adjusted to the American lifestyle; but then he finds himself attracted towards the lavish way of living. He gets involved in the students' movement and is arrested when he saves some of the students. It elevates his status amidst students. Prof Morris Zapp finds himself in a different land and undergoes an awakening of his own at Rummidge. When the jetliner crashes his flat, he moves to Prof Swallow's residence and the affair between him and Hilary Swallow begins. He makes himself comfortable at the English department. When the students' protest starts, as an experienced professor, he handles it very well. It results in his becoming famous at Rummidge and the vice chancellor offers him the post of chairman which is permanent. Prof Zapp, the proud professor wants to become more famous as a man of Jane Austen; whereas Prof Swallow likes to follow the American professors but never quite succeeds in his mission as he is an expert only in setting the question papers meticulously for the post graduate students. By the end of the semester neither of them would like to return back to their own universities.

William Condon says, "Morris Zapp, like all the rest of David's characters in this novel, is a type. He is the quintessential American academic hotshot, who doubles as a typical male chauvinist" (British Commonwealth Fiction Series 242). This novel is considered as a comedy of manners as it revolves around four characters that carry the burden of guilt. The clash of cultures does find resolution at the end. Prof Zapp becomes kinder and less aggressive, Hilary gains self confidence, Swallow becomes open minded and Desiree realizes the human value. Condon says, "Lodge uses these oppositions to build towards an affirmation of the golden mean; neither the British nor the American culture is

totally right. Each has positive aspects that act to improve the other” (British Commonwealth Fiction Series 240). The theme of marriage and order versus chaos is well depicted in the novel. Power politics and human relationships between the individuals and the professors and students are portrayed through these four characters. The students’ revolution in both the universities ushers as the theme of chaos. At Euphoric State University, students go to the extreme which results in the shutting down of regular classes and the university is compelled to be the armed camp by the police. The academic atmosphere is totally ruined. Prof Swallow becomes the hero when he gives a lift to some of the students which results in his arrest by the police. At Rummidge, however, the students are less violent and Prof Zapp’s handling of the students’ protest brings to an end the strike. There is an understandable desire for changing the educational policies by the students and the university’s anguish to have autonomy to run it over the long period.

“*Changing Places* establishes David Lodge as both a comic satirist and a positive social critic. Lodge won the Hawthorden prize and the Yorkshire Post Fiction prize for this novel. The novel acts at once as a send-up of academic life in the United States and Great Britain and as a serious look at the texture and character of modern life” (British Commonwealth Fiction Series 244), says William Condon. Lodge uses a variety of genres, from narratives to epistolary novel to montage of newspaper articles and screenplay method in order to give a buzz to the novel.

Then Lodge discovered for himself a global campus in *Small World* (1985) which is set in the same background, the difference being in the span of time which is after ten years. This novel is a sequel to *Changing Places*. The novel satirically portrays a different academic surrounding by depicting the International literary conferences. Along with the major characters of the previous novel, dozens of academics viz. British, Americans,

French, Germans, Italian, Turkish, Japanese etc populate the global novel with parody and pastiche peeping at every corner. Lodge exploits the genre of romance to the maximum throughout the novel. The novel is about the academicians attending different conferences in different parts of the world. Prof Zapp is seen as a famous personality in the literary world. He is successful in his academic career. The novel imitates a kind of epic romance of the Italian Renaissance where Persse McGarrigle, the hero takes an adventurous odyssey in search of his beautiful heroine Angelica Pabst, a research scholar who is doing her PhD on Romance. The entire novel is woven about his search for Angelica, like the quest for the Holy Grail, from one conference to another. In the process, he learns the intricacies of conferences and its benefits. Persse sets up his journey like the ancient knight through Switzerland, Los Angeles, Honolulu, Tokyo, Seoul, Hong Kong and Jerusalem. The novel opens with a seminar proceeding at Rumridge where Prof Zapp is invited as a special guest to give a talk on literary theory. Prof Swallow, who is the head of the English department, conducts the conference with the intention of putting his university on the global map so that he would be invited as guest lecturer in any academic circle. The novel moves over the entire globe where all the academicians fly from one conference to another. Lodge satirizes the mindset of the academicians who concentrate only on their academic pursuit rather than being themselves and to be available on the campus.

Bernard Bergonzi says, “There is a rich mixture of comedy, sex and scholarship, sometimes all on the same plate. *Small World* is learned and allusive – among other things, it offers an ordinary person’s guide to structuralism- but at the same time farcical, fast moving, and highly entertaining” (Contemporary Novelists 571).

Through Prof Zapp, Lodge brings out the academic life of a teacher who prospers once he joins his job. The initial teaching life is loaded with teaching, evaluating and a

family to look after; but Zapp knows when one should apply for grants, fellowships which are the attractions of a campus. One requires a well written book in hand which would fetch a grant to write the second book. By the time the second book is published, one is left with less teaching and spending time on a campus. The second book would fetch promotions and a prestigious research grant. When one reaches a full professor's position, one can take a kind of sabbatical without doing anything. Prof Zapp reaches that point and enjoys traveling from one conference to another.

In a sarcastic mien Lodge has this to say about the academic world, "The whole academic world seems to be on the move. Half the passengers on transatlantic flights these days are university teachers. Their luggage is heavier than average, weighed down with books and papers – and bulkier, because their wardrobes must embrace both formal wear and leisurewear, clothes for attending lectures in, and clothes for going to the beach in, or to the Museum, or the Schloss, or the Duomo, or the Folk village. For that's the attraction of the conference circuit: it's a way of converting work into play, combining professionalism with tourism, and all at someone else's expense. Write a paper and see the world!" (Lodge, *Small World* 231).

Prof Philip Swallow has been given the senior lectureship, followed by the University Chair in spite of not having published a single academic paper; whereas Dempsey, his departmental colleague who has three books to his credit and is the authority in Linguistics and Stylistics, doesn't get any promotion. He gets frustrated and leaves the university to take the post of a Reader at a different university. Lodge brings out the pitiable situation in which the universities elevate the unqualified professors. Ms Sybil Maiden, a retired teacher in the novel still attends conferences in order to keep herself young and relevant.

Lodge humorously narrates that success for a professor is not just a matter of how many articles are published but how many miles one has traveled. So Prof Zapp has to keep himself fit, otherwise others may throw him out. The novel centers on how Prof Zapp wants to be the highest paid professor of English in the world. He threatens to leave the Euphoric State University so that they raise his salary which is way above that of his colleagues. Lodge provides critiques through the character of Rodney Wainwright, the research scholar who could not write a single sentence for his paper on Future of Criticism. Basically he wants to travel to Europe in order to refresh his mind at the thought of modern criticism. Lodge satirizes the academic milieu by introducing Arthur Kingfisher; the leading figure in Literary Criticism who is the doyen of the international community of literary theorists, Emeritus Professor of Columbia and Zurich University who is the only man who has occupied two Chairs simultaneously in different continents. He aims for UNESCO chair of literary criticism along with stalwarts in their own fields like Siegfried Von Turpitz, Michel Tardieu, Prof Morris Zapp, Rudyard Parkinson and Fulvia Morgana who are the leading luminaries in their own field.

The teaching faculty tries hard to get scholarships in order to achieve personal gains. Prof Philip Swallow travels to Turkey with the help of the British counsel's grant to give a lecture series on Hazlitt and meets Joy Simpson, his former girl friend. Prof Zapp gets divorced from Desiree and is kidnapped in Italy. Desiree gets famous due to the book that she publishes about her married life. Prof Zapp is released with the help of Fulvia Morgana, the expert in Structuralism who goes to Jerusalem conference. The conference abruptly comes to an end due to Prof Swallow's contagious disease called Legionnaire disease. Lodge brings the entire globe under one roof at the MLA Conference, New York.

Power is the greatest evil which leads mankind astray. Teachers are no exception to this. Arthur Kingfisher, who is supposed to evaluate the contenders for the UNESCO Chair, instead occupies himself in that post. This only goes to show how power can be manipulated in any way or form. In his essay “Power/Knowledge”, Foucault describes that knowledge as being a conjunction of power relations and information seeking which he terms power/knowledge.

Sara Mills says “...an integral part of struggle over power, but it also draws attention to the way that, in producing knowledge, one is also making a claim for power” (Michael Foucault 30). According to Foucault, knowledge and power depend on one another. Lodge, through his characters, finely brings to light the concept of status and power and the strong link each has with the other.

Lodge's next novel, *Nice Works* (1989) is set in Rummidge, when the university is suffering from the financial cuts of the 1980's. It discusses the effects of Thatcher's cuts to education funding. In the present scenario many universities and the industries sign a MOU (Memorandum of Understanding) in order to link education to the job opportunities. Lodge depicts this concept in a mild manner. The plot of the novel unfurls the economic depression of the Government which in turn mandates the university to have a link between the university and Industry so that the economy can be improved. It has one foot firmly planted in the academe, while the other is in the smoky, greasy world of industry. Due to this political intervention, these two unlikely worlds meet. Prof Zapp and Prof Swallow appear as minor characters and the major characters are new. Vic Wilcox, the protagonist runs an Engineering unit and Robyn Penrose, the heroine of the novel teaches English and Women's Studies at the university. Though both characters understand that each other's world is an alien world, they also understand that both their worlds are too

different to ever meet. Wilcox is the tough master in his field and Penrose is attractive. She goes to the factory every Wednesday in order to have a better understanding of the everyday activity of the industry. They learn to see the world through each other's point of view. Lodge brings out the similarities and differences between the academe and the business circle through this campus novel.

His next campus novel *Things* (2001) is set at the University of Gloucester based loosely on the university which attracts students with creative writing courses. Prof Ralph Messenger, the head of Cognitive Science at university of Gloucester has a strong opinion that there is a wide gap between science and arts streams. Prof Helen Reed who comes from Bloomingfield University is supposed to teach Creative writing paper. She replaces Dr. Russell Marsden who has gone on study leave to write his third novel. She finds a strong silence in the campus after the classes get over as the faculty and the students disappear from the campus. In order to have a change of place and to forget her husband's death, she tries to preoccupy herself with the students. She tries to break the ice with the students by making them to read her own novel. Through this novel, Lodge criticises the university system where it charges exorbitantly. Most of the students join the creative writing classes whether they become great writers or not. Prof Ralph and Helen discuss various issues on cognitive science which is slowly dying from the university. Prof Ralph and his colleague Douglass cannot stand each other. Departmental jealousy is a common phenomenon in any university. Helen finds the real nature of her husband through Sandra Sebastian, a student who had a relationship with her husband. Carrie, Prof Ralph's wife asks her to write a novel on her husband but Helen feels that it would become a revenge novel. Inter personal communication between the characters are well displayed through Helen, Prof Ralph and Carrie. The conference which Prof Ralph conducts is a mega event in the university. With various interesting paper presentations, Helen's "Last word" attracts

many of the participants in the conference. The conference is shot by the BBC which makes Helen to get nervous to give her last word as she is from arts background. The novel is narrated from Prof Ralph's and Helen's point of view. Power game played by Prof Ralph on his colleagues and Helen's inter personal communication with her students enhances a strong bond between her and the students and it forms the crux of the novel.

David Lodge's novels can be considered as temperate satirical comedies on campus life. Lodge's campus novels are an attempt to have a peek into the authentic campus life of the west which is portrayed with a sense of realism. The attack on the character is mild and his wit and humor are aimed at the absurdity of the academy. His academic novels show real scenes from campus life, related by means of his amiable and enchanting characters. His campus novels came out of his personal experiences. Lodge portrays the funny side of academe. Lodge uses satire and irony as his weapons to gently prod the academia. He uses mainly the technique of parody and pastiche. It not only heightens Lodge's varied interest in the subject, but also brings to light Lodge's ingenuity when he skillfully parodies them.

David Lodge is the virtuoso of campus fiction. He says, "The campus novel was from its beginning ... an essentially comic sub-genre" (Fact and Fiction in the Novel 33), in which serious moral issues are treated in a light and bright and sparkling manner. "In order to write a good campus novel you have to be a university teacher" (The Modern, the Contemporary 54), says Lodge.

1.7.2 Malcolm Bradbury and his Campus novels:

Malcolm Bradbury was born in Yorkshire, Great Britain, in 1932. After his PhD in American Studies, he joined as Staff-Tutor in Literature and Drama at the University of Hull, Yorkshire, then worked as a lecturer in English, University of Birmingham. He was

then promoted as Reader and Professor of American Studies at the University of East Anglia. He is the recipient of the American Council of Learned Societies Fellowship, Royal Society of Literature, Honorary Fellow, Queen Mary College. He has written three campus novels *Eating People Is Wrong*, *Stepping Westward* and *The History Man* and wrote two other novels *Rates of Exchange* and *Cuts*. He has written many short stories and plays including for radio and television. He has contributed to the genre of poetry too. He has edited several critical essays and books. While commenting on his books, he says, "In fact if my books all possess one consistent theme, and I think they do, then that theme is that they treat the problems of liberalism, humanism, and moral responsibility in the later 20th century world" (The Novel Today 45).

Most of his fiction takes place within a university: the provincial redbrick during the 1950's in *Eating People is Wrong*, the American University in the flat wilderness of the plain states in *Stepping Westward* and the new south coast in *The History Man*.

Malcolm Bradbury is intolerant of human folly, points out the mistakes of his characters in his campus novels in a derisive manner. *Eating People is Wrong* (1959) is based on his take of the liberalism and misplaced goodwill of academic life in the then British university system. He says, "I wrote *Eating People is Wrong* when I was 20 and was a university undergraduate, fascinated by the liberal universe of academic life, a place of often confused humanism and idealistic goodwill. I revised it a little later to make it more a retrospective general portraits of intellectual life in the British 1950's" (Contemporary Novelists 129). The novel explores the life of Stuart Treece, professor of English and head of the department at a provincial English university. Prof Treece tries to put up a decent picture about him in the society and at the university where he fails miserably and emerges as a comic figure. The novel portrays Prof Treece as a social misfit

and also unfit in his thought process. Emma Fielding, his colleague and Louis Bates and Mr. Eboebelosa, his students lack self confidence in their daily routine and suffer like Treece.

All characters in the novel feel that they are rejected by their own colleagues and society. They feel unwanted, displaced and marginal. Apart from being intellectual at Cambridge, Oxford and London's social life, Prof Treece knows that his liberal minded humanism is not accepted by the members of the society as well as in the academic circle. He neither is able to save Mr. Eboebelosa, from his stubborn cultural ties nor can he decide whether Bates is just stupid or an intelligent student. He could not satisfy his sexual instinct with Emma but expects her to take care of him as a child in need. He could not cope with the challenges posed by Carey Willoughby nor did the pressures put in by the Vice Chancellor. He calls himself a parasite. He says, "This poor little liberal humanist knows that eating people is wrong but cannot quite refrain from eating a few ourselves..." (Bradbury, *Eating People* 76). He claims himself as a man of purpose but owing to the miserable failures in his life, Viola calls him as a dustbin of experiences. He ends up in a hospital due to the stress after he has faced nothing but failure after failure.

Inter personal relationship is common between colleagues and students in any given campus. Bradbury depicts the relationship between Prof Treece and his colleagues and students where he fails miserably. In the game of university politics as well as his own personal failure, he is seen as a patient suffering from hemorrhage in the hospital. The novel brings out the narrow academic world where a liberal minded professor has no value.

Bradbury's 1930's style of socialism, his moral scruples and his high-minded liberal humanism no longer serves as a haven. Many years in the American University and

about an American campus in the troubled years of anti-liberal sentiment is portrayed in his second campus novel *Stepping Westwards* (1966).

The History Man (1976) is set in British academic life in the aftermath of student revolutions of 1968. It is a highly satirical account of the shallow life of the intelligent couple – Barbara and Howard Kirk. For Bradbury, a campus is an intellectual set up where intelligent characters with humanist issues can co-exist. James Gindin says, “Its central character, Howard Kirk, is a radical sociologist who believes he is the spokesperson of a Marxist revolutionary process – history itself – that will still sweep away everything in its path; he tries to seduce his students and his colleagues into his bed and into the radical future. It is ironic and a somewhat dark novel, as its liberal characters become incompetent in the face of humane theory and ideology” (Contemporary Novelists 129).

The History Man centers on customs of a modern social life during 1970's, where life is uncertain and the morality of life is at stake. Bradbury clarifies on human nature by saying, “a particular type of relationship to the temporal and historical process, culturally conditioned...” (If Your Books are Funny 24). Prof Howard Kirk, the protagonist and his wife Barbara lead a life without bothering about the traditional values of life. Dr_Howard is the professor at Watermouth University who holds two parties- one at the beginning of the semester and the other at the end of the term. He makes things to happen for others. The Kirks invite their friends, colleagues, students and strangers in order to break feelings, attitudes and relationships between the individuals. The Kirks try to deconstruct the traditional ideologies in order to make themselves have a new consciousness. The guests find the new way of thinking exciting. Some of them are disillusioned with the whole concept of the Prof Kirk's ideologies. He manipulates his colleagues, students and friends' wives sexually with new concepts from sociological aspects. The new consciousness is

diligently practiced by Howard whereas Barbara is pushed into depression. The gloominess is experienced by Prof Henry Beamish, Prof Kirk's colleague and he expresses his loneliness by smashing himself on the glass window. A similar accident occurs at the second party for Barbara.

Bradbury shows how modern man behaves in the new academic circumstances. Prof Howard negates the ideology of George Carmody, a traditional student who complains against him. When Carmody threatens him that he got less grades due to poor evaluation, Prof Howard justifies his own evaluation. When Carmody takes his case to the higher officials at the university, nothing could be done as Prof Howard convinces Prof Annie Calender, the English professor who is the only support for Carmody. Bradbury narrates the social change in the minds of the characters where they accept whatever life offers them. The power game of Howard makes a student lose his future prospects and he has to leave the university. Susan Ruskin comments, "With corrosive effect, Bradbury uses sociological jargon to satirize itself, as characters comment on the new mores in marriage, sex, and education. Most participate self-consciously, playing out their historical inevitability" (British Commonwealth Fiction Series I, 725).

Bradbury comments as a campus novelist, "Since some of these books are set in or around universities, I have often been thought of as a 'campus novelist', and described as a progenitor of what is now called; the university novel, This is true to a point: I was a first-generation university student fascinated by the strangeness of the academic and intellectual world, and so made in fictional country. I have also spent most of my adult life teaching in universities in a number of countries; I am a professor of American Studies and a teacher of creative writing, though now part time; So my first book is set in British redbrick in the 1950's, when it seemed a place of social change; my second is set on American campus at

the start of the 1960's when it seemed a place of liberation; my third is set in British new university as the 1960's and the 1970's began, and radical hopes were beginning to be replaced by hard economic realities. A university environment means that I can write about historically self-conscious and self-critical characters, the types who most interest me. I most see myself as a comic novelist, mixing satirical and ironic social and intellectual observation with play and parody" (The Novel Today 50).

Meanwhile, the Americans also tried their hand in the subject of campus. Mary McCarthy's *Groves of Academy* (1952), Randall Jarrett's *Pictures from an Institution* (1954), Bernard Malamud's *A New Life* and John Barth's *Giles Goat Boy* became master pieces. For the American students, college became a carnival once they entered it. Non-stop action mixed with free sex and lot of liquor became the ordinary pattern of the American students. In American novels, campus becomes an indelible experience.

1.7.3 Indian Campus Fiction

The campus novel is one of the favorite genres with the Indian novelists too. The present day writers in India are interested to write about their own experiences of student life. The Indian campus novels are successful among the alumni, college students and those who want to become students. The college campuses are known for its entertainment, continuous excitements and non-stop activities, vigor of young students, interesting episodes and extra and co curricular activities.

The Bachelor of Arts (1937) by R.K. Narayan is the first Indian campus novel which gives a glimpse of a student, his preparations for his examination and his love life and the obstacles he faces at a youthful stage of his life forms the plot of the novel. Prema Nandakumar, Nayantara Sahgal, Rita Joshi, Ranga Rao, Chetan Bhagat, Srividhya Natarajan, Gita Hariharan, Kaveri Nambeesan have all dallied in this genre. The latest

campus novelists like Durjoy Dutta and Hardeep Jolly have narrated the decaying value system and the politics in academic campuses in their novels. Some of the campus novels have been taken for studies for they mirror our own or our colleagues' images.

Atom and the Serpent

Prema Nandakumar did her research on Sri Aurobindo's epic poem *Savitri* and post doctoral on comparative study of Dante and Aurobindo. She is a critic, biographer, translator and commentator of innumerable books. She won many awards for her contribution to Indian Literature. *Atom and the Serpent* is her first novel. In her author's note she says, "*Atom and the Serpent* is an attempt to project essential realities though not particular actualities" (Author's Note: *Atom and the Serpent*).

Prema Nanda Kumar's *Atom and the Serpent* (1982) with the subtitle as *A Novel of Campus Life in India Today* presents an Indian university wherein most of the professors are aiming for their own research projects, foreign trips and promotions rather than the welfare of the students. The novel centers on the faculty of an Indian university. In a satirical manner, Prema Nandakumar lampoons what transpires amidst the faculty.

Atom and the Serpent revolves around the happenings that Dr. Kamalapati Vatsa, an atomic scientist at a reputed institute in Mumbai, observes when he is invited to give a lecture at a local university on "The Biological Effects of Atomic Research.' To his horror, he witnesses non-academic activities like demonstrations, gheraos, power politics, corruption, and back biting which take place in the university.

Prof Adhyaksha, the vice chancellor tries to keep things under control but fails in his mission as Sheela Rani, one of the faculty's brother, Kshema Rao, the Union president helps to create chaos in the university in order to get her promoted. The VC wants to keep the reins of power to himself and he encourages the rival team against Kshema Rao, led by

Karmachari Sangh in order to retain his position. Vatsa compares him with Chanakya, a historical figure who is wise and shrewd.

Sheela Rani in spite of being in a decent field tries to manipulate everyone in the university. Neither does she teach nor is she involved in any research; but she does specialize in gossiping and linking people at the university. Through the character of Sheela Rani, Prema Nanda Kumar exposes the non academic elements that come to play wherein she is supposed to get promotion on the merit of her academic performance but instead makes use of her husband's and brother's clout. She is a gossip monger. She connects Vatsa who has come as a guest lecturer for five days with Satya, the VC's daughter-in-law. One can read into it a critique of higher education as Kh. Kunju Singh puts it, "Prema Nandakumar's *Atom and the Serpent*, presenting an Indian University where little research goes on, the academic staff being too busy with internal wrangles and the scramble for foreign assignments" (Indian English Women Novelists at the Millenium End 234).

Professor Rajeswara, the Sanskrit professor is an exception who has principles in life and represents the ideal teacher. He is guided by Vishweshwara Datta, a great Sanskrit scholar, teacher, guide and is the father of Vatsa. He maintained a good library called 'Jhana Deep' where he inculcates the reading habit among his students. Vatsa realizes what he had missed in life as he wanted to study science and wanted to teach abroad rather than learning the Indian culture and art which has great values. In contrast to Prof Rajeswara one can find Prof Yaugandharayana, the head of the Atomic Research department, who underestimates the Indian country and its qualities but praises the ideals of the US. He does not encourage students to use the library and he himself is interested in souvenirs than any text from the library. By portraying the character of Prof Yana, the

novelist satirizes how the faculty in Indian universities stopped working and the fellow colleagues and students do not make an effort to learn anything.

The standard of education has deteriorated to a great extent in India. Vatsa says that interviews were reduced to mere ritual and that mis-appointments flourished in Indian Universities was made clear in the Indian campus novels (Nandakumar 225-226). His anxiety about the faculty has been expressed, “What had come over to Indian universities? How come the Indian educational scene had grown so murky of late?... But would heaven take a hand now, as Horatio had fondly hoped?” (Nandakumar 148).

The Awakening: A Novella in Rhyme

Rita Joshi, Associate Professor of English at Sri Ram College, New Delhi has done her PhD on D.H. Lawrence. She received a British Council scholarship. She reviews books for Hindustan Times, Times of India, India Today, Sunday Observer Book Review and Pioneer.

Rita Joshi's *The Awakening- A Novella in Rhyme* (1992) is written in rhymed couplets. She deals with the experiences of a lecturer in Delhi who comes from Cambridge teach with enthusiasm but she faces hurdles from her colleagues. She comes with high expectations, and leaves the campus with great disappointment in order to write a book about her experiences. The novella is written in verse which gives a glimpse of the author's credentials. The novelist satirizes college life, its faculty who try to be part of the inner coterie of the principal, the faculty concentrating on promotions and increase in their salaries rather than the students and the popularity of the 'guide book' rather than depending on lectures. All the characters are abbreviated which is unique in Indian fiction.

P. G. Sridevi opines that the novella can be compared with Chaucer's Prologue. She says, “It might even remind one of Geoffrey Chaucer's The General Prologue because

of its rhyme scheme and the satire involved. As against Chaucer, Joshi has taken the faculty and more importantly the principal of the college as the object of satire” (The Origin and Development of Campus Novels in Indian English Literature 160).

JR, the protagonist, a young faculty comes from Cambridge and joins at Supreme College for women in Delhi. She tries to adjust to the new environment. The principal compels her to take charge of the college drama club but she hesitates to take up the drama activities of the college due to her lack of experience in dramatics. She excels in directing the play with limited resources. To her horror, she witnesses her colleagues gossiping about each other and she is also witness to her principal indulging in malpractices during the examinations in order to help her niece to get through the exams.

The novella brings out the power politics played by the principal with her colleagues. Corruption, fight for promotion, strike for hiking salaries, faculty trying to be in the good books of the principal- forms the crux of the novella.

The negative aspect of the college is well narrated by JR. She says,

“The scholarships here seems less
The library is in a mess,
The tutorials are redundant
Guidebooks are too abundant
Lectures seem to be forced,
What really goes into the head?” (Joshi14).

Principal is the embodiment of corruption. She uses any or all means in order to achieve her goals. She expects her junior teachers to give respect and wants to keep them under her control. JR writes about her principal in an article as

“The principal functions as a male

Even when her sex is female
A husband figure to the teacher
Authoritative guide and preacher
We see how her power lust unfurls” (Joshi 72).

JR is liked by all students and becomes popular due to the drama club; but her colleagues do not appreciate such fame accrued to their new and young colleague. JR gets disgusted when she sees the principal using illegal means to protect her niece. JR complains to other colleagues without fear. When the enquiry committee from the university comes, the principal defends by saying,

“She (JR) is a college rebel,
She created a fuss about a car
Now again my name she wants to mar
If miss JR let my guilt was sure
Why didn’t she make a furore
At once, as soon as she saw me?” (Joshi 92).

JR is disappointed with the whole proceedings of the activities in the college and decides to leave it. She feels the education system in India is slowly losing its value and she says,

“Education seems a pretense
University have not curbed
A society from being disturbed
Higher selves have not emerged
In fact they seem to be submerged” (Joshi 38).

The Drunk Tantra

V. P. Ranga Rao is an author and scholar. He is the author of three novels, *Fowl Filcher*, *The Drunk Tantra* and *The River is Three Quarters Full* and a collection of short stories, *An Indian Idyll and other stories*. As a college lecturer, Rao expresses the internal politics played by the faculty in a realistic manner.

Ranga Rao's *The Drunk Tantra* (1994) brings out the furor created amidst the teaching community where their promotions depend on their contacts rather than their academic output. Ranga Rao uses farce and satire to bring forth the atrocity created in a college. Mohana, the English lecturer at St. Jaan's college loves her profession as a teacher. Mr. Daash, a kind hearted faculty describes the Indian colleges as a minor jungle and Mohana narrates that the university is nothing but the major jungle. Mr. Daash tutors his junior colleagues in handy teaching tricks. "A teacher like him, a senior man like him, has things to give to his juniors, a whole tool kit of teaching tricks" (Rao 18). Mr. Daash helps the students in their difficult situation. When the university results are declared, a student fails in one subject and he asks her to apply for revaluation and says, "This is the most difficult season of the college calendar" (Rao 57). He advises his colleague Mohana, "You can give them information, insights, analytical and communication skills... But increasingly I am beginning to realize the importance of emotional support to our students" (Rao 58). He is appointed as the principal of the college. When a commotion is created by the students, he handles it very well and brings peace in the campus. He tells Dinkar, a notorious student who is suspended from the college, "Nothing can be done in life without discipline. That applies to all of us, young or old, and discipline is best associated with academic life. Do not be misled" (Rao 96). He is liked by most of the teachers and the students.

Ranga Rao satirizes the modern education system where tutorial institutes are becoming more famous than the regular educational institutes.

Dr. Hari Kishen, a faculty at St. Jaan's college is ambitious to become the principal of the college. He calls himself Hairy who tries his hands at Malhotra's, he could not continue teaching as he was expected to teach theory, no chatting was allowed and even he felt the walls had ears, if he comes out a minute earlier he was given a lecture on work ethics and how precious the time is. He tries to earn money through various means but finally with the help of his cousin who is the Minister in the government gets the government's grants for the college and pleases the managing committee of the college. He helps the president and the vice chancellor on the domestic front in order to get the principal's post. Ranga Rao portrays through Hairy that a faculty who is not qualified to be the principal would use all means in order to get the post. When everyone expects that Mr. Daash would become the principal, the management invites Dr Harry to take up the post.

Ranga Rao ridicules the way conferences are conducted in India. Dr Hairy wants to organize an International conference in order to attract foreign delegates. The delegates take revenge on each other by criticizing the papers presented at the conference. The healthy interactions never take place in such circumstances. Kalidas Banerjee, one of the delegates, introduces himself as a professor of English Literature who openly declares that he has earned huge sums of money through the guides which he has written and it is called as "Bazaar notes." He says "Students openly use them, professors privately. They wouldn't accept it openly, they wouldn't dare mention my name in the classroom but unofficially they just cannot do without me" (Rao 152). Ranga Rao highlights the pathetic situation of the universities where crap notes are used just to attain the passing percentage.

Ranga Rao spells out the positive side of a campus through Mohana and Mr. Daash. Mohana is thoroughly disappointed with the news of Hairy becoming the principal. Her mother says, “This is the way things are in the world” (Rao 129). Mohana is upset and says, “I won't be convinced. The system is rotten” (Rao 129).

Mohana is appointed as the hostel warden and she brings to light the principal's scandal in handling the hostel accounts. When she is given the suspension order the students' union attacks the principal and his supporters for retrenching her and fights to retrieve the honest teacher. Mohana is overwhelmed by the affection shown by the students through the letters which she receives, requesting her to come back to teach. Her mother says, “How fortunate teachers are! The ruptures in your profession are pretty good” (Rao 196).

Political interference further play spoilsport with the autonomy of the educational institutions. The sanctity of higher education is completely ruined by promoting Dr. Hairy as the principal of the college. Politics play a major role in any given campus whether it is new recruitments or promotions. The students are agitated when they hear that Dr. Hairy is appointed as the principal. Mr. Daash advices the students to go back to the classes, saying, “You can't be teachers and staff members of the college and also at the same time the selection committee for the post of principal” (Rao 129). Mr Daash's sense of duty is well portrayed when he gets a heart attack and is admitted in the hospital, he says “I have completed my courses” (Rao 142) and when he is asked not to talk much, he says, “If a teacher doesn't talk, what does he do?” (Rao 142).

Five Point Someone

Chetan Bhagat is a novelist and writes columns in national newspapers. Novels like *Five Point Someone*,(2004) *One Night @ Call Center* (2005), *Three Mistakes of my Life*

(2008), *Two States* (2009), *Revolution 2020: Love, Corruption, Ambition* (2011) and *Half Girlfriend* (2014) brought name and fame for Bhagat. Time magazine named him as one of the hundred most influential people in the world. From being an investment banker, he changed tracks to writing.

Five Point Someone revolves around three friends Alok Nath, Hari and Ryan Oberoi who get into IIT, a prestigious Institute in Higher Education with high expectations and end up with five points out of ten in their GPA scoring. As a narrator, Hari brings out the pathetic situation in which students are dumped into. The study pressure makes the friends drift apart. The monotonous life in the institute brings down their morale and they realize that the work culture in IIT is not worthy to take up. The novel is a critique from student's point of view. Ryan, who is outspoken and brilliant, hates his parents as he is neglected by them due to the family business. He makes it a point that to emphasize that the creativity of the students is nullified and such institutions give importance to grades rather than personal development. Biswas Das says, "The education system has become lifeless system, and needs revitalization has been amply clear" (Depiction of Youth in Chetan Bhagat 49).

The novel is the greatest criticism on the education system in India. In his article called "Indian Institutes of Idiots" Chetan Bhagat asks, "...Has the world changed in the last twenty years? If yes, has our course content changed at the same pace? Who are the people changing our course materials? Do they have real-life corporate exposure? We are sticking to the course, testing endlessly how well the student has revised his lessons. We treat lessons as rules to be adhered to, and the better you inform, the more likely you are to score. Millions of students have no choice, innovation, imagination and creativity which would bring the best out of any system, but no place in our education system. We actually

ensure we kill this spirit in the child as fast as possible” (What Young India Wants 121-122).

The subtitle of the novel, *What not to do at IIT*, suggests the author’s perception of a student’s life. Hari says, “It is not a guide on how to live through college. On the contrary, it is probably an example of how screwed up your college years can get if you don’t think straight” (Bhagat 1). The novel is about friendship, completion of assignments on time, class quiz, surprise tests, future plans, career orientation, parents and peer pressure and the love life of the students.

The Professors respect the students who get nine points and the GPA of the three friends go to five points. The three of them find the lectures including the assignments boring. They come to the institute with the hope that they would enjoy their college life; but contrarily find it difficult to cope with the daily routine of the campus. As it goes beyond their expectations, they stop studying and enjoy life with night parties and drinks. Meanwhile Hari falls in love with Neha, the daughter of Professor Cherian, the head of Mechanical Engineering.

The only solace was Professor Veera, who could understand them, who inculcates confidence in them and brings out their creativity. He guides them whenever they are in need. He is the only professor who shows concern for his students. He goes to the hospital to see Alok when he tries to commit suicide due to the enormous pressure to study. He encourages Ryan to submit his work on a new variety of a bike and takes him on as his research assistant.

Five Point Someone has a strong message to all the technical institutions and of course to the parents who pressurize their children. Biswas Das rightly points out by saying that the method of traditional teaching should change its pattern. He says,

“I teach; you listen’with an with an approach that develops student's own abilities to collect, filter and assimilate information; that inspires student's creativity by developing their lifelong abilities; and that teaches students how to learn efficiently” (Depiction of Youth Culture 2).

No Onions nor Garlic

Srividhya Natarajan is a dancer and the author of children's books, *The Karaditales*, *Chatterbox* and *Tulika Under the Baniyan Tree*. She also authored *A Gardener in the Wasteland* and teaches at King's University College, University of Western Ontario. *Tulika Under the Baniyan Trees* is translated into six Indian languages.

No Onions, Nor Garlic (2006) talks about the corruption in the academic circle. Natarajan brings out the caste politics of Chennai University. The title of the novel is taken from William Shakespeare's play *Mid Summer Night's Dream*,
“And most clear actors, eat no onions nor garlic,
For we are to utter sweet breath; and do not doubt but to hear themselves
Say it is a sweet comedy” (Act IV, Scene II).

Prof Ram, the head of the department of English is a Tamil Brahmin who wants to promote his caste through Sundar, his PhD student and his colleagues who are Brahmins. The reservation policies followed by the university are vehemently opposed by him. He feels, “It was snatching the curd rice and mango pickles from the mouths of twice born Brahmin boys” (Natarajan 83).

Prof Ram wants his son Chunky, a Canadian return to get the post of a lecturer who does not have specialization in the field of Drama and denies Jeeva, a research scholar who is more qualified for the post. Natarajan brings out the power game played by the senior faculty and displays how Dr Laurentia Arul, a woman faculty is sidelined by the male

dominated professors of the Indian university. Dirty politics of the English department is well portrayed in the novel. Jai Arjun while commenting on the novel says, “The setting is only a mildly dramatized version of countless real-life scenes and the whole thing is milled for all that its worth” (Blogspot.in/2006/08/batting-trodditude-no-onions-nor.html.jaberwock).

Through the portrayal of Prof Ram, Srividhya Natarajan ushers in the theme of caste politics in an academic surrounding in a comical way. Prof Ram sees to it that no Dalit student gets into the department. To his despair, Dr. Arul and students like Jeeva who belong to the backward community, challenge him and become a threat to his beliefs. Prof Ram wants his daughter Jay to get married to Sundar. He tries to help Sundar to register for PhD and access the scholarship, and even allows him to present a paper at the ACS conference where Sundar is not in a position to write a single line for the paper; whereas Jeeva and the other dalit students are kept outside the conference hall. To his dismay, Dr. Laurentia Arul becomes the president of the teachers’ association and he comes to know the truth that Dr Arul is his sister at the end of the novel.

Shastri, the research scholar gets frustrated under Prof Ram as he has written the manuscript of his thesis fourteen times over and Prof Ram never allowed him to submit. Prof Ram forces Shastri to assist him in conducting the conference and even to help him at the domestic front. Shastri goes into depression and makes Prof Ram to eat 1662 pages of double spaced typescript of his thesis at the function in front of all the dignitaries. Prof Ram tries to bully the innocent research scholars. As Krishna Sarma rightly points out about the research scholar,

“And what happens in the name of research?...If he is lucky, the guide would generously dole out a topic and the researcher would plod through till such time that he has

to put something on the paper. At this point he does not know what to do, because his guide has not talked about it: he has no time to spare for the student, being too busy with seminars and conferences, going on inspection commissions. Or he would be gone on a foreign jaunt” (What about Corruption 3).

Prof Ram also goes on a foreign assignment and Shastri takes fourteen years to write his thesis but still Prof Ram asks him to re-write. When Shastri tries to take the print out of his thesis in order to submit, in a ruthless manner Prof Ram says, “Your thesis!...I don't want to hear about or see that worthless piece of- of garbage” (Natarajan 273). Prof Ram does not want to accept the thesis because if Shastri leaves the department there would not be anyone to do the departmental and personal work of Prof Ram.

Srividhya Natarajan depicts the campus corruption subtly through the professors in the university. For many years Prof Ram and his colleagues rule the university with their own norms and when each one go on foreign assignments the rules go against their ideals. The power game cannot last long as the efficient professors like Dr. Arul join the university. S. Krishna Sarma observes, “Is this an honest approach to education? More than half the teachers are of mediocre quality, or they are there in spite of themselves, or lured by the easy service conditions and comfortable scales of pay. Then, what norms of teaching can you expect? By passing laws or edicts, the powers that be are only putting pressure on the teachers, which most of them cannot bear. Hence there is bound to be resort to subterfuge” (What about Corruption 1).

In Times of Siege

Gita Hariharan is a professional editor. She is the author of *Thousand Faces of Night* (1992), *The Ghost of Vasu Master* (1998), *The Art of Dying* - a collection of short stories (1993), *In Times of Siege* (2003), *When Dreams Travel* (2008), *Fugitive Histories*

(2009) and *Almost Home* (2010). She won the Commonwealth Writers prize for her novel *Thousand Faces of Light*.

Gita Hariharan, in her campus novel *In Times of Siege*, highlights the plight of an open - university professor who suffers humiliation at the hands of his junior colleague who gets his work done with the help of religious fundamentalists. The novelist portrays how the forces from outside the campus create chaos in the life of a professor who is the authority in his subject. Even the university authorities go by the dictates of the outside forces. The pitiable situation of the professor makes one think that power politics in a campus would not leave a sincere professor to live in peace.

Prof Shiv Murthy, 53 years old, is a History professor at Kasturba Open University of Distance Education in New Delhi. Shiv finds himself in a controversy when Ithihas Surksha Manch, a religious fundamentalist group raise objection with the lesson on Basava, a 12th century free thinker which he had prepared for B.A. students. Basava was a forward thinking sage who believed in an egalitarian society which threatened the high caste at his time. While commenting about the plot of the novel, M. Eswara Rao and T. Narayan say, “The 12th century social reformer Basava's portrayal provides major plot for the novel. Apart from this, a full length debate on Fundamentalism, Fascism, Secularism and political issues on the campus is also figured in the novel” (*In Times of Siege: A Manifestation of Campus Politics* 176).

Prof Shiv is asked to reverse the lesson and is asked to apologize as he hurts the sentiments of Hindus. Shiv refuses to apologize with the influence of Meena, his friend's daughter who is a radicalist. Meena, a college graduate breaks her leg and comes and stays with Prof Shiv as she does not have facilities in the hostel. She and her friends encourage

Prof Shiv to face the controversies and handle the situation in a bold manner. Hariharan brings out how the media sensationalize the issue and makes the case more complicated.

Amardeep Singh says, “*In Times of Siege* deals with controversies associated with the politization of academic work in India in the 1990's” (Professors Under Siege). Meena arranges for a press conference and a TV show. Finally with the help of her friends she arranges for a rally in order to showcase the correct version of the lesson by Prof Shiv.

Campus politics acts as the main theme of the novel when Prof Shiv's junior colleague helps the religious fundamentalists to enter the campus and vandalize Shiv's room. The Head and the Dean request Shiv to tender an apology for creating commotion in the campus. But Shiv does not yield to the pressure since he feels that he has not distorted the life history of Basava. His lesson goes to the Review committee. Eminent Historians try to fight against the religious fundamentalists. Meanwhile the university withdraws the lesson. Hariharan shows how the outside force interferes in university matters and how the campus yields to the dominated sect of society. Prof Shiv wonders how he could change from his timidity to the individualistic thinking and realizes that with the support of Meena, the ideology of his father and Basava's forward thinking have helped him to emerge as a bold and courageous man.

1.8 Literature Survey

Foucault says “power is constructed and functions on the basis of particular powers, myriad issues and myriad effects of power” (Power/Knowledge 188). It is this complex issue which must be closely observed. Foucault has researched in detail the historical aspects of power relations. He presents a detailed explication of the relationship between power and knowledge. He believes that all discourses between the individuals are a part of a wider network of power relations.

As it is perceived from Foucault's theory of power, every individual along with every group of people or institutions try to overpower the other in order to bring discipline or to gain personal satisfaction. In a dominated society, force of power has a great role to play. Foucault believes, "power is not located in some specific place" (Discipline and Punish 249). Power is present in every individual and in every institution irrespective of any given milieu. In order to bring discipline and order in society or in any institute in particular subjugating the people is the order of the day. According to Foucault, "power means relations of dominating of forces under political technology organized by strategy" (The History of Sexuality 140).

Foucault analyses about how power makes an individual so powerful and how it affects not only him but the people who are surrounded. He illuminates the point that how an individual is suppressed by the powerful forces. Those who are in power never contemplate on the rights of an individual. The power of an individual does not depend on his physical strength but on his position and place within the given environment. Sometimes power is misused and it can control a person by a mean way of using cruelty.

Paul Rainbow says "Foucault differentiates between traditional and modern method of exercising power over individuals or a nation; traditional methods tend to use power to control in its most severe way, whether it leads to disciplining or to surrender completely" (The Fun Reader: An Introduction to Foucault's Thoughts 220). In olden times powerful people impose punishments on the powerless people and through the mental torture they found mental gratification. In modern world physical torture had been reduced considerably but in academic campuses the mental torture is prominently visible in all the fields. Exercising power, dominating the colleagues and subjugating nature of the teachers or students bring out the traditional method of using power.

Repression of individuals and corruption are inevitable part of power and such themes emerge out of a perversion of someone who governs power over others. By drawing the attention of the reader's to such oppressions the campus novelists reveal the human evils as a common universal quality of man, where most evils are associated with an imbalance in the distribution of power. Elaine Showalter says,

“The campus novelists project teachers and students in a complicated web of interactions in academic settings, where the dynamics are altered by the changing distribution of power and it's concentration among a small set of individuals at the apex of the hierarchy” (Faculty Towers 33)

Using Michel Foucault's theory on power, this thesis will analyze the power politics represented by the campus novelists like David Lodge, Malcolm Bradbury, Prema Nanda Kumar, Ranga Rao, Rita Joshi, Chetan Bhagat, Srividya Natarajan, Gita Hariharan and other academic writers.

1.9 Delimitations of the Study

The study also will revolve around inter-personal relationship between individuals and whether the seminars and conferences help in getting the real knowledge in academic circles. This study of the academic campus will be in the context of a university or a college as the centre, the teachers and students as the integral part where power game is directly or explicitly played. However, an analysis of the real academic situation which is universal will be discussed in context to the British and Indian campus novels. This will be the central premise of the thesis.

1.10 Scope for further study

The scope of this study is limited to eleven select texts. Other research in this area could include authors excluded within the purview of this work. Further research in this

area could include the politics of the day and its consequences as seen on campus demonstrations. The technological divide from the 20th century campus novels and the 21st century campus novels is yet another area of research. The theories of structuralism and post structuralism as also reader response and Marxist analysis can yield many different and interesting areas of research in this area of study.

1.11 Conclusion

In the world of post truth, power ploys and its deployment have become more open and based on freely targeting a minority to play the blame game to gain political clout. Universities in the west are today questioning their legacies as many of the revered universities have dubious origins. The legacies of these revered names have their murky history in slave trade and the abuses of colonialism.

The multiplicity of truth and our ability to comprehend has been the crux of debates in philosophy, law, religion and literature is the age old phenomenon. Today with the loss of the vice like hold of religion, the expansion of knowledge and the politics of globalization, truth is one-sided. That campuses today are leading, nay demanding a look into the ethics and sensitivities of legacies to forge a more equitable sensitivity, the ferment on campus continues. Universities are centres for research that will broaden the horizons of knowledge along with the close alignment between the campus and industry seek to translate the new knowledge into a practical output to enhance human life. The campus novel will continue to throw light on each new assault and change of perspective that will actually demarcate the march of history.

CHAPTER II

Dynamics of Power Game in Campus Novels

Nearly all men can stand adversity, but if you want to test a man's character, give him power

- Abraham Lincoln

2.1 Introduction

The twentieth century has been fraught with movements and counter-movements. It has been a century which saw the efflorescence of many intellectual movements that impacted all aspects of human endeavour—from the means of production and consumption, to transport and communication, literature, art and social sciences—and underpinning all of these was the overarching spirit of science. What this age achieved was the dismantling of water-tight compartments that each area of study had become; and, in its place a new permeability was ushered in that permitted a greater inter-disciplinarity. This resulted in a course correction with each discipline feeling and exploring the implosions of revisiting existing assumptions in the light of new knowledge.

Literature too witnessed this explosion at several levels—from impact of better and faster means of printing: manual, electronic and then, digital; to becoming an accepted profession; yet continuing the dualistic distinction of the canonical as opposed to the populist; with the proliferation of genres and sub-genres; feeling the emphasis on literary theory; and transcending the print media to television and cinematic representations— to name just a few of the upheavals in this sphere.

The present research confines itself to a relatively new area of fiction i.e. Campus Fiction. With education becoming a public good and a common currency for employment opportunities; institutes of higher learning were elevated and attained a status of power.

Campus fiction then is a logical follow up, that both describes and represents the ways and means by which this power is entrenched, fought over, retained, transferred, privileged, manipulated and transforms its participants. The university is an ecosystem in itself and is central to this fictive world. It simultaneously engages in the academic world of ideas while probing and providing insights into the social aspects of academe.

To further explore this theme, this chapter proposes to utilize Michel Foucault's theory on power/knowledge; whose title itself seems tailored to fit the topic of research. One needs to first and foremost accept the fact that every intellectual is a product of his time. Thus, the text has also lost its 'innocence' and today is highly politicized. The objectivist approach has been ditched as a fallacy and the text is now studied in concomitance to the socio-political, economic and historical antecedents; thereby upending assumptions that had been deified. Therefore, critical thinkers are important in as much as they exercise their intellect to critique and provide a scheme for analysis; thereby questioning, even contradicting literary traditions and offering a richer, more nuanced reading of the text.

2.2 Power – Resistance Dynamics and the campus

Collins Advanced British Dictionary defines power game as, "One can refer to a situation in which different people or groups are competing for power as a power game, especially if you disapprove of the methods they are using in order to try to win power" (P 368). Powerful status depends on the hierarchical position of an individual. Since time immemorial the power structures in society are viewed as a common theme. Various theories are proposed to propagate one's authority either in private or public. The wars between groups occur due to the glorification of the self. One group tries to dominate the other to gain or show its power. Some times in order to protect one's own group the

struggle between the groups end in complete destruction of an entire community. Domination and resistance is a closely knitted web in the power hegemony. Various factors like economy, religion, territorial domains and possessive nature of human beings cause strife between the groups. The powerful and the powerless exist together. As Foucault puts it, "Humanity does not gradually progress from combat to combat until it arrives at universal reciprocity, where the rule of law finally replaces warfare; humanity installs each of its violence in a system of rules and thus proceeds from domination to domination" (Discipline and Punish 24).

Where there is power, automatically it generates resistance. Both are interconnected to each other. Power politics is seen between various competing groups in all spheres of life. Power is a soft insinuating presence used in order to show one's authority. The ego of the human beings is the main cause of violence. Those who are in power seek attention of the public and gain personal happiness. Powerful personalities do not mind common destruction; and in military terms this is disguised under the term 'collateral damage' and is justified as necessary to preserve order. As long as they gain or maintain the highest position in society they use the power game by any and all means to perpetuate for posterity their privileged status. They are not worried about the negative consequences which would affect the society in which they live. Power politics in individual governments and in society is a natural feature. This chapter is going to analyse what happens when power is reposed in an individual, to what extent he could use his authority in an academic campus. An academic campus is not only the place of learning and gaining knowledge but also the venue to put on display personal weaknesses of the faculty who strive hard to maintain their ego at any cost in order to exploit their Achilles' heel to their own advantage. Power game is then indeed a game of one-upmanship and this is best portrayed in campus novels.

Power politics is a unifying common thread in any academic campus. The talent of a faculty should ideally be displayed through his or her authority in their subject matter or in teaching proficiency; but superiority herein nullifies the democratic functioning an Institution. If a faculty has power that means he has the strength or determination to achieve what he wants. The teachers display their power in order to gain an advantage by showing that they are more powerful than their subordinates. In academic scenario everyone is linked to the web of power. It is the essence of any educational institute. Campus novelists draw the attention to power struggles and built in system of oppressions and by doing so, reveal that structure of domination- a common universal quality. Thus, an imbalance in the distribution of power is not conducive to healthy relationships.

That sexual exploitation/gratification exists on academic campus is made obvious and, more specifically, that it is more common than apprehended is a theme that runs across the campus novels thereby razing the high-faluting ivory tower and inverts the myth of teaching as a noble profession says Gayatri Devi in her thesis titled “Intellectual Pretensions and Reality in Select Indian English and Tamil Campus Novels” (P 187). The campus novelists project teachers and their colleagues or teachers and students as being integrated in a complicated situation where the dynamics is altered by the changing distribution of power and its concentration at the apex of the hierarchy.

2.3 Why Foucault?

Simply because Foucauldian thought has deliberated at length about the interconnectedness between institutions and the individual’s place in it as also the creation of the concomitant social structures. Though an institution is man-made, it is the seat of power. It is in man’s interaction with institutions that one sees the operationalising of power. Foucault chose to concentrate on the impact that institutions have on people and

how people either affirm or resist it. At the core of this lies Foucault's analysis of power. The very word 'power' is viewed as a means to 'oppress' or even 'constrain'. From this proceeds the common assumption that power is concentrated in the hands of a few, others then are the powerless and, most significantly, that those with power suppress those without power. Foucault's contribution lies in the analysis "...of the way that power operates within everyday relations between people and institutions" (Mills Sara, Michel Foucault 33).

The hallmark of Foucauldian analysis is not highlighting the oppressiveness of power; rather the emphasis on resistance to power. Marxist critics, in the main-Louis Althusser, focussed attention on the oppressive nature of power, but limited this discussion to the victimization of individuals through ideology. Foucault on the other hand feels, "Power is conceptualised as a chain or a net, that is a system of relations between the oppressed and the oppressor. And, second, individuals should not be seen simply as the recipients of power, but as the 'place' where power is enacted and the place where it is resisted" (Mills Sara 35). "...focus(ed) on the way power relations permeate all relations within a society, enable(ing) an account of the mundane and daily ways in which power is enacted and contested, and allows an analysis which focuses on individuals as active subjects, as agents rather than as passive dupes" (Mills Sara 34).

Michel Foucault says that power is constructed and functions on the particular powers, myriad issues and myriad effects of power. Foucault has produced detailed analyses of the ways in which power is exercised. He also finds that discourses are ways of constituting knowledge and power. Foucault asserts that knowledge and power are distinct and different entities but each catalyses the other's production. That power has been embedded in the culture in negative terms of exploitation through repression, is

acknowledged by Foucault. The offshoot of repression is taboo, and this leads to the generic assumption that what is taboo is prohibitive in nature and hence, is pushed to the periphery of discourse. Foucault contradicts this assumption by stating that just such a repression drives it to the centre of attention and delivers freedom from the said repression.

Domination and resistance are two sides of a coin and experienced by all biological organisms. Resistance, a reaction to dominance, can be of two types- active and passive. The independence movement of India has thrown up both types of resistance to centuries of British domination. Passive resistance, often considered as the weapon of the powerless, has been used as a method to counter aggression, settle conflicts and to bring about social and political changes. "It is based on the courage of dying without killing and aimed at morally embarrassing the opponent into submission. Passive resistance is thus a force which is exercised in the form of reluctant suffering. It excludes the use of violent methods even during suitable occasions. Thus it can be used as a supplement or a preliminary to a violent revolution because it lacks inwardness" (The Courage of Truth 47). In "The History of Sexuality, Volume I", Michel Foucault states that "Where there is power there is resistance. If there is resistance, there is no power" (P 95). Thus for him, resistance is written in to the exercise of power. He refuses to see individuals as passive recipients in the power game. Both the dominated and dominants are constrained in their behaviour within power relations. "Power is seen by Foucault not as something which is imposed on another but as a network or web of relations which circulates through society. Rather than simply thinking of domination as imposition of the will of one individual on another or one group on another, one can see power as a set of relations and strategies dispersed throughout a society and enacted at every moment of interaction" (Mills Sara 30).

In his essay, “ Discipline and Punish: The British of the Prison” Foucault says, “There is no power relation without the correlative constitution of a field of knowledge, nor any knowledge that does not presuppose and constitute at the same time power relations” (P 27). In his lectures at a college in France he states, “The way power was exercised – concretely and in detail- with its specificity, its techniques and tactics, was something that no one attempted to ascertain; they contented themselves with denouncing it in a polemical and global fashion as it existed among the 'others', in the adversary camp” (Power/knowledge: Selected Interviews and Other Writings 1972-79). Foucault opines that “ What makes hold good, what makes it accepted, is simply the fact that it doesn't only weigh on us as a force that says no, but that it traverses and produces things, it induces pleasure, from knowledge, produces discourse. It needs to be considered as a productive network which runs through the whole social body, much more than as a negative instance whose function is repression” (Power/Knowledge 119). Philip Barker says “It's not a matter of emancipating truth from every system of power but of detaching the power of truth from the forms of hegemony, social, economic and cultural, within which it operates at the present time” (The Foucault Reader: An Introduction 75).

The function of idea or ideology is not to reveal but to disguise the power relations in society. Social relationships between the individuals appear natural by the acceptance of the subordinate classes through political control or hegemony. Through politics, religion, education, economical status, caste or culture, the exploitation is carried out in any given society. Manipulation is part and parcel of the ruling class. As a result of this one can experience hostility, conflict and imperial control not only in public but also in an academic institution.

2.4 The Campus Novels and Power Play

The Campus Novel is a microcosm, a parallel universe. It is self-contained and self-regulated. The power is mostly concentrated in the hands of the faculty who wield the same over students. Conflicts emerge when ideological affiliations vary. There is also the scramble among the faculty to assume positions of power within the administrative structure which yields power over the department/university and thereby exponentially increases their standing in society. Personal prejudices and nepotism are yet other ways power is used to meet personal objectives. The faculty aligned with the perceived good of the students are often seen as idealistic and foolish; it is in the struggle to attain power and in retaining it that the faculty assume status and wield power over the other stakeholders whereby they show a striking resemblance to despots. The thirst for power, its abuse and the moment of reckoning are the central themes in a Campus Novel. This is exposed by creating a positive, mindful and idealistic faculty who often fail in attracting power positions, who actually care about academics and students. In this oppositional structure the ways of description used to portray each other belies the discursive practice that either glorifies or vilifies power.

2.4.1 The Awakening- a novella in rhyme as Nepotism

The campus novels depict exactly what happens in a given campus in a realistic way. The campus novelists highlight the mistakes committed by the faculty where the faculty is interested more in politics rather than imparting knowledge. The higher academic status is connected to power politics. Whether it is the Indian campus novels or the western campus novels the predicament of a student or a colleague is dependent on the power game played by the senior faculty. *The Awakening - A novella in rhyme* by Rita Joshi is an illustration of the present college system where power is misused. The

protagonist of the novella JR who is highly intellectual and better in comparison to all the experienced teachers in the college gets frustrated and leaves the college due to the power game played by the principal- SS. Rita Joshi depicts the theory of power proposed by Michel Foucault. Power is everywhere and in everyone. It shows that power is equally present in the most apparently trivial details and relating to everyday life as it is in an academic campus, corporate situation, family environment, defence forces, Industrial milieu and in all given situations. Foucault calls it as “Politics of everyday life” (Truth and Power in Essential Works 116). Power issues from the authority and imposes itself upon the subject. Power hunger and domination are the main themes of the novel. SS, the power drunk principal, sees the college as a kingdom under her monarchy. Flattery is the only path to success for her subordinates. Although she enjoys demonstrating her supremacy and terrorising the young faculty, she is unaware that her colleagues are polite on her face but have the habit of backbiting. SS loves to trouble the temporary teachers and make them overwork, since they are at her mercy. The author puts in a poetic form,

“On their security she feeds

And breeds on their insecurity” (Joshi 26).

In an arrogant manner SS commands JR to take up the college drama society. When JR hesitates, SS stops the murmur of dissent with her firm insistence, leaving no room for any interaction, authoritatively she says,

“No protest, you must say yes,

I will not accept anything less,

You are not married, you've got the time,

Teach them drama, teach them mime,

For college, it's a great day

When we stage the annual play,

Ambassadors, MP, we call,

It is a matter of protocol” (Joshi 27).

SS, as a principal, shows her authority on her junior colleagues who are on probation by making them to work in an autocratic way. Playing God through games of manipulation and petty politics is a major theme of the novel. SS's dictatorial manner is also seen in the way she orders the peon to puncture all the vehicles parked in the parking area for faculty, provoking the teachers to hold a meeting and abuse her with impolite words. When JR writes a polite letter asking SS to find alternative parking, SS is pleased with this courteous communication and tries to accommodate more vehicles by clearing a big area in the campus.

Revolt and sycophancy are closely connected to the challenges in a dirty politics. If power is given to a person his real character is explicitly revealed. SS does not bother about the examiners JR and NV in the examination hall but helps her niece using unfair means. When the examiners protest, she goes ahead to help further while she misuses power and manipulates the system. Being in a noble profession, she does not have the guilt; but, on the other hand, she demeans the other faculty members in an academic atmosphere. Upset and annoyed with SS as she uses her power to help her niece to answer an examination, ET, a professor in the college calls for an emergency meeting of all the colleagues. Of course the “yes-men” NV and PR sneak out to give the details of the meeting proceedings to SS. SS calls for a counter meeting to deny the accusation and she alleges it is a plot by JR to defame her. Some of the faculty leaks this information to the press. Normally the publicity hounding SS, invited famous people to deliver lectures in the

college, this guaranteed publicity for her and the college. Lust for power makes SS to get captivated by it. But unfortunately later, publicity was what demolished her image.

The showdown with the principal is the major event in the novel. An enquiry committee is set to investigate the malpractices indulged by SS. A council headed by the VC under a Dean of the faculty conducts a court of enquiry. The committee does not find any recorded evidence which allows her to go scot free. But as in Greek mythology, divine justice is served with SS being disqualified as Superintendent of the exam committee, since her niece is answering the exam. She is also not given an extension of her appointment and is told to go on long leave by the committee.

In the entire novella, all the faculty members are shown as social climbers relying on flattery, backbiting and gossip. They hardly discuss academics or the state of affairs of the college. Nobody overtly supported JR, but NV the head of the department says,

“She (SS) can't take her job away

But with rudeness can spoil her day” (Joshi 30).

But even this type of sympathy is scarce. At the end of the whole fiasco, JR decides to discontinue teaching and concentrate on writing a book based on her experience. When she makes this decision, none of the staff tries to stop an excellent teacher from giving up her profession. This shows the non-academic culture that is bred at the vertical level. *The Awakening –A novella in rhyme* brings out the undesirable aspect of an educational institute where a principal is depicted as the icon of sanctimony. Power game played by the principal shows the inferior nature of the academician in the normal stream of life. Negative power leads to nowhere and as a qualified faculty SS never understands the consequences in that she would be forced to leave the campus.

One can understand illegitimate power as oppression. Foucault rejects the idea of domination and subjugation. He rejects such a possibility. Nancy Fraser quotes what Foucault had said, “It is misleading to think that power as a property which could be possessed by some persons or classes and not by others” (Two Lectures and Power and Strategies 26). In the same essay, she elaborates, “It is better conceived as a complex, shifting field of relations in which everyone is an element” (P 29). Through the novella Rita Joshi tries to depict how lust for power makes people autocratic, dominant and self-centred. Power politics in a campus causes isolation, conflicts, personal problems, professional dissatisfaction, psychological stress and it also leads to loss of face. And all this happens at the cost of students and academic excellence.

2.4.2 Atom and the Serpent: Power as Sycophancy

C.L Khatri, in his article “Atom and the Serpent: Pangs of Paradise Lost”, says, “The universities in India have been seriously affected by the decaying value system and the politics of the day. Though there are scholars and learned academicians, the academic atmosphere has gone to peril” (P 220).

Prema Nandakumar, a distinguished Indian author, deals a decayed atmosphere of campus life in Indian campus through her novel *Atom and the Serpent*. Katri assesses the novel as, “It holds a mirror to the life of the campus and we blush to see our own degraded and perverted faces. It is not the story of Delhi alone. The anonymous university is a sample in the novel. It can be any university. So we shall share her sense of loss and aching sensibility” (P 219).

Politics in a campus is the major theme in the novel *Atom and the Serpent*. The title itself elucidates the idea that the campus contains contrary situations: where on the one side, we are proud of the intellectuals, and on the other hand, we come across the reality of

politics, violence, power mongers and the enmity amidst the colleagues which are common and which pose a threat to the future of an academic institution. The novel is written in a third person narrative where it exposes all aspects of a campus; especially the power game played- from the vice chancellor to the faculty. Professor Vatsa, the hero of the novel finds an honest and sincere teacher Prof Rajeswara who is student friendly and follows the true Indian culture in all aspects. Prof Rajeswara uses his power or rather his status as a teacher in a right angle to attract his students. “According to Foucault most social analysts tend to regard power in an essentially negative manner, as a repressive force which is the property of an elite and is used to maintain social hierarchies. Foucault rejects such a uni-directional and repressive notion of power, replacing it with a concept of power as an essentially positive force which permeates all levels of society, engendering a multiplicity of relations other than those simply of domination” (Foucault- A Critical Introduction 90) says Louis McNay. Unfortunately, he meets selfish and hypocritical teachers like Rani, Yana and Dattatreya who play a safe game in order to fulfil their own personal goals. The intellectual discourse is barely mentioned and hardly shared by the faculty. Nandakumar shows her anxiety through Dr Vatsa as to why teachers are after power and not into sharing knowledge through their intellectual discourse. The faculty is supposed to be the role models to the students; but they only teach how a faculty can work to achieve personal gain rather than improving a student's life. Prof Rajeswara shows his displeasure about the politics in the campus to Vatsa and says,

“You wouldn't believe it the way we have divided our lives, our society and our education, on these lines! Who is to teach the misguided majority, Doctor Vatsa?” (Nandakumar 67).

Through the five chapters, Nanadakumar has depicted, as Khatri says, “It is the result of the shifting interest from intellectual pursuit to the hedonist and consumerist one that the teachers and students find time for rumour mongering, pot-boiling scandals, character assassination and managing personal gains like promotion and T.A etc., through pressure groups and tactics like procession, dharna, gherao, etc” (Atom and the Serpent: Pangs of Paradise Lost 223). In the chapter, “Atomic Scientist”, the scientist Professor Vatsa comes to an institution with great expectation only to meet with a great disappointment. The second chapter, “Visha Kanya”, goes deep into the campus life and delineates the rotten professors who prefer to work hard for their development instead of students. The title of the chapter is suggestive of how professors like Rani will go to any extreme to gain power through her promotions in the department. The irony is that she is not interested in the welfare of the students but possess with the idea of how to work hard in order to become the head of the department. She spreads rumours without worrying about the consequences. She is called as the 'lady killer' and a 'glittering parrot' who concentrates on campus politics, gossips, attends drinks and dance parties. Her priority in life is that “Appoint a yes-man committee, wine and dine them at Silka Pinta and get favourite duly selected” (Nandakumar 25).

Nandakumar shows the positive and negative aspects through these two chapters. In the third chapter, “Point and Counterpoint”, the decaying aspects of the campus is well portrayed. Vatsa's realisation of how he has neglected the Indian culture in spite of his father's rich Sanskrit heritage is highlighted. He changes his opinion about his father, “a bookworm lost in outdated literature and hair splitting logic” (Nandakumar 135). In the chapter, “Laceration”, a psychic revelation takes place in Professor Vatsa on what he has lost in the name of higher education abroad which he has pursued in America. He is under the impression that he has achieved great heights in life but comes to terms with the

present situation that he is not different from the faculty whom he meets in the university. He too was selfish by selling the treasure of his father's collection of the entire library and the house.

Prema Nandakumar describes the pathetic situation of a campus through the feelings of Vatsa. According to him, the teaching schedule was packed with superficial research, taken teaching sessions, and of course the ever present administrative duties. That took care of the daily grind and the evenings were devoted to sniffing at the latest scandals over gin-and-lemon with a game of table tennis thrown in for good measure. This was followed by dinner in official garb of which there was no dearth, flying to and fro to be on interview panels to select professors and readers, conduct viva voce of Ph. D candidates, participate in meetings of examiners, or of course attend the ubiquitous seminars and conferences. "Vatsa felt that he had been hardly anything these last few months in spite of an 'active' schedule! In effect he had only been slumbering with the soporific placidity of the lotus eaters" (Nandakumar 214).

Katri, in his article, makes known his displeasure about the campus by saying, "Nasty politics on the campus is exhaustively projected" (Atom and the Serpent: Pangs of Paradise Lost 224). The V.C. is expected to be a Chanakya in a derogative sense. Mrs. Sheela Rani aspires for her undue and undeserving promotion to professorship. She asks her brother Kshema, the leader of a faction of non-teaching staff to call a strike and gherao the V.C.'s residence, shout slogans, raise the demands of employees, damage the garden and other property. This hour-long mock heroic drama ends with the V.C.'s consent to promote Mrs. Sheela Rani without any interview. The campus politics is such that every individual displays power in different angles in order to gain personal benefits. As the V.C,

he wants to retain his post so he accepts the pressure levied by the revolutionary group; but when Vatsa enquires about the decision taken regarding the promotion of Rani, he says,

“You have a long way to go, my young friend. Do you think I will so readily give in if I do not have the counter-move ready? Rahukulkar will get the other chap to put in a writ petition the first thing in the morning, which will effectively block the appointment by getting a stay order before our official letter reaches that woman. It will thus have been a pyrrhic victory for Kshema!” (Nandakumar 298).

We think that the V.C. is a simple man; but through his words and action, it becomes obvious how for the sake of retaining power, the V.C. shrewdly strategizes and manipulates the situation in his favour. The V.C. is a well known historian but the urge for power in him makes him a typical administrator. The axiom, ‘Knowledge is power’ is amply demonstrated in the shenanigans on the campus. As Professor Rajeswara says about him to Vatsa, “You know, my son, he is one of our academic tragedies. We lost a brilliant historian in him because he chose to go into politics. Politics either drains one's energy or dulls the brain. The usual temptation. Some political worthy spotted out the bright young man and asked his help to prepare on Education policy for his party... he was sucked in completely by the morass of politics” (Nandakumar 138). But the novel ends with the hope,

“Only patience, purgation and prayer:

Beyond this darkest night, perhaps the Dawn!” - Epigraph (Nandakumar).

Professor Katri comments about the novel and says, “The language of the novel is ironical, at times witty and at times seriously intellectual... On the whole, the novelist succeeds in giving forceful voice to the tragedies of academic life and to her personal

aching sensibility on being helpless member of the failing edifice” (Atom and the Serpent: Pangs of Paradise Lost 225).

2.4.3 No Onions nor Garlic: Caste as politics

No Onion nor Garlic by Srividhya Natarajan depicts how power mongers in an academic surrounding misuse their power and at the end suffer due to their arrogant behaviour. It is true that power corrupts and it attracts those who like to dominate. Natarajan brings out the repercussions of caste system in an academic milieu. Master and slave syndrome is common in a dominant and dominating situation. The caste factor which is the indication of showing authority over the powerless plays a crucial role in the novel. The low caste students and teachers are portrayed as powerless at the hands of the high caste professors. Caste politics is the major symbol in the novel and it plays as a powerful weapon at the hands of egoistic Professors.

The novel is set at the Chennai University and centres on the glories and travails of professor Ram, a guardian of “art, culture and purity” of the Brahmin community. Professor Ram teaches Communication paper at the University. He also communicates to low caste students his vile displeasure towards them, his venom for the reservation system and insults them by throwing their papers out of the window, calling them names, giving them low grades so that they fail thus causing them constant grief. When they eventually drop out of the course due to constant ill treatment, he treats them like lowlife. He exclaims: “that they have acquired neither the finer nuances of English grammar nor an aptitude for Sanskrit poetics” (Natarajan 82). He has a grudge against them because these students get into the University system in spite of having lower marks than many Brahmin students. According to him, the pendulum of political reaction has swung too far in the pro-caste direction. He exclaims with regret that the reservation policy has ruined the

upper caste community. He opposes the university reservation policy and encourages Brahmin students in order to give benefit to the high caste students. He tries to support Sundar, a Brahmin boy, to get the scholarship whereas he denies the job opportunity to Jiva who is from the Dalit community. He even goes to the extent of denying entry to the Dalit students to the seminar hall where he conducts the International conference. Srividhya Natarajan criticises the way high caste professors treat the Dalit caste faculty and the students. An academic institution should inculcate the ideas of equality in students. Thirst for knowledge is supposed to be the main goal of a campus but the caste politics in professors make them exert power on the powerless colleagues and students and thus engendering humiliation and heaping insults. This oppressive practice creates chaos in the minds of the Dalit students and they exit the institution under duress.

Gayatri Devi says, “As the teachers have the strong weapon in their hand in the form of marks, students have to be submissive. The powerlessness in them makes them to feel inferior” (P 156). Prof Ram goes to the extreme by asking his Ph. D student not to attend an interview for a teaching position in the subject of Drama and folklore which is her doctoral thesis. He demeans himself by asking her to withdraw from the interview in order to ensure the same position goes to his son. He stoops to the level of blackmailing her by threatening to fail her in viva. Srividhya Natarajan brings out how power can be directed to achieve personal and selfish ends. Prof Ram schemes to disallow Jiva to present a paper at the ACS conference which he organizes. He takes revenge on her by not circulating the brochure of the conference to the Dalit students. She does not approach him to request permission to present a paper as she is scared of him. Whereas he asks Sundar, a Brahmin boy, to present a paper but he is not capable of writing even a single line during his preparation. One can see the way he treats the students,

“Well, if you were in any of Professor Ram's classes, you would have noticed the special teaching methods he used for students like Rufus and Thamarai Selvi, such as throwing their papers out of the classroom window, calling them names like dolt and nincompoop, which were not in the attendance register, failing them in every examination, giving them his sincere blessing when they dropped out of the course, and treating them at all times as if they stood no higher than vermin in the evolutionary order.....Professor Ram treated these students in this manner because they came from backwater towns like Dindigul or Palayankottai, and had Christian names and non-brahmin surnames, and were the same colour as soya-sauce” (Natarajan 82).

Lyons in his book, “The College Novel in America”, describes campus novels which highlight the racial discrimination in an academic milieu. In the same book Lyons portrays James McConaughey’s campus novel, “Village Chronicle”, in which he brings out how an intelligent Negro student is not given admission in the college and the student commits suicide due to the ill-treatment enforced on him by the faculty (P XVII). The superiority complex of the higher caste always shows them wielding power irrespective of any situation. Power corrupts those who allow power to go to their heads. In senior professors, one finds the theme of power is well portrayed. Politics in the department is well played by the professors who belong to the upper caste. After a senior professor Dr. Ariyanayagam, who belongs to the backward community, leaves the department, Professor Ram along with his friends scrutinize the applications sent in by the candidates. They feel that their gentle vigilantism saves many students from non-Brahmin teachers. Prof. Ram makes certain that all the reserved category posts at the University do not go to any low caste candidates. Prof Ram uses his power game by exploiting his status to ensure that the interview letters are sent only to the Brahmin students. When he comes to know that

Sundar is interested in Jiva, he threatens him that he would stop his scholarship and would see that he would not be selected for teaching post either at the university or elsewhere.

In civil society, the non-professionals using their power in the name of caste, is a commonly encountered phenomenon; but Professor Ram uses his position even in the academic circle. He shows his disdain of the low caste community by helping the Brahmin boys to hold a protest against installing the Ambedkar statue in the university campus. His treatment of his colleague, Dr Arul, who is a dalit makes one realise that power can do any kind of harm. When Dr. Arul applied for the post, Prof. Ram was away on a year's sabbatical at the University of Western Ontario. Three other members of the panel who belonged to the high caste missed the interview. Dr. Arul chomps up the feeble questions and goes on to take large bites out of the interviewers, correcting their errors and challenging their expertise with her brilliant teaching record, wide knowledge on literary texts and distinctions in her mark sheets. Philip Barker says, "Knowledge and power are intimately and productively related" (Michel Foucault-An Introduction 25). Dr Arul's intellectual power and her authority over her subjects make Prof Ram to have inferiority complex.

Horizontal power games are played by Prof Ram with his colleagues, especially with Dr Arul. He absolutely detests her. He knows he's beaten since she is an expert in her subject, a favourite teacher of the students and has many books to her credit so he would not be in a position to compete with her. He cannot expel her from the department; instead, he insults her at every opportunity irrespective of place or time. He takes his revenge not only verbally, but also physically. She in turn hits him back with her handbag. "Power is not restricted to political institutions. Power plays a "directly productive role;" "it comes from below;" it is multidirectional, operating from the top down and also from bottom up"

say Hubert L. Dryfus and Paul Rabinow in their essay “Power and Truth” (P 185). Uncontrolled self acquired power would lead to arrogant behaviour. One can have power as long as others submit themselves but when a person misuses it the submissive is no longer under control. “Resistance cannot be external to power, because power is not a system of domination with an inside or an outside” says Joseph Rouse in his essay “Power/Knowledge” (P108). Prof Ram fails to understand that knowledge is power and also knowledge should be used in a right way in order to gain power. Prof Ram shows his displeasure with Dr Arul and also shows his superiority complex due to her intellectual strength. Though Natarajan brings out humour through this episode, one gets the impression that the academic institutes supposed to be the emblem of sanctity is converted into a boxing ring. As the head of the department, Prof Ram misuses his power by abusing the subordinates and the students wherever it is possible for him. He even harbours doubts that Dr Arul is the reason for the degrading graffiti about him on the university walls.

Sycophancy is a common factor in a vertically aligned power game. Prof Nagarajan intervenes and exaggerates the incident of physical dispute between Prof Ram and Dr Arul in front of the Vice Chancellor. They request the Vice Chancellor to appoint a disciplinary committee to take action against Dr. Arul. Without investigating her side of the story, Dr. Arul's suspension letter is typed. Prof Ram even dirties his clothes with mud in order to prove his case against Dr Arul. She is doubly exploited by him. She has to fight with male egoistic professors. Truth always triumphs at the end in any situation. With the intervention of Sundar and Jiva, the research scholars of the department, who are the witnesses of the incident, the Vice Chancellor is made aware about the actual details. The power in Prof Ram pushes him to exploit everyone on the campus. A university is supposed to spread and share intellectual ideas; order on campus is in shambles and chaos is the by product at the hands of such faculty. The powerful faculty overpower the

powerless and find solace and happiness which is transitory. The powerless always become the victims and suffer. Only people like Dr. Arul who challenges their despotism can the battle single handed and succeed amidst the power brokers. When describing campus novels, Fielder says, “The academic community is a microcosm reflecting the great world” (The War against the Academy 5). One can find Prof Ram, Prof Nagarajan, and Prof Arul in every academic circle.

Foucault says that if there is resistance in power conflict, the person who shows his power misuses his authority and displays his real nature. Power slowly destroys Prof Ram's mind and even his life values. Prof Ram tries to exert his authority over others and gets entangled in the complexity of life. Unfortunately for him, he is snubbed and subdued by others.

Srividya Natarajan, in a humorous manner uses the local (Tamil) idiom and an Indianised usage of English. The author explicates concepts like power games, internal politics, domination of research guides, plight of the research scholars and the emptiness of the superior feelings of the faculty, all interwoven within a wonderful plot. She illustrates the illness of the caste system that is still prevalent even in the minds of the educated and also the corruption and hypocrisy in the academic circle. She drives the point that power and status can make even the intellectuals to lose their ethical self and show their real nature.

2.4.4 Five Point Someone: Grades as Power

“Most universities are no longer temples of knowledge, but of power, and true moderns worship there.” said Dean Koontz, (Brother Odd 7). *Five Point Someone* by Chetan Bhagat is written from the student's perspective. It revolves around three friends whose GPAs decide their life in the campus and for all future endeavours. It describes the

rigorous schedule of an IIT student. It sheds light on the unchanging and archaic attitudes that flourish among the faculty. The entire modern education system in India symbolises a power magnet, whether in a professional or non-professional course. The life and psychology of students, their pranks, adventures, misfortunes and the faculty posing with superiority complex on powerless students are wonderfully described. The main Characters Hari Kumar, Ryan Oberoi, Alok Gupta and Neha Cherian are the narrators of the novel. The plot is built around these four characters.

The faculty are the kingmakers who delineate their power in all possible ways by keeping the students under their collective thumb by using threats. Hari Kumar narrates the story of students who work very hard to get accepted into an IIT. This is illustrated in his sarcastic jibe,

“If you can lock yourself in a room with books for two years and throw away the key, you can probably make it” (Bhagat 2).

The power game begins from the first day of the college life. In the first lecture itself, students are briefed on the course outline and grading pattern. The professor advices them not to miss classes, to complete assignments on time and asks them to be prepared for surprise quizzes. They are threatened with the consequences of bad grades. He says,

“If you get bad grades, and I assure you- you get no job, no school and no future. If you do well, the world is your oyster. So don't slip. Not even once or there will be no oyster, just slush” (Bhagat 11).

It is direct threat or a great challenge to the students to face the professors who show their dominating traits.

The pressure to perform in the institute is so acute that it demoralises the students to a great extent. After working so hard to join a professional college, they find that the working system of the course is too tedious. They have to attend lectures, tutorials and labs from eight to five, the next few hours are to be spent reading in the library, and working on reports and assignments in the hostel rooms, apart from studying for surprise quizzes and semester exams. The narrator expresses the horror of their situation,

“Working away like moronic drones until midnight. Manpro yesterday, Aptech day before, Quanto today... it never ends” (Bhagat 14).

This statement highlights the work pressure faced by all students. The whole course is nothing but mindlessly competing and drudgery for four years. It is a power game where the professors judge the students by their capacity to learn the entire course by rote. A GPA (Grade Point Average) is stamped on every student and becomes his identification code. The opportunities and even power granted to the students are in direct proportion to his GPA – another example of power game.

The news of a surprise quiz travels through the campus like wildfire making the students work till four in the morning. Students worry about relative grading system. If they don't study and others do, then the GPA would be dramatically slashed down. Mugging is the key mantra to get the IIT tag. Ryan, who is different from others, feels, “Continuous mugging, testing and assignments is what a student does at IIT” (Bhagat 25).

There is no creativity or invention on the campus. The IIT has produced many CEOs and entrepreneurs but not great engineers or true scientists. It only trains engineers to work for multinational companies as mindless cogs. The examination system is too hectic with heaps of coursework that remain impossible to complete.

Master- slave syndrome is common in any educational institution. Facing the viva-voce is one of the hazards of student life. The game of superiority played by the teachers is very complex. Hari, the hero is asked questions and the professors look him in the eye, his body gets frozen, sweat covers his face and he loses his sense of voice. Though he knows the subject well, he keeps mum due to the pressure which builds within him. He does not answer even a single viva till the last semester of his course. Prof Gayal, with the feeling of superiority which is common amongst the faculty says, “The standard of this institution is going down day by day. What are, a commerce student?” (Bhagat 56).

Hari, like any IITian, finds this very insulting. This is because, in local IIT parlance, a commerce student is the one who is sub- standard- one who would not fit into IIT, which is considered a temple of science. Many times the teachers encourage the extroverts with excellent delivery style, leaving introverts to sort out their own problems.

In another instance, Prof Vohra in the design class, teaches how to execute a basic screw-type design. Ryan draws a modified screw jack which was superior to the basic kind. Prof Vohra proceeds to ask Ryan whether it is an electrical engineering class or a design class before asking Ryan to leave the class. The professor could not tolerate someone deviating from the path he had set. Creativity is completely disrespected and nullified. Power is abused in the hands of the professor.

Yet another example of how the faculty owns a biased mind is the way they play with the grades of a student. A student who belongs to the lower rung of the academic circle is first labelled and then battered by the negative perception. When Ryan gives some ideas on how one could design a suspension bridge, Prof Bhatia is excited about the project and asks him to submit a scale drawing. He holds out the promise of a special internship project for Ryan. But when Prof Bhatia comes to know about Ryan's GPA, he

calls Ryan and tells him to forget about the drawing and the internship. Prejudice about students is one way of showing the autocratic attitude of the faculty. Rather than viewing it as an opportunity for genuine mentoring and inspiring a student to build his potential, the Prof wants a mere yes man with a high GPA.

Life and death pendulum is a common factor which exists in any campus. Waiting for exam results is another torture endured in campus life. Though the next semester starts, students are unable to concentrate on the new courses until they know the outcome of their performance in the exams. Results play havoc on their moods and the morale of the students depends on their grade. The narrator and his friends get GPA of five point something. This is where the title of the novel comes from. They know that they would be judged by these grades for the rest of the course, and they all come under the category of *Five Point Someone*. The pendulum swings to death mode beginning with their low grades. They are treated as if they belong to the alien world. The insults which they are subject to are pathetic. They know that their future is sealed. First semester grading influences the future course of the students. They cannot express their depressed state of mind as the weapon of giving grades is in the hands of the faculty. The storm of power sweeps away the five pointers and they have to face the consequences of not getting good placements for their future endeavours.

The low grade prompts Alok to leave his friends to join a bright student called Venkat, who is a nine pointer. Venkat wants to hold the highest GPA so that he would get better placements in future. Chetan Bhagat portrays the anarchic attitude of the present education system where students are the slaves to a meaningless grading system. The entire Education system lies in the hands of the power mongering faculty who come to symbolise nothing but a Senecan tragedy where evil power and bloodthirsty revenge

destroys the good and the kind. Michel Foucault said that power is exercised where there are two poles – the powerful and the powerless.

Power can be used to get the positive results too. In a tightly compartmentalized education system, there are few professors who encourage students to play with their new ideas, creativity and original thinking. Prof Veera is one whom we find different from others. Through Prof Veera one can come to the conclusion that power can be shown in a positive way in an academic Institution. He does not discriminate between the nine pointers and the five pointers. He is flexible and encourages the students with new and innovative thoughts. When Ryan ventures to suggest the idea of experimenting with various substance mixtures to check the lubricant efficiency in a scooter engine, Prof Veera helps him to get the institute's permission to use the lab and even gets some research grants. After looking at the name and grading on the research proposal, the mechanical engineering department rejects Ryan's project proposal. Prof Cherian, the Head of the Institute, does not go through the proposal after seeing the grading of the group. Being a nine pointer, Prof Cherian does not value the new inventions of the students which would question the world of machines. Having power in hand, Prof Cherian stoops to the level of ruining Ryan, Alok and Hari's future for stealing the question papers from his room. Though the mistake was theirs, the punishment meted out would be disastrous to their future. Alok is pushed to the brink of suicide. Fortunately he is saved by his friends. This is the way power can create or destroy the students in any campus.

Five Point Someone highlights the power game played by professors through the ossified education system, while also touching upon themes like the importance of creating a good human being rather than a good GPA, belief in self, love and friendships in campus life. The system is inequitable and allows power to accrue in the hands of the faculty. This

novel critiques the lack of scruples among the faculty, their ethical core, and the 'play safe' attitude of the faculty which is like a self-fulfilling prophesy. Instead of nurturing new ideas and creating a level playing field, the campus becomes rife with one-upmanship and skulduggery. It is a ladder for most students that lead them to the promised bright future, but instead of nourishing talent, the professors play mind games with each other with students often being the lambs led to slaughter. Keeping on the right side of the professors reduces students to sycophants- grovelling for marks than sitting at the feet of masters and learning.

2.4.5 In Times of Siege: Ideological Hijacking as Power

Gita Hariharan's novel *In Times of Siege* is a campus novel which dwells on a political theme. In one of her interviews, Gita Hariharan says, "All my novels and stories look at power politics in some way or the other. Fiction has a thousand ways of giving a new tale on the dynamics of power relations" (A Craft of Writing: Harriharan's interview with Sumana Mukherjee). She says, "I think there is resistance at all levels, it is simply that more and more areas of resistance are being made visible" (A Craft of Writing).

In Times of Siege deals with the power game between the closed academic campus and the outside society. It is a powerful narrative spanning a time period of two years. The novel depicts the impact of communalism, the ideals of unwanted Hindu ideals which lead to unnecessary commotion in an academic campus. The novel is a debate on the relationship between nationalism and communalism in a campus which is in vogue for the political parties. Education is sidelined and power politics takes its own role to dominate over the real values of education. This novel aims at finding out how, in an academic campus; power transforms into domination either in an individual or a group and how far the person being dominated resists domination which is imposed on him. In any given

academic campus, power is concentrated normally with Vice Chancellors, Deans and Head of the departments. Occasionally, power is vested with outside forces like the media, fundamental groups and the political leaders. In *In Times of Siege* Hariharan analyses the concept of domination by several protagonists-narrow-minded fundamentalists who call themselves as “*Itihas Suraksha Manch*”, the press especially the newspaper called “Current” and Dr. Arya, a Professor who is an active member of the *Manch* and to a certain extent Dr Sharma, the head of the History Department.

This is also an old debate since the time of the freedom struggle. In the course of the struggle for independence, many students joined hands with the freedom fighters without giving thought to their future and thereby invested in the dream of a free India. At that time it was considered a privilege to be on the streets and court arrest for the fight for freedom was a noble cause. Yet post-independence, the debate of politics on campus raged unabated. On the one side, it was felt that political education was a necessary prerequisite to developing an informed and vigilant citizenry; and on the other hand, it was viewed as the evil that pollutes the idealistic academic ivory tower. The question of political support to academic institutions for its development rather than the mining of students as a vote bank and to spread a political message- is an ongoing one. The unrest on campus is seen as the crucible in which new radical thoughts are being experimented with while holding the academic life to ransom. The various political outfits throwing their weight behind the student movements do so in order to steal their few moments under the sun. By co-opting the radicalism of the youth, the old deflated ideas are given a new lease of life. Mobilising the power represented by the youth is a sure fire way to win elections, stay relevant and hold onto the reins of power for an extended period of time.

Dr. Shiv who resists the dominating group with the influence of social activities, becomes a part of the power game not by design but by chance. Shiv Murthy, the History Professor leads a peaceful life, running a BA correspondence course for History students. His course module on Basava, the Kannada Vachana poet, creates chaos in the local press and at the university. Basava, a great visionary and the treasurer of Kalyana Kingdom, was a social reformer and regarded caste discrimination as an evil. He criticized the social set up of his time. He gathers a unique congregation of mystics and social revolutionaries who attempted to create equality and democracy for all, irrespective of caste. Although many took part in Basava's egalitarian dream, the resistance shown by others is amazing. The people became a movement which started growing beyond Basava's expectations. Basava wanted a passive resistance from his followers with the principle of non-violence. His charisma could not keep his followers into passive resistance mode for long. The result is the burning of the city. The purpose of starting the movement is distorted. The high caste people resort to violence to preserve their dominant and privileged status which bestows upon them manifold privileges in society. Power and domination go hand in hand to keep up the status.

The subplot of the novel deals with Shiv's relationship with Meena, the daughter of his old friend Sumati. Meena, a research student writes her thesis on 'women-stories' affected by the anti-Sikh riots after Indira Gandhi's assassination. As a social activist, she raises her voice for justice and works for the underprivileged society. The '*Itihas Suraksha Manch*', an independent social and cultural organisation, appealed to the people to end the tampering that goes on in the name of academics of the glorious Indian History and instigates them to protest against Shiv for distorting the historical hero, Basava. Prof Shiv says,

“They are objecting to the fact that I have not made the heroes heroic enough, and that I have made villains too villainous. At any rate they claim the lesson distorts history” (Hariharan 55).

The novel touches the role of a conscientious individual against the rising tide of communalism, intolerance and prejudice. The *Manch*, as an agency, demands an apology from Shiv for hurting the sentiments of the people and stresses on the retraction of the module. Shiv is firm in not giving his apology as the *Manch* cannot be recognised as an authority on History. The author compares Shiv's stance with that of Basava's revolution. Shiv's refusal to retract on true history has taken apart his world and challenges him while Basava's uprising had set his city on fire. What Basava fights for and the democratic experience that gives voice to many lower castes and women are never the same again after the fire. No History books tell the story of the destruction of Basava's city. The vandalism of Shiv's room by the members of the *Manch* could be compared to the devastation of temples. Buildings and other properties in the burning of Basava's city- both are acts of retribution by the dominant community in a bid to preserve their power. The politics of usurping the sentiments of the people to ignite unrest in the name of a hoary past is the tragic irony of the modern society. People's sentiments are used to fan the flames of outmoded, archaic and parochial values with the effect that negates the value of research that tries to recover truth.

The contemporary act of war demonstrated by the *Manch* shows that Indian society is still marked by fundamentalism, hate, mistrust and censorship. “The land we are living is falling apart,” says Gita Hariharan (Hariharan's interview with Preeti Verma Lal). The best word for describing the state is shrinking day by day. This deterioration is supported by the prominent groups with narrow thinking like the *Manch*. Faculty who are lusting for

power succumb to and align with the outside forces like the *Manch* or the politicians and create utter chaos in the peaceful academic circle. The press, especially the newspaper called 'Current,' plays a focal role in bringing out the news about a University Professor distorting history. The nasty article, carried on the front page of the paper upsets Shiv. It claims, “a senior Professor of KGU has been charged with distorting facts of history in the University's Medieval Indian History course” (Hariharan 75).

When Shiv calls a press conference to explain the truth, the same newspaper brings out another news article claiming that the University has withdrawn the module. When the public approach the authorities in the university, they deny asking the students to return the course material and inform them that they have appointed an expert committee to review the issue. Letters to the editor highlight the importance of Hindutva and how Christianity and Muslim religions are unique in their approach to intrigues and rebellions. It describes how the misled historians criticise Hinduism and its caste system and pull the saints off their pedestals. The editorial column titled “Whither History?” says that there are many lessons to be learnt from this episode. The press criticises the government policy of rewriting the text books whenever there is even a hint of protest from the fundamentalists and its camouflaging effects on the original doctrines of history. Hooligans hired by the *Manch* vandalise Shiv's room; there were charges, counter-charges, support and condemnation. Mass media, by the virtue of its monopoly in providing the information, automatically assumes a dominant role in the society. Its opinion or unverified 'news', as opposed to unbiased reporting, gags the powerless. When the attention of the press was diverted with the news of an Indian beauty winning the Miss Universe pageant and the news of college boys involved in a hit and run case, they could easily forget the 'notorious professor' who was portrayed as a villain. The 24x7 media glare creates tsunamis, where a calm rational inquiry would have resolved the issue.

Felluga in his essay “Modules on Foucault: On Power” says, “Power always entails a set of actions performed upon another person's actions and reactions. Violence may be a part of some power relationship” (P 220). One can find in Mr. Arya, a colleague in the department who has recently got a doctorate degree, although no one knows the source of the degree, misuses his power on his senior colleague. With the newly gained power of presiding over the *Manch*'s meetings in the campus, he starts revealing an aggressive nature in the departmental council meetings. As Arya does not figure anywhere as a good academician, Shiv does not take him seriously. But the power status gained by Arya due to his fundamentalist approach has made his arrogant behaviour towards his colleagues intolerable. Dr. Sharma, the head of the department becomes submissive fearing repercussions. Emboldened by the new found domineering power, Arya pounces on Shiv and holds his collar, an unthinkable act in an academic setup. The theme of domination is well portrayed by Arya who feels a scuffle will impress upon others about his newly gained power.

Dr.Sharma, is a timid man who joins the dominating side for personal gains. He blames Shiv by saying, “It’s a pity you didn’t guard against ambiguity. There is a certain lack of clarity in the lesson and it has hurt the sentiments of a Hindu watchdog group. You know our policy is to steer clear of controversy” (Hariharan 53).

When the history lesson is sent for expert comments, Shiv feels that they are setting a wrong precedent and he offers to resign. The HOD asks Shiv to give an apology or retract the module in order to avoid the embarrassing situation for the department. He wants Shiv to submit to the pressure of outside forces. He says,

“we are middle-aged professors and not stuntmen” (Hariharan 70).

He makes Shiv feel guilty for expressing his views to the press and he indirectly insists that Shiv keep quiet and be more cautious about his words to the outside world. Though he dominates in his approach in handling Shiv, one can find him showing his passive resistance to the *Manch* as he does not want any controversy during his retirement for he desires an extension of term from the University.

Foucault opines “a power relationship can be articulated on the basis of two elements which are indispensable if it is really to be a power relationship: that the 'other' (the one over whom power is exercised) be thoroughly recognised and maintained to the very end as a person who acts; and that faced with a relationship of power, a whole field of responses, reactions, results and possible inventions may open up” (Subject and Power 220). Dr. Shiv believes it is him versus all the fundamentalists who protest against his module. He realises that at the age of 54, he cannot become a hero. He is like a soldier putting on armour to face the world with its deans, heads and the weedy protectors of history. In isolation, he vacillates between disbelief and anger, amusement and fear. His life completely changes from writing modules and lessons to reading different newspapers for news on the distortion of Basava’s story by him. He never could have imagined that this episode would attain such epic proportion. In an interview with a TV channel Shiv asks, “Who are the people charging? Are they qualified to recognise accepted historical facts or can they understand the nature of historical interpretation?” (Hariharan 97).

Prof Shiv says that the frightened people have a fear of history so they seize history and refashion it to suit their own notions. Shiv realises that he was part of the department till three weeks back, and now after the controversy, he becomes a complete stranger. Though, owing to no fault of his, he is a full time fugitive. Even when he is sitting in his own room he feels he is on exile. He feels he is staying in a lawless country. Conspiracy

theories are created by the *Manch*. Shiv feels the fear of an endangered species whose natural habitat has been taken over. His room is in shambles, which is the legacy of the vandals. The hooligans doomed history to desolation. There is similarity between the ruins of Vijayanagar during Basava's time and his university room at the hands of the zealots. *Manch* demonstrated how power games played by them as a dominating group on an innocent teacher like Shiv can bring the whole University to its knees.

Meena and her social activist group want to hold a public meeting and a rally in order to resist the dominating force of the *Manch*. They make placards, leaflets and get police permission to hold the public meeting. They try to collect signatures from the public in order to have support for their stand in supporting Shiv. Shiv never expects such a crowd for the meeting. The TV channels cover the meeting and the rally. Shiv realises that the whole history of the past is domesticated, reduced to a manageable size. It has been struck to the size of a module, a black and white booklet of lessons. Even that is removed from the history course. The whole of history is reduced to precarious survival on a crude seesaw. The resistance shown by Meena's group is the turning point in Shiv's life. A professor who was not involved in any complications in his life feels that he should show to the world that he is not wrong in writing such module because he is the authority in the subject. His passive resistance is shown through his speech at the public meeting.

Foucault pointed to a new kind of disciplined power which Prof Shiv uses in tackling his case with the help of Meena. Meena's guidance helps Shiv to stand firm and to resist giving up and to face the problems with magnanimity. As he makes a silent promise to Meena, "He promises himself he will not let his thoughts stray again. He reminds himself sharply that the meeting is about him, that it is his world at stake." (Hariharan 99), it becomes clear that Shiv would detest falling back into political apathy. Prof Shiv knows

“Power is not the same as violence because the opposite pole of violence can only be passivity” (History of Sexuality 122). The letter from the Vice Chancellor tells him that the history lesson about medieval history has been unfortunate and such things bring disrespect to university and teachers should be cautious and clear without leaving any ambiguity. The letter is clear that the ransacking of Shiv’s room is like a footnote, a minor by-product of ‘divisive consequences.’ Shiv is upset that his lesson had invited unwelcome spotlight and unwanted scandal in the university campus. The novel has an open ending, leaving Shiv to choose his own stand. The passive resistance by Shiv leads him not to submit himself to the pressures imposed by the *Manch*. Though Arya in the name of *Manch* plays nasty politics, Shiv’s firm belief in non-violent resistance brings him satisfaction that he would not budge to the unnecessary demands forced by the group of hooligans.

The average middle class person can stand up to the threat posed by the extremists and in contrast to Shiv’s anti-heroic stance, Rekha, his wife and Meena take up a position of powerful resistance, if not dominance. The novel shows the limitations of teachers in their defined roles. Power is exercised by dominating forces like the *Manch*, media, individuals like Arya and Sharma, while Prof Shiv and Meena’s activist group are the dominated. It can be concluded that domination and resistance is part and parcel of any campus whether power is vested with authorities of the University or assumed by the unconnected outlier groups.

“In fact power produces reality, it produces domains of objects and rituals of truth. The individuality and the knowledge that may be gained of him belong to this production,” says Foucault in his comment on power (Discipline and Punish 174). Prof Shiv understands the reality of his situation and Gita Hariharan ends the novel with the hope

that Prof Shiv would resist and protect his rights amidst all the atrocities imposed by the power mongers.

2.4.6 The Drunk Tantra: Corruption as Power

Power can elevate or lower down the status of a person. Ranga Rao in his novel *The Drunk Tantra* creates Mr. Hairy, a character who clammers up the hierarchical ladder and misuses his power by putting the colleagues who become the victims and get frustrated in life. Mohana, the protagonist of the novel is a young English teacher who becomes the victim of her senior colleagues and undergoes mental agony especially at the hands of Hairy who becomes the principal of the college. Mohana as a narrator depicts her inner feelings in a first person narrative and the happenings of the college in a third person narrative. That is the crux of the novel. The narrator demonstrates how the undeserved faculty rise in the academic profession in India. Ranga Rao brings the pathetic situation in India where political influence creates anarchy in the academic institutes. Mohana joins St. Jaans College with anxiety and a query in her mind whether she would prove herself as a popular teacher. Mr. Daash, a senior colleague is friendly and helpful not only to his colleagues but also to the students. He is supposed to get his Ph. D degree but couldn't complete his doctoral dissertation as "he had fallen foul of his research director's cherishing opinion" (Rao 18).

One can find horizontal power sharing with Mr. Daash. Mohana realises that Daash is a great orator who attracts his students through his interesting lectures. Mohana feels, "A teacher like him, a senior man like him, has things to give to his juniors, a whole tool kit of teaching tricks" (Rao 18)

Mr. Daash describes Indian colleges as minor jungles as all kinds of illegalities occur in academic circles. Mohana knows what Daash meant as she experiences the

university as a major jungle and Mr Daash is called a joker in some quarters of the university, she says, “He is unique, a joker in the jungle” (Rao 17). When Mohana gets nervous to get into her class in the beginning, Mr.Daash gives tips on how to be friendly with the students which would boost the morale of the students. Mr Daash says, “If you love life, you love college” (Rao 44). When Caper, a student raises a question about girls smoking in the campus, Mohana brings down his ego by asking, “If boys can smoke why not girls?” Caper knows that he has lost the game and walks out with dignity. Mr. Hairy, a senior colleague advises her to show authority in the class to keep the students under her thumb. Mr. Daash supports Mohana, that Mohana can take care of herself and she has some training in the martial arts. Mr Daash inculcated good values in students. Inspector Singh, who is the student of Mr Daash, comes to college and warns Mohana to be careful in the campus as the rumours about her and Mr Sharma are being spread by the students and her colleagues. He says that he has learnt an important lesson from Mr Daash, “commitment to the profession, the self-respect of the professional” (Rao 208). One can find a genuine quality of a teacher in Mr Daash. He says, “I don't know what I would have done without students. The time is approaching for me to make plans, plans for a life without teaching, without students. You know I have come to like this so much, I like little details...fresh faces, lively minds, potentially mischievous, in rapt absorption – these are the rewards...It is, to me, continually rejuvenating...enjoy little things now- reaching my class a couple of minutes early, or better, much better, reaching my class on time” (Rao 58). Students religiously follow the values taught by the faculty. Mr Daash has produced innumerable graduates who not only respect him but also show their love when they hear about his sickness. When power of a teacher can be utilised in a right angle the teacher gets due respect and admiration.

Hari Krishnan or just Hairy's lust for money and power is deep rooted; he tries various means to earn money and get promotions without working for it. He ventures his luck in coaching centres and finds it not a suitable place for him as it requires lot of hard work and dedication. With the help of his cousin and political pressures given to the Vice Chancellor he is made as principal, a position he does not deserve it. Mr. Daash, who is liked by most of his colleagues and students, loses the battle. Ranga Rao shows how a great teacher like Daash is humiliated and dies of a broken heart; whereas the undeserving Hairy sits on the principal's seat and interferes in every affair of the college activities including the activities of the lady's hostel where Mohana is the warden. When Hairy manipulates the finances of the hostel with the help of the accountant, Mohana objects to it. Mohana knows that even if she complains against the cook and the clerk in the hostel, Hairy would not take any action against them as he is part of the rot in the system. The irony of situation is that the Vice Chancellor of the university praises Hairy as the best principal in the university. Mohana comes to teach in the college with the hope that intellectual transaction would take place but to her horror she finds the college is nothing but a place for gossips and unnecessary backstabbing. She gets frustrated with the circumstances where an educational campus and the teachers should be the role model for students instead she finds that from principal to the junior colleagues are interested in how to influence the higher ups to get monetary benefits, foreign trips and promotions. The only person with whom she is comfortable is Mr. Daash, who has strong values in life and he commands respect amidst students and colleagues. Unfortunately she finds a vacuum when Mr. Daash dies in the hospital. Though Mr. Daash does not show his disappointment, Mohana knows that Mr. Daash died due to his disappointment of not getting the principal's post. "Frustration killed Mr Daash" (Rao 210). When the students hear the news of the principal's post occupied by Hairy, they join together to attack the

principal, chairman and the vice chancellor (Rao 184-85). Ranga Rao shows how the students force tries to help honest teachers like Mr. Daash. Mr Hairy misuses his power by taking action against Mohana. "He gives the suspension order to Mohana" (Rao 184). He is also not happy with some of his colleagues who interfere in his administration and he does not mind taking revenge on them.

Caste system works like a monster and acts as a dominating force in the novel. When Hairy gets selected as the principal, the interview committee consists of his caste and select him without any hurdle. Ranga Rao in a humorous way puts it,

"All the gentlemen of the committee belonged to the same caste- the same caste as the chairman of the college governing body. Their ancestors had been fierce warrior kings who terrorized the land from Ganga to Cauvery; sporting mustachios, none more impressive than those of the chairman. And the one with the sad face, clean shaven, without a mustachio, was the expert; he too belonged to the same caste- that was his qualification for the honour of being on the same family, all fourteen of them" (Rao 99).

It is domination which matters rather than resistance. When the principal's seat is occupied by Hairy, young teachers, non teaching staff and the students protest the outrageous selection. Mohana could not digest the news. The narrator says,

"Mother is not able to convince me that this is the way things are in the world; I won't be convinced. The system is rotten. It's been a nightmare, worse than what the poor stunted sickle-cell girl underwent that day" (Rao 129).

Students too react in a violent manner but controlled by Mr. Daash, "The agitation snowballed; classes were boycotted, students themselves led the way and the quadrangle resounded to passionate slogans. For a week or so- and then it all subsided" (Rao 129).

Sycophancy is an essential factor to retain an undeserving position. Ranga Rao brings through Hairy that a teacher who is not qualified to be a principal has to use all means in order to remain as a principal.

“The strong point of Hairy as principal had been that he never went against the wishes of the Chairman of the college: if wishes were commands, where was the need for orders? It was another matter that Hairy generally managed to get the chairman to identify his principal's wishes as his own: the ex- IAS gentleman always respected the concept on the spot: and Hairy did everything to make the old man believe that his policy was the best among all administrative philosophies” (Rao 179).

Hairy knows the tricks of convincing the chairman of the management of the college and he goes to his house and helps in domestic problems faced by the family. In the same manner he praises Vice Chancellor and makes his cousin, the local political leader to talk on behalf of him which fetches him the principal's post in spite of a deserving candidate available in the college in the form of Mr Daash.

Hypocrites get all the benefits while the good natured people lose all opportunities. When he addresses the young teacher trainees at the central college he defines who a teacher is. As a hypocrite he could preach but could not put his words into practice. He gives a wonderful speech by saying,

“I pay homage to the best teacher I have known- the late Mr Arvind Daash. This great teacher used to say; in this profession the returns are one hundred and twenty percent....An honest competence is all that is expected of us: work to the best of our abilities. Now the question is what makes for success here? If you don't deny yourself to the students, you are being honest” (Rao 198).

Ironically his talk is widely published in local press. The ministry of education praises him and says “Be prepared for higher responsibilities” (Rao 198).

Hairy uses his power to put down the faculty when the teaching staff outrageously show their displeasure about the seminar which Hairy conducts. He takes revenge on them by asking the students to give feedback on the teachers. Some teachers protest against it as they feel there are few teachers who are not capable of teaching like Hairy who require such feedback. The narrator says, “Demoralize and demoralize again. Administration by demoralization - that seems to be the Hairy's principle” (Rao 156). In order to bring control of the entire faculty under his thumb, he even takes the extreme step of not appointing the Vice Principal's post. “How glad he was that he had kept the business of the vice-principal's post pending” (Rao 163). Power in hand makes Hairy arrogant and ruthless.

The atrocities done to the young teachers are common in any Indian academic campus. The mental torture faced by the teachers affect their career and they lose the track of academia. The stress undergone by the teachers when they see their institution go to the wrong hands is a blow to their morale. Mohana feels,

“The way St Jaans is drifting under Hairy, Hairy's rise itself... and the drought: did anyone think of the drought deaths?... There is only one Deadly Sin that we, the educated, are all suffering from. And the Deadly sin is: Centricism, self-centricism. Meanwhile, the beast rules” (Rao 178).

Mohana knows that the powerful Hairy would manipulate his colleagues and would go to any extreme. When she is forced to take the wardenship of the girl's hostel she finds out the corrupt colleagues who mishandle the accounts with the help of the principal. Unofficially, she complains and speaks about the grievances of the girls' hostel but Hairy promises that he would look into the matter. When nothing changes except the mess bills

which climb steeply for the poor students, she gives a written complaint which goes unnoticed. Hairy advises Mohana to convert the students into vegetarianism while holding mutton pieces in his hand which is deliciously cooked by the corrupt cook. His hypocrisy is fully displayed when he says,

“You are a member of the college family. We are all members of the great St Jaans family. Just think of our reputation- the institution is important. People come and go. If you suspect the cooks, dismiss them, I won't allow any bungling in my college. Everyone in the university knows that” (Rao 181).

Mohana realises the irony of situation and is frustrated that she is not in a position to help the girls to get a decent meal in the hostel which they deserve. “Mohana knew Hairy's reputation: it was no joke: the VC had recently proclaimed at a university function that Dr Kishen was the best principal in the university” (Rao 181).

When things go beyond set limits repercussions are prone to occur. If power is mishandled by someone who does not deserve to be in such status then he has to face an unexpected turn. When Mohana was given the suspension order, the girls from the hostel react in a violent manner.

“As soon as Hairy and his chamchas entered his room, a hosteller went up and bolted the door from outside: down the staircases, from the bathrooms, common room, library, canteen, filling the corridors: they flung Hairy's office open and poured in like a cloudburst, pushing Hairy and his chamchas to the wall: they confined the PA to the bathroom and wrenched away the telephones. The girls filled every inch of space and now the day scholars and the boys came up and joined them” (Rao 185).

The dominated have limited force to resist. When the dominants have outside support especially from the government, the illegitimate force has to be implemented: that

is what happens at St Jaans College. Hairy's wife's cousin, who is the minister, pressurises the chairman of the college and makes the police to use their unwarranted power on the institution.

“Next day, after breakfast, the police charged: they attacked from three sides, fighting their way first into the college quadrangle and then into the building, beating up teachers and students alike. Tear gas swirled round the quadrangle and the whole building resounded with cries of terror and pain” (Rao 186).

The temporary eyewash is a common factor to manipulate the force of the resisters. The newly elected members of the management act according to the instructions of the Education Minister who is Hairy's relative. They revoke the suspension order of Mohana and advice Hairy to go on long leave. They dismiss the peon who delivers the suspension order.

Powerful people can mishandle their power any way they want. Ranga Rao explicates through *The Drunk Tantra* that the teachers who are genuine like Mohana or Mr Daash cannot survive in spite of the students' support and love. Power mongers can prolong any circumstances and using their power they can control or mishandle the faculty and the students the way they want. Ranga Rao proves through this novel that the power is not bipolar but unipolar or one-sided that is from the upward direction to the downward.

2.4.7 British Writers of Campus Fiction

It is not only the Indian writers who bring the theme of power game in academic campuses through their writings; but even the British writers portray to a certain extent the power politics as a major theme in their novels. David Lodge and Malcolm Bradbury, the contemporary writers on academic campus bring the actual situation in the academic setting.

2.4.8 Academic Kerfuffle as Power

The wit, humour and the literariness of David Lodge would attract any reader. Lodge's campus novels present a peek into the authentic campus life of the west which he portrays with a sense of realism. Even a casual reader of his novels will find two things most striking – his sense of observation and his power to execute a thought or an idea or an image to maximise the effect. Lodge executes the plot so thoroughly that one does not have anything more to say about the incident. His novels blend farcical action with serious themes and present seriously moral characters who are perplexed by the conflicting social attitudes of contemporary western society. His novels are consistently realistic though he uses certain experimental devices. Lodge considers language as a transparent window, a simple tool in the hands of a novelist. He is a lively critic and his precision never withers into arid measurement. He offers us good practical criticism by which one can test his theories. He uses irony, satire, parody and pastiche to enliven his themes of a campus life. As an academician Lodge witnessed the power used by the faculty on their colleagues and on the students. He depicts the use of power by the academicians in a subtle way. His *British Museum is Falling Down*, *Changing Places* and *Small World* are seen from a student's point of view and the faculty point of view. The power game played by the faculty is a daily phenomenon of what a campus is all about. Whether it is Adam Appleby, the research student in *British Museum is Falling Down* or Prof Morris Zapp and Prof Philip Swallow, the senior professors in *Small World* and *Changing Places*: all are impacted by the dominant forces of academic power.

Hanif Kureishi in the article “My Beautiful Launderette” says, “For many writers, actors, dancers and artists, riverside was what university should be, a place to learn and talk and work and meet your contemporaries.” (P 42). Lodge's purpose is to depict the

academic characters in a realistic manner which would attract the readers. As the contemporary academic society is well depicted everyone who could read his novels can identify the characters in their own perspective. His novels are realistic and the devices that he uses to depict the people in a campus, distinguishes him from other campus novelists.

British Museum is Falling Down brings out two parallel themes like the effects of contraception and the plight of a research scholar to complete his thesis and who tries to get a permanent post in the department had to struggle to be in the good books of the head of the department and his research guide. Through this Lodge concedes the fact that the department politics play a major role in the campus.

Changing Places begins simultaneously with taking off of both Prof Morris Zapp of Europhic State, United States and Prof Philip Swallow of Rummidge Midland, Great Britain to each other's college as victims of a university exchange scheme with the simultaneous take offs of their aeroplanes begin a strange synchronisation in their life patterns. Both exchange each other's post, office room, students and eventually their life partners. As an ambitious professor, Prof Zapp finds in Rummidge a dull and monotonous life; where there is no challenge as students to reflect their campus in their spirits and they have not heard of women's liberation movements and students' radicalism. Whereas Prof Philip, on the contrary, finds Euphoria, as the name suggests, is a coast of America and encounters various types of challenges in the name of students' movements. The American students cry for freedom. Boon, the revolutionary student, is a wilful and self-opinionated youngster who is respected for his outspokenness.

Though the students form the major part of the campus, it is faculty that forms Lodge's main concern. Lodge, in his interview with John Haffenden in the book

“Novelsits in Interview”, says that Prof Philip Swallow and Prof Morris Zapp 'represented two academic cultures' in *Changing Places* (P 155). In its sequel *Small World* they represent two academic positions in controversy about literary theory. The two characters are entirely different in their attitudes towards their occupation, their views on education and their rapport with people. Prof Zapp, with his highly professional attitude, had started publishing articles in prestigious journals right from his graduation days, and has five books on Jane Austen. In order to be powerful in the academic field, he presents and publishes papers and attends national and international seminars. Prof Philip Swallow is not a professional in to this degree for he does not have the professional killer instinct that Prof Zapp has. He has not applied for the exchange scheme partly due to his modesty that he does not have decent publications and partly due to the family responsibilities. He shows his talent only in setting the question papers. He shows his interest in Literature from Beowulf to Virginia Woolf but does not contribute significantly in the field of research or in publication of papers. Though they have different attitudes towards academics both use their power to get what they want. In order to avoid divorce from Desiree, his wife, Prof Zapp escapes from Euphoria by using his power and gets into the faculty exchange programme. On the other hand, Prof Swallow uses his position as a senior member of the department urges Gordon Masters, the head of the department to recommend his name. Gordon Masters agrees to the proposal in order to avoid the chaos in the department as promotions are due for Robin Dempsey, the junior colleague of Prof Philip.

Lodge depicts the English department at Rummidge in a crafty manner. Busy Bee, Dr Bob Busby, the Romantics Rupert Sutcliffe, Robin Dempsey the Linguistic man with an ambitious and patronising nature form a part of the department. The euphoric state English department on the other hand runs like a multi-national company with Professor

Luke Hogan as its chairman. Karl Kroop, the theory man in Department's flesh is the student's favourite according to the course Bulletins. He lets his students grade their own papers. Howard Ringaum is the miserable and petty professor who specialises in Augustan pastoral poetry and other people's private life. Sy. Gootbaltt is a milder version of Prof Zapp that is a typical American professor but with less ambitions and lesser arrogance. To a certain extent, he too, like Prof Zapp, uses his power to control the department according to his own wishes.

In any department in an educational institution one can find an ambitious Prof Zapp, a lethargic Swallow, a vengeful Ringaum and a clownish Masters. Strangely Prof Swallow and Prof Zapp succeed in the alien surroundings in their own way. Prof Zapp though initially ignored, with the sudden disappearance of Gordon Masters from the scenario becomes indispensable and becomes popular. Not only the English department but even the Vice-Chancellor consults him on the major issues. Though Prof Zapp knows that his position in the university is powerful, he uses it in a subtle way. He tries to help the department and the university with the knowledge that he has gained from Euphoric University. When he is offered the opportunity to select the successor of the department, he selects Prof Swallow as the head of the department though he knows that Prof Swallow has not many credentials to become the head. He misuses his power as he feels Hillary, Prof Swallow's wife would feel happy about the promotion. It is common in educational institutions that if a professor has the power he can manipulate his authority and implement what he wants.

Prof Philip Swallow initially gains the interest of others because he is an old associate of Charles Boon who is the famous Radio anchor. But later on, he gains popularity as a Liberal visiting professor. As a supporter of People's Garden, the students'

movement he becomes so popular that he is even interviewed by Charles Boon in one of his shows. Prof Swallow's authority is very limited but as luck favours him he is well known as student friendly. He has not come to the Euphoric State university to gain or spread knowledge but to experience a fresh and happy atmosphere. In his venture he gains Desiree's (Prof Zapp's wife) favour and settles comfortably in her house. Lodge brings in a funny way that Prof Swallow needs some reference book in order to teach creative writing paper which is not his favourite subject to teach.

Rummidge stands for the British red-brick university and is depicted as inferior when compared to Euphoric state for the typical American kind during the late 60's. Prof Swallow is shocked by the encounter group, efficiency, enthusiasm, cash flow, students' revolt, while Prof Zapp is equally shocked at lethargy, poverty, coldness, radio programmes and the unmistakable British hypocrisy. *Changing Places* is not just a tale of any two campuses in the 70's but it is a tale of two campuses which are the products of two different systems. Rummidge is the red-brick university that cropped up along with other provincial universities in England. Euphoric State is a typical American university with its boom of plenty. Lodge exploits the clashes between English and American systems to profile the absurdities and follies that exist as a part of both the systems. Right from the ten-mile Esseph Bridge to the massive Memorial Day March, everything is big in America. Be it a nuclear Bomb or new literary theory, they cannot do it without their neighbours knowing it. The media too bears the blunt of Lodge's idea of poking fun. The fourth Chapter of *Changing Places* contains extracts from the newspapers of both Rummidge and Euphoric. American newspapers are made fun of for their crazy advertisements (Lodge, *Changing Places* 218). The language of their newspapers with their glory and catchy American phrases sound more like the language of power. The British newspapers with its reservatory and superciliousness record the sensitive news as blandly as they could

(Lodge, *Changing Places* 218). Television and radio networks are satirized. American radio programmes like the autonomous Charles Boon's phone-in programmes have scandalous debates which are unthinkable. The march on the Memorial Day has a live-telecast and the commentary on it is so sincere that one can even mistake it for an Independence Day parade. The voice they use is authoritative. There is no one to question them. They conduct programmes on the basis of what they want people to know. One could feel the trend that the American media likes to influence others on what they are supposed to do. Everything about the British is moderate, including the temperature charts. Therefore the universities serve as a microcosm to represent a much larger world. While depicting both the universities Lodge indirectly connects the readers to explore how powerful a university is.

It is not only two nations but two generations too that are contrasted. At the end Prof Philip Swallow says that they have been the private people leading private lives. For them, everything is private-love, property, party and everything; whereas the younger generation does everything in public. The Beatle's song 'Let's D it on the road' is actually a defiant cry of the whole generation that has the power and intensity in them to face anything.

When all characters are in a confused state the novel draws to a close. Like script writers the four main characters meet at a New York hotel to decide what to do with themselves. But the novel ends as abruptly as a film that Prof Swallow is discussing. Lodge's description of characters and setting can explain the power game played by each individual in their own way including the role of both the universities. Power game and politics is part and parcel of any institution whether it is in Indian, British or any other campus.

Small World is set in 1979, the period in which the pace of life was increasing with the arrival of the Jet-Age. Travelling on business became a routine and going abroad is considered more and more an ordeal than a treat. The world became a mixed race where people of different countries co existed harmoniously, if not indifferently. The Academic world was not so far behind to catch up. The academicians who had influence and power could travel frequently.

In *Small World* after ten years one finds all of them safely tucked back in their own respective places. The differences are that Prof Morris Zapp appears as a twice-divorced man instead of once. Desiree Byrd has become the best seller novelist with the publications of “Difficult Days”. Prof Swallow becomes Rummidge Head and has become handsome. Hillary becomes the roly-poly house-wife who in her boredom of having nothing to do, overeats.

Michael Billington, in the “New York Times Book Review” article titled “Leading Three Lives”, points out the telephone conversation in which Lodge explains how he came to write *Small World*: “It started with a trip I made in 1979 to James Joyce Symposium in Zurich. I flew on to another conference and was amazed by the similar convergence of people who all know each other. This is where I got the idea of a global network of people meeting in exotic places” (P 7). So he became a new saga of academic romance. The scholars are like errant knights in hot pursuit of their personal Grail. To some it is the UNESCO chair which holds a strong place in academic milieu, to some it is women. Scholars keep travelling like the knights but instead of the horseback they use the modern jet planes as modes of transportation. Zapp says “The world is a global campus. The American Express card has replaced the library pass” (Lodge, *Small World* 64).

The powerful UNESCO chair is the common target for all the senior professors. As it is paid the highest salary in the academic profession and provides for a well settled life. All plot and strive their level best in order to grab it. The chair has no duties tied to it. The chairperson will have an office and staff at Paris, head quarters but he or she need do absolutely nothing to earn his or her bread. The chairperson will be encouraged to travel a lot at UNESCO's expenses. He can attend any number of seminars and conferences. No students to teach, no papers to grade and no university to confine himself or herself to. It is a three year post and the chairman is paid one million dollars. Lodge maintains so high who would get the post. The UNESCO chair is the ultimate power symbol and trip for all the Professors; everyone covets it and competes to achieve it. For, whoever occupies this chair has arrived in the pan academic universe and has his/her life made.

Arthur Kingfisher, the doyen of the International committee of literary theory, Emeritus professor of Columbia and Zurich University is the deciding authority for the chair. Only the elite get into the final round. The final five contestants for the chair read papers at the MLA conference on the forum "The function of criticism" with over one thousand as audience. The first person is Prof Swallow and the others who follow him are Michel Tardieu, Siegfried Von Turpitz, Fulvia Morgana and Prof Morris Zapp, all stalwarts in their own fields. More than the theories portrayed by the speakers it is the strange question of what happens if everyone agrees with each other's theory asked by Persee which stirs life in the passive judge Arthur Kingfisher. The anti climax in the novel is that Arthur himself claims for the post and no one could oppose it as he is the most powerful authority in the academic field. At his age one could think about a retired and relaxed life but Arthur's mind is set to sit on the powerful chair which would gain him fame and name. The UNESCO chair becomes the symbol of power where one can feel the attainment of fulfilment in life. The irony is that the powerful chair makes even professors

like Prof Swallow, who do not deserve to be the head in his own department, to give it his best shot. In any academic institution, struggle for power is the main objective in a professor's life. They stoop to any level in order to maintain their goal. Sometimes the professors fight to such an extent that no one could solve their tussle. Groupism is formed, opinions flare and always the powerful professors occupy the highest position; irrespective of whether he or she deserves it or not. This is the pathetic situation in the current academic scenario.

In *Changing Places* Robin Dempsey quits Rummidge when Prof Swallow is favoured a senior-lectureship, even though he is better qualified than Prof Swallow. Department politics is no laughing matter, but the pathetic action taken by them makes them look ludicrous.

All Lodge's characters are rounded characters, for he has drawn them real like personages. Prof Morris Zapp may be an arrogant, chauvinist and ambitious man but he shows kindness to Dr O'Shea his house keeper, Mary Makepiece, his co-traveller in *Changing Places*, *Persse Of Small World*. None of them are outrageously wicked or cunning so as to inspire disbelief in the reader. Lodge's love for the academe and people, who populate it, makes his characters amiable and enchanting. "Hate" does not play any role in his novels; which makes his novels a mild satire on the university life.

While Lodge concentrates on the life of the research students, the campus life at the beginning of the 70's and the global campus of the 80's, he does not forget the world around him. When he satirizes the campus people and their environment, he has a hearty laugh at the world that he loves, not despises. Using irony as his major weapon, Lodge satirizes the world around him. He makes fun of the professors who use power game in order to get 'a high' which is not required for a professor. In his world, the intellectuals

like Angelica and Prof Zapp and pseudo-intellectuals like Robin Wainwright and Philip get the same treatment. He satirises the absurdity that is present in each of them.

Lodge's kind of pastiche is often serious and loving, which seeks to recreate the manner of major writers in an extreme way and accessible form. He tends to eliminate tensions, to produce a more highly-coloured and polished effects, picking out and reiterating favourite stylistic mannerisms, and welding them into a new whole which has superficial coherence and order. The characters in his novels live a life of various other fictional characters in incidents created for them.

2.4.9 The History Man: Social Change as Power

Malcolm Bradbury's *The History Man* can be viewed as a display of power in an academic campus. The novel brings out the life on a British campus where social changes are inevitable. Howard Kirk, the hero of the novel, uses his power in order to achieve success in the academic life. The novel portrays the power game played by the Kirks on their friends, colleagues and students.

According to Malcolm Bradbury, a campus is a place of social change and the place where cultural values are inculcated. In *The History Man* there is a conflict between radical Marxism and Liberal humanism. He wants to highlight the relationship between the two and perceives it as a relationship of power and of domination in a complex situation. He tries to bring the version of master-slave or victor-victim relationship.

G. Faizal, in his article ‘Malcolm Bradbury's *The History Man*: A study in Discourse of Power’, says, ‘The novel has a chaos of opinion and ideology and conflict between values of radicalism and liberal humanism. The novel focuses on the complex problem of knowledge and power by analysing the 'History' created by Howard Kirk’ (P 1).

Michel Foucault speaks about the thought control or establishment which increases their power by the discursive practices. Foucault concentrates on the idea of 'self' where an individual becomes the victim of specialized areas of knowledge or discourses. He does not agree with the past views on power and wanted to create a new idea of the 'self' and a disturbing view of the power relations of society. He tries to analyse from a scientific point of view about how one can perceive one's role in society. He agrees with the view which changed from death of God to death of man. The individual expressions are no more valued and discuss how the life pattern changes according to one's view point. According to Foucault, knowledge gives power. The growth of knowledge is a slow process but it requires a process of selective accumulation, displacement, deletion, rearrangement and insistence within what has been called research consensus. (Faizel 4). The existential philosophy declared by Sartre and others were replaced by epistemological philosophy where man is closely connected to the historical epoch. G. Faizel opines, "There is nothing mysterious or natural about authority. It is formed, irradiated, disseminated; it is instrumental, it is persuasive, it has status, it establishes canons of taste and value; it is virtually indistinguishable from certain ideas it dignifies as true. Above all authority must be analysed" (P 5).

Michel Foucault in "The Subject and Power" says, "It consists of taking the forms of resistance against different forms of power as a starting point. For example, to find what we mean by legality in the field of illegality. In order to understand what power relations are about, we should investigate the forms of resistance and attempts made to disassociate these relations... Opposition to power of men over women, of parents over children, of psychiatry over the mentally ill, of medicine over the population, of administration over the ways people live" (P 780). Those who claim power in their hand feel that the truth is on their side which does not happen in any ordinary circumstances. Prof Howard Kirk, in

the novel is a man of Sociology who tries to weave a relationship between History and Sociology. He strongly believes in liberal humanism which is the opposite of radicalism. He feels the human beings function not only to laws of reason, good will and self-realization but according to the laws of total irrationality or to some extent the law of naturalism. It is very difficult for a person to explain one's emotional or auto-destructive acts in terms of liberal humanism. The academic militant, Prof Kirk turns out to be a manipulative hypocrite, his concentration on sex and money leads him nowhere. His power wielded over his subordinates makes him restless and leads to chaos and confusion. The theme of dehumanization is seen through the Kirks. The Kirks do not have time for self analysis but try to make themselves more powerful through their liberal values. They believe in different ideas in which they repose their trust in that it would cleanse the world. In the process, they become the victims of the process.

Malcolm Bradbury commented about the theme of his novel,

“The great irony of human behaviour is the way people authenticate themselves through fashion. Every generation thinks it doesn't conform is usually manifested, among other ways, by people dressing exactly like their peers and thinking just the same thoughts. The revolt against history as a phase or a fashion. Another irony is that most young people believe themselves incapable of opportunism... 'Revolt' and 'authenticity' are today aspects of fashion. The biggest liars claim what they have is truth” (Novelists in Interview 26).

The Watermouth University in the novel represents any university in England. The representation of insecure hierarchical structure and the well established situation and plot line generate interest in the audience. The novel represents the typical example of how a leisured British academic life is affected by the US style academic professionalism. Even his first novel, *Eating People is Wrong* brings out how the simple students are affected by

the liberal values of knowledge. The setting of the novel *The History Man* is in the British University of the 'sixties'. During this time, sociology became the talk of the day amidst the academicians. Howard represents that culture and tries to find solutions through his views on sociology. The study of Sociology and the practical usage is entirely different which Howard never understands till the end when it wrecks chaos in his life. Prof Howard controls everyone through his parties. The Kirk's parties are lively and it is a platform for the performers to enact their role liberally. As they experiment and look forward for change, liberation and history. The parties are the party of the world,

“They are unstructured parties, frames for event just as one of Howard's seminars at the University and his books where urgent feeling breaks up traditional grammar, methodology and organisation. But as Howard always says, if you want to have something that's genuinely unstructured, you have to plan it carefully” (Bradbury, *History Man* 7).

The Kirks love to give parties as it opens up the inner most conscious of the people.

“The aim of the party is to let the party happen rather than to make it happen, so that what takes place occurs apparently without hostly intervention, or rather with intervention of higher sociological host who governs the transactions of human encounter” (Bradbury, *History Man* 76).

On the party evening, Howard discusses his book “The Defeat of Privacy” with Barbara and Myra, their close associates,

“‘When history's inevitable.’ says Howard, ‘lie back and enjoy it.’ Myra burst into laughter; she says, ‘That's just what you are, Howard. An historical rapist. Prodding the future into everyone you can lay your hands on’ (Bradbury, *History Man* 79).

Prof Howard's will was the will to ambition or power. When he wants to possess super power, he attempts to achieve through the female bodies. All his sexual explorations help him to achieve his goals. After the party Howard offers a lift to Miss Callandar, the English lecturer who says,

“It's the good I'm suspicious of I think I know what your interest is in me. I think you regard me as a small, unmodernized, country property, ripe for development to fit contemporary tastes. You want to claim me for that splendid historical transcendence in which you feel you stand” (Bradbury, *History Man* 117).

When Prof Henry, Prof Howard's colleague breaks his hand by putting his hand into the window pane, Howard considers the accidents as happening. He considers Henry as a careless and uncoordinated person who has an instinct for disaster. Flora Beniform, a sociology lecturer denies his views and says,

“You're denying Henry his psychological rights. In this, I should add, you aren't alone. Myra has a version too” (Bradbury, *History Man* 123).

Prof Howard attributes Prof Henry's follies and foibles to accidents. He keeps himself away from the actions and makes others do it for themselves. Prof Howard imposes his ideology on his students and when they don't accept it he goes to the extent by punishing them with low grades. George Carmody, a student of Prof Howard, is asked to submit a paper on theories of social change in the works of Mill, Marx and Weber. The radical students and Howard do not agree with his theory as it supports the bourgeois' self-justification. Prof Howard argues,

“You have a better sociology?’ asks Howard, ‘this Anglo-catholic classicist-royalist stuff you import from English and want to call Sociology?’ ‘It's an accepted form of cultural analysis’, says Carmody. ‘I don't accept it’ says Howard. ‘It's an arty-farty construct

that isn't Sociology, because it happens to exclude everything that makes up the real face of society. By which I mean poverty, radicalism, inequality; sexism, imperialism and repression, the things expect you to consider and account for. But whatever I do, whatever topic I set you, I get this same old stuff rolled out. Carmody says; 'I happen to believe in individualism, not collectivism. I hate this cost-accountancy Marxist view of man as a unit in the chain of production... I think culture's value, not an inert descriptive term'" (Bradbury, History Man 147).

Prof Howard refuses to accept Carmody's ideology because it is incompatible with his idea of sociological analysis. He asks Carmody to accept some sociological principles or fail. Carmody says, "... I don't look right for you so you persecute me. I'm your victim in the class. You have appointed me for that and you turn everyone there against me'" (Bradbury, History Man 148).

When George Carmody complains to Dr Marvin, the head of the department, about Prof Howard's teaching which is politically biased and the grading of Prof Howard; Prof Howard feels that Carmody is blackmailing him. Carmody requests Prof Marvin to change his tutor. Prof Marvin puts forth his views that Carmody came with a sense of justice. But Prof Howard shows his authority as a faculty. Carmody fears that due to bad grading he would fail for the term but Prof Howard is stubborn in not obliging to the pressures given by Carmody. He influences the other faculty in the department not to oblige Carmody's request. He wants Carmody to be banned from the department. He judges Carmody by doctrine and not by method, empirical evidence and logic of argument. The horrors that take place in professional life resemble strongly but insistently the small horrors of private life. Prof Howard decides to rewrite history as Carmody's complaint threatens his professional life. It is ridiculous that professors like Prof Howard uses unethical ways just

to satisfy his ego. When Prof Marvin reassesses Carmody's essays, Howard raises his doubts,

“‘Though all judgements are in fact ideologically subjective’, says Howard, ‘Yet we agree to try,’ says Marvin, ‘we can reach a consensus of judgement’” (Bradbury, *History Man* 203).

Prof Howard questions the right of Prof. Marvin's assessment of his student's essays. He challenges Prof Marvin that it amounts to interference in his teaching. Prof Marvin requests him to show sympathy on Carmody. Carmody's essays are sent to six examiners. Three give him passing grade, two give fail and the last refuses to grade as Howard warns him that he should not assess the essays. When he comes to know that Miss Callander is the advisor of Carmody, he seduces her and asks her to join him against Carmody. Miss Callander understands all her self-protection from Prof Howard shatters and she accepts her in escapism from Howard. Howard is subconsciously prejudiced about liberal humanists. He tells Callander,

“‘You're dangerously misdirecting your compassion, Look at him. Inspect his cropped little haircut, his polished shoes. Think about arrogant imperial manner. He expects the world to dance to his tune. If it doesn't, he smashes out. He can't face life or reality. He feels nothing except error at being threatened by those who are actually doing some living. That is the meaning of the story. That's the person you're supporting’” (Bradbury, *History Man* 227).

Miss Callander becomes a puppet in the hands of Prof Howard. Prof Howard's mega-ego makes him too aggressive and absolute dictator towards Carmody. The misunderstanding and intellectual dishonesty makes Howard to impose the stringent rule on Carmody. He comments about Carmody as

“About him?’ asks Howard. ‘He’s a blackmailer and a fascist. You are worried about him?’ ‘He’s not a fascist, he’s a person,’ says Miss Callander” (Bradbury, *History Man* 227). Finally the university witnesses Carmody’s expulsion due to the rebellion of the radicals and due to dictating authority of Howard.

As a student at Leeds University, Howard is an unknown character to others. He shows his interest in society and theory. He and his wife Barbara lead a private life with no friends. After getting the post as a lecturer in the same university he becomes aggressive and outspoken. His character is explained as,

“And what was it that had done this to the Kirks? Well to understand it, as Howard, always a keen explainer explains, you need to know a little Marx, a little Freud and a little social history; admittedly with Howard, you need to know all this to explain anything” (Bradbury, *History Man* 25).

Prof Howard feels powerful when he joins Watermouth University as it propagates radicalism which is the powerful ideology in the university. His radical desires are expressed even in his selection of his house in a congested town.

“They live together in a tall, thin, stuccoed Georgian house, which is in a slum clearance area right in the middle of the town. It is an ideal situation for the Kirks close to the real social problems” (Bradbury, *History Man* 4).

Sara Mills comments about Foucault’s point of view, “Power needs to be seen as something which has to be constantly performed rather than being achieved. Indeed, she argues that power is set of relations which are dispersed throughout society rather than being located within particular institutions such as the State or the government” (P 35). Prof Howard exhibits his arrogant behaviour with his colleagues and students; but privately he does not practise what he preaches. He pretends that he is against the older

middle class values and creates an image among his students that he is a bridge between the ideal and the real world. In reality, he practises a refined hypocrisy by deceiving the people around him. He despises the subordinate classes with their destructive violence. Through his ideology he wants to correct the world; but he ends up as an opportunist. He nullifies Henry's life style as bourgeois. He attends a party hosted by Prof Marvin and comments,

“You'll become an establishment pet. A eunuch of the system, Nobody buys me, said Howard, but I really think there's something for me here. I think this is a place I can work with” (Bradbury, *History Man* 52).

As the students' force proposes to declare the university as a free state, a revolutionary institution against capitalism, the vice-chancellor convinces them that there is no need of total revolution in a campus. When Howard is not convinced, he says, “I think this is a place I can work against” (Bradbury, *History Man* 53).

Prof Howard considers himself as a rebel against the authority and as an agent of authority in promoting and oppressing the liberal humanist. He thinks that he has sufficient knowledge to control everything in the campus. Myra tells Prof Howard, “but you happen to be a conjunction of known variables, cultural, psychological, genetic, I think that's intellectual imperialism” (Bradbury, *History Man* 78-79). Miss Callander who believes in individual achievement rather than group surrenders to Howard's ideology of hegemony,

“You would?' says Miss Callander.' I thought you were trying to make a rebel out of me'. 'I am,' says Prof Howard. 'But what could I rebel about?' 'Everything', says Howard. 'There's repression and social injustice everywhere'. 'Ah', says Miss Callander, 'but that's what everyone's rebelling about. Isn't there anything new?' “you have no social

conscience', says Miss Callander. 'I use it a lot. I think it's a sort of moral conscience. I'm very old fashioned'" (Bradbury, *History Man* 95).

No one could oppose Prof Howard's ideology of Marxist radicalism. In Watermouth University, there is danger in opposing the dominant ideology proposed by Prof Howard. Students and the lecturers with the radical mindset challenged all traditions and values of the past and all conservative people are disqualified. Those who oppose Prof Howard are termed as fascist or reactionary. The radical group lacked broad humanism but is prejudiced over liberal humanism. Whenever they saw power prospects, they created the fire of conflict. Prof Howard holds his authority not only in his parties but also in the departmental meetings. He paves ways for confrontation. When the department head Dr. Zachery proposes to invite Prof. Mangal, a geneticist to the university, Howard keeps silent and abstains himself from voting in order to avoid the lecture. He wins the case. He claims that Prof Mangal as 'fascist' and 'racist'. During the discussion in the departmental council meeting,

"The point is that Professor Mangel's work is fascist, and we've no business to confirm them by inviting him here,' says Moira Millikin. 'I had always thought the distinguishing mark of fascism was its refusal to tolerate free enquiry, Dr. Millikin,' says Marvin'" (Bradbury, *History Man* 169). "May I continue?" asks Zachery. 'Fascism is therefore an elegant sociological construct, a one-system world. It's opposite is contingency or pluralism or liberalism. That means a chaos of opinion and ideology; there are people who find that hard to endure. But in the interests of it, I think we must ask Professor Mangal to come here and lecture'" (Bradbury, *History Man* 170).

The radicalists' hegemony confronts the values, aspirations, fidelities and understanding of the people as a whole. The highlight of radical success is the failure of

the Mangel's lecture. The radicalists oppose the liberal speeches. They smash Prof Henry, his office, tear his thesis and finally Prof Henry is admitted to the hospital for his broken arm as he supports liberal humanists. The violent attack by the radicalists supported by Howard is a violation of human rights.

The domination of the radicalists over liberal humanists in the novel proved to be the power game played in the name of ideologies. Even in post-colonial theory, colonialism is not seen as imposition of power on innocent people but can be viewed as the action of violence through knowledge. It can be seen as showing the power on the inferior one. "Power can be seen as a set of relations and strategies dispersed throughout a society and enacted at every moment of interaction," says Sara Mills (P 30). Due to the efforts of radicalists, Henry is sent to hospital and Carmody is expelled from the university. They lacked the purpose of principles. The radical Marxism has become diminishing ideology by the corrupt practitioners like Prof Howard. Malcolm Bradbury tries to show through the novel that certain ideologies not only disturb the general public life but also in an academic campus like Watermouth University.

"An often repeated theme of Foucault's remarks on power is that relations of power are open-textured: they are exercised from innumerable points, not limited to one particular domain: they take a wide variety of forms and are only partially co-ordinated." says Mark Cousins and Athar Hussain in "Michel Foucault: Theoretical Traditions in the Social Sciences" (P 228). Power relations among the individuals are common in any given society. In "Foucault and the Political", Jon Simons comments about the Foucauldian idea of 'power relations, "We are forever trapped in power relations and there is no way out of domination" (P 229). Not only the individuals are trapped but the whole society is under the clutches of total domination.

The power game played between the sexes is a common factor in any given society. Conflict between men and women goes through the process of confusion, uneasiness, unsettlement and adjustment and adaption to the circumstances. This evolution is a continuous process. While talking about the relation between the sexes it has to be in terms of how they relate to each other. The conflicts exist in the unconscious mind. The modern French psychologist Lacan, like Freud, attempted to understand ego and interpret its behaviour in the light of understanding of workings of the unconscious. His psychoanalysis offers a much more direct engagement with the whole idea of the structure of self and its relation to the society. He saw the ego as a carrier of neurosis and the unconscious as the Kernel of being. Gender is the socio-cultural construction of male and female identity. The relation between the sexes is not just personal but also political and these relations are based on inequality and injustice and imbalance. There is a masculine side as well as a feminine side in every human being. It is just that in almost everyone, one aspect is lying dormant, waiting for an opportunity to express itself. Power, as seen by Foucault, is not something which is imposed on another but as a network or web of relations which circulates through society. The setting of *The History Man* captured the behaviour and attitude of men and women during 1960's.

The role of power between the sexes is positioned within the society in a socio-psychological perspective is what the novel is about. The Kirks and the Beamishes echo the socio-cultural reality of their period. The Kirks struggle during their early married life. Prof Howard struggles as a research scholar with scholarship and Barbara restricts herself to her role as a housewife. Both are equal in education and custom. They are inexperienced at the social and emotional level. They lead a monotonous and boring life. In 1963, the whole society liberates itself in all avenues; class, sex, work ethics. The socio-cultural change has changed the Kirks. Their outlook towards life has been changed by a particular

incident since their marriage. Barbara has an affair with Hamid, an Egyptian student. She confesses to Prof Howard but he maintains calmness as he is taught to control and exclude aggression. After he gets a lecturer's post at Leeds, the Kirks are economically better off. Barbara's role as a mother gives her confidence to compete with Prof Howard. They move from the traditional idea of marriage to a conflict model of marriage. The only resolution possible between them must depend on the defeat of one of them. Prof Howard's book reveals their personal life. She condemns it for publicizing their private life. When she realises that Prof Howard is receiving fame and name as a radicalist and she is left at home holding their baby alone. She accuses him,

“I'm just living, the best way I can but you want to make it all into a grand plot. A big universal story. Something of major interest... You're a kind of self-made fictional character who's got the whole story on his side, just because he happens to be writing it” (Bradbury, *History Man* 36).

Barbara feels happy initially for moving to radical Watermouth but upset with Prof Howard's strong position and reputation due to his book “*Coming of the New Sex*”. The Kirks invite professors and students for their parties where they communicate not only academically but also sexually. They tear all the barriers of decency and feel that free love is the embodiment of progressiveness. Barbara hates the domestic chore of washing up of dishes. She makes Prof Howard to do the work. Prof Howard gets the work done by his students.

Barbara is upset about the death of her friend Rosemary's lover but Howard is unaffected by the news and is surprised to see such a reaction from Barbara. He is not bothered about the circumstances of the problems,

“Barbara, you're just feeling depressive', says Howard, 'Take a Valium. Have a party. Go on a demo. Shoot a soldier. Make a bang. Bed a friend. That's your problem solving system', says Barbara, 'Always a bright, radical solution. Revolt as therapy. But haven't we tried all that? And don't you find a certain gloom in the record?' Howard turns and looks at Barbara, inspecting this heresy. He says: 'There may be a fashion for failure and negation now. But we don't have to go along with it'. 'Why not?' asks Barbara, 'after all, you've gone along with every other fashion, Howard'” (Bradbury, *History Man* 18)

Prof Howard's radical ideas make him dominate not only the people around him but even their ideas. He is a typical 20th century superman; self-centred hypocrite who could switch over in any situations. He tries to bridge the gap between the ideal and the real. He poses himself as a social superior in his way of thinking but privately he even goes to the extreme of organising a scandal only to go to bed with Annie Callander in order to win his case against Carmody. He dominates her by wooing her,

“I think you're attractive,' says Howard, 'I think you need serious attention.' 'I gathered you'd been researching in the sexual field', says Miss Callander, 'you're still working at it, are you?' 'Oh, that's all finished and published,' says Howard, 'no, this would be purely for pleasure'. 'Oh, pleasure, says Miss Callander, 'but what would be the pleasure? My own lovely self, of course. That goes without saying. But I'm sure you have grander motives'” (Bradbury, *History Man* 116).

Callander's specialization in lyric poetry is no match for Prof Howard's 'therapeutic' Machiavellianism. She refuses the seductive power of Prof Howard but in the end, her fragile self-protection is shattered. Howard's sexual domination becomes the logical outcome of their relationship.

Felicity Phee, Prof Howard's student, is a baby sitter for the Kirk's children. She accepts her idea of inferiority and looks to Prof Howard for her fulfilment and escape. The adolescent Felicity has a crush for Prof Howard and seeks his emotional support but he provides only a sexual help to her. This complex relationship leads him to get into problems at the end. When she pleads, "I take an interest in you. I think about you all the time. Look at me. I can help you" (Bradbury, *History Man* 132). But Prof Howard firmly says, "You want to free me, but what you mean is you want to own me. And you'll never develop a relationship like that. With me, or anyone else" (Bradbury, *History Man* 133-34). Felicity tries to help Howard in expelling Carmody and she realises that Howard would not oblige to her in any circumstances. She joins in Hare Krishna Community. Barbara suspects Prof Howard's exploitation of her. Prof Howard comments, "Still as you always say, everybody exploits somebody" (Bradbury, *History Man* 238).

Sara Mills in her book "Michel Foucault – Critical Thinkers" says, "Michel Foucault is interested in examining the way that power relations produce particular types of identities. However, rather than seeing power as simply a site of oppression, or as simply determining certain identities, Foucault sees that it is in negotiation and play that identities are formed. Foucault suggests that it is possible to construct what he calls counter-discourses and counter-identification, that is, individuals can take on board the stigmatised individualities that they have been assigned" (P 91). The sex of the individual is not the criteria to play the power game. It is already assigned in the minds of the human beings.

Like Prof Howard, Barbara is equally ambitious. She feels that her life lacked a goal or direction. But Barbara's ambition has never been taken note of because she is the subservient of the couple. In the early years of their marital life, Barbara becomes the

sacrificing sort. After many years of their married life, she is the rueful voice of an emancipated woman who cannot seem to flesh out her freedom. She becomes clearly Prof Howard's antagonist, who discovers that spite is her only talent. Barbara protests against Howard. It is a protest against her life, her situation but she does not make good her escape from them. She is unarmed against Howard's inimical will, which she opposes within all her powerless will. They cannot settle their disputes. Prof Howard tells Flora about his marital relationship with Barbara in these words: "We stay together, but we distrust one another" (Bradbury, *History Man* 58). Flora does not have regard for the institution of marriage,

"'Marriage' says Flora, 'the most advanced form of warfare in the modern world. But of course you usually pass the pepper'. 'Howard laughs and says: 'I do' (Bradbury, *History Man* 191).

Prof Howard's actions are based on his perception of her wants, not on any understanding of what Barbara really needs. Love, the unique feeling disappeared from their life. They do not have either a common value system or common objectives in life to hold them in thrall. It is clear from the following conversation between Prof Howard and Barbara: "'The more we go into this, 'says Barbara,' the more I feel the last thing we need is a party. I think it's a very doubtful celebration' 'You thought that last time', says Prof Howard, 'and it cheered you up' 'My God, Howard', says Barbara, 'What in hell do you know about my cheerfulness or my misery? What action do you have to any of my feelings? What do you know about me now?' 'You're fine', says Howard. 'I'm appallingly miserable', says Barbara" (Bradbury, *History Man* 236).

The Kirks renounce their individuality and peace of mind in order to find their place in society. On the night of the party, Barbara has put her right hand through the glass

and tries to commit suicide. She has no positive reason to conceal her feelings of suppressed emotions which bursts forth in expressing it on a glass object. She tries to self-destruct in order to show her resistance against Prof Howard who is dominating in all aspects. Twelve years of togetherness is just a disguise and her suppressed feelings require immediate care and concern.

If the couple were emotionally attached, the power display between the sexes could be muted and more subtle. People live for others sake instead of living for themselves. The hierarchical inequality makes them to compete with each other. There should have been equilibrium of power between the sexes which would lead to a comfortable and peaceful life. Domination and resistance would prevail as long as the mindset of the people does not change.

Bradbury used humour and satire to depict the university life in *The History Man*. The University operates with all norms of academics but also in terms of power relations. The university remains to function in autonomous manner and the discourse of power exists in the university life. Prof Howard, as a corrupt figure establishes well and climbs up in the social ladder at the cost of his victims.

Power can be conceptualised as a chain or as a net, i.e. a system of relations between the oppressed and the oppressor. The individuals should not be seen as the recipients of power, but as the place where power is enacted and the site where it is resisted. Foucault's theory of power forces us to reconceptualise not only power itself but also the role that individuals play in power relations- whether they are simply subjected to oppression or whether they actively play a role in the form of the relations with others and with institutions. All relations between people are power relations. In each interaction power is negotiated and one's position in a hierarchy is established, however flexible,

changing and ill-defined that hierarchy is. Foucault's analysis of power has set in motion an entirely new way of examining power relations in society, focusing more on resistance than simple passive oppression. Power relations are multiple; they can be in play in family relations, or within an institution or in an academic circle. The novels discussed in this chapter prove that where power is dominant, there is resistance; irrespective of the status of the academicians. We come to the conclusion that power is something which a group of people or an institution possess and that power is only concerned with oppressing and constraining.

2.5 Conclusion

Through the novels discussed we can say that power is repression of the powerless by the powerful and also it is productive by giving rise to the new forms of behaviour rather than simply closing down or censoring certain forms of behaviour. But since we are trained to look for the abstract ideals of happiness and happily ever after, such powerful factional disputes that are objective and subjective at the same time make for uneasy coexistence between the text and the reader. Yet, power is central to social relationships; that many such power equations have been normalised over time makes us assume that they are accepted. Campus novels circumscribe a small parallel universe wherein people have intense relationships for a brief period and thereby highlight the predicament of power and how it creates or destroys. Their lives are governed by a search for the ultimate high of being able to script the lives of those subordinate in order to subtract whatever they detest. On the other side of the spectrum is the active or passive form of resistance displayed by the characters in the wake of being the subordinate 'other'.

Foucauldian power is a dynamic state. This fluidity is what renders power equations as non-permanent; the performance and resistance to power is an ongoing,

continuous reworking and everyday phenomenon. Foucault's analysis did away with the large frame of power as the clout of a few over the large masses; this clout that is seen as oppressive and constant over a period of time. The application of Foucault's theory of power to Campus Novels is a strong medium to illustrate these ideas of power. The campus is a constantly reinventing universe where the only static points are the faculty; and these positions too change as and when new positions open up. The machinations among the faculty are the strategies they employ to grab power. Power is seen in positive terms by those who have it; for they have the opportunity of redefining and manipulating both people and circumstance to suit their ends. It is a carrot and stick that can be applied to meet one's ends. It does not always guarantee acquiescence from those below you; but it definitely points in the direction of the structure of power playing out. The most liked characters in the select Campus Novels under study reflect the sites of resistance and counter-positions of power. Ultimately then, power seemingly exists in pockets everywhere; people assess where they wish to join and as the events pan out, new centres of power are created.

Is power an unchanging character? Any answer to this question will also take into consideration the impact of that power too. Can the effect determine and even define the nature of power? This question arises as a consequence to the power struggles that are a constant and the attendant discursive practices that posit it in the right light. Persuasion is an insidious form by which the powerful convince others to be party to his scheme of things. Motivation is often set in opposition to ethics and from thence flows yet another version of power. So the modes of narration encompass different forms of power. In Campus Novels, power is a soft skill that is effective in consolidating one's reputation; but in no way does it become a litmus test for character. When order prevails in the academic

world after the chaos, power equations are re-cast. This very notion confirms that the story will continue to play out endless permutations and combinations.

End Notes

- Chamcha (Hindi) - Someone who follows others blindly.
- Gherao - A protest in which the students or the workers prevent the faculty or the employers leaving the college or a place of work until certain demands are met
- Manch (Hindi) - Group or Association of people who work for a cause
- Visha Kanya (Hindi) - A young woman who acts against powerful enemies.

CHAPTER III

Matrix of Interpersonal Communication and its Impact in Academic Campus

Kind words can be short and easy to speak but their echoes are truly endless

- Mother Teresa

3.1 Importance of Interpersonal Communication

Interpersonal communication is the crux of any form of communication. All human beings have to communicate with each other throughout their life time. It differs from person to person, according to their aptitude and how much they can take hold of the thought process, but none can escape from the process of communication. Meenakshi Raman in her article, "Interpersonal Communication as an Essential Ingredient of Organizational Bonding" quotes what Carl Jung commented on Interpersonal communication. He says, "The meeting of two personalities is like the contact of two chemical substances; if there is any reaction, both are transformed." (ELT weekly volume 6, Issue 15, 12 7, July, 2014. ISSN 0975-3036).

So we can say that, "Interpersonal communication is the on-going, ever-changing process that occurs when you interact with another person, forming a dyad, which is defined as two people communicating with each other. Both individuals in a dyad share the same responsibility for determining the nature of a relationship by creating meaning(s) from the interaction" (Gamble & Gamble 3). Joseph A. Devito in an article defines interpersonal communication as, "The process of sending and receiving messages between two people or between any group of people, with some effects and some immediate feedback" (The Interpersonal Communication Book 9). Michael Cody defines interpersonal communication as "Exchange of symbols used to achieve Interpersonal goals." (The Dynamics of Human Communication 28). The nature of interpersonal

communication is subject to the efforts expended by the people involved in the relationship. The more personal a relationship becomes, the more interdependent the two people become, sharing thoughts and feelings with each other. There are also impersonal relationships such as professional ones which we maintain to help us reach our goals.

Interpersonal communication is important as it assists an individual to speak or interact with fellow beings for all practical purposes in any given situation. The purpose of interpersonal communication is to have better understanding of the individuals. One should develop good rapport in order to have productive and healthy relationships. Since communication involves speaking what's on our mind through different channels, the receiver may understand or misunderstand the messages communicated. Context is thus an important factor to understand what is being said. The relationship among individuals grows strong with efficient communication which will naturally result in developing perpetual bond between the individuals.

3.2 Purpose of Interpersonal Communication

Interpersonal communication serves different purposes in our lives:

Relationships help us meet our interpersonal needs, by preventing isolation. Human beings are fragile without association with others which gives them affection and a modicum of control over themselves, their situation and environment. Human being's social nature necessitates fulfillment through interpersonal relationships. This proceeds practically through conversation. Denotative and connotative meanings of words have an impact on interpersonal communication. Linguist Deborah Tannen notes that for men, conversations "are negotiations in which people try to achieve and maintain the upper hand if they can, and protect themselves from others and attempts to put them down and push them around." (You Just Don't Understand 24), whereas for women, conversations "are

negotiations for closeness in which people try to seek and give confirmation and support, and to reach a consensus. They try to protect themselves from others' attempt to push them away." (You Just Don't Understand 25). Technology and media offer communication opportunities at our finger tips and assist in bridging physical distances. The current trend of nomadic life- either migration or emigration- a proliferation of the same technological revolution, emphasizes difference, otherness. The cultural othering also unfolds on the campus too. Without a vibrant communication isolationism would triumph over inclusivism, thereby negating egalitarian pluralism.

3.3 Theoretical Framework of Interpersonal Communication

A wider perspective on the theoretical framework of interpersonal communication would thus make the evaluation of the texts under study more precise.

According to *social comparison theory*, we compare ourselves with others in order to evaluate ourselves and from others perspective of our self. Our self-esteem, to a large extent, influences our relationship with others. People with high self-esteem exude a sense of confidence; while on the other hand, people with low self-esteem tend to carry a critical attitude. In his *reflected appraisal theory*, psychologist Charles Cooley described the mirror like image we derive from our contacts with others and then project it into our future experiences. In other words, we build a self-concept that reflects how we think others view us.

Maisah Robinson in his article, "How to Improve Your Interpersonal Communication Skills" describes the various styles of interpersonal communication. The first style is known as the "Controlling style" where a senior faculty approaches his junior colleague or a student and uses his power strategy where the communication becomes one way. Communication is possible only from the higher authority to the lower. The second

style, which he terms as the “Democratic style”, creates a co-operative and a healthy atmosphere. Horizontal communication takes place without showing the hierarchical status. There is no scope for unnecessary rift between the faculty and the students. The “Structured style” is specific to achieving targeted goals and ushers co-ordination between the faculty and students. The “Dynamic style” helps to motivate the subordinates and the students to participate in lively discussions which would create a healthy atmosphere so as to eliminate misunderstanding. The last one being the “Quitting style” which would create an unhealthy surrounding thereby making both the junior faculty and the students to quit the institution permanently. (P 345-360).

By Buber's “I-it and I-You relationship” theory on interpersonal communication, the majority of our interactions takes place between equals. In I-you relationship, we see others as unique human beings. We open ourselves fully, trusting others to accept us as we are, with our virtues and vices, hopes, fears, strengths and weaknesses. This mode is quite common in society. As, Abraham Maslow stated, “We communicate to meet a range of human needs. Although not all human beings communicate the same way like the fellow beings, several traits that tend to be more common in one gender or the other have been identified.” (Motivation and Personality 3). Understanding these tendencies is the key in creating a work environment that would foster open communication among all the employees. Stephen R. Covey explains, “Our ultimate freedom is the right and power to decide how anybody or anything outside ourselves will affect us.” (Building Connections Together 73).

Communication is a two way street, in that it is both hierarchical and lateral. The lateral communication involves relations with persons along the same hierarchy and if this is rightly nurtured, it serves the institution well by fostering cooperation at two levels, viz.

Sharing of individual knowledge, skill and expertise gained through experience. This allows for reduction of negative factors such as intimidation which can decelerate the institutional progress. Instead of allowing negative factors to gain ground, horizontal communication serves to boost morale and permit positive identification with the institution. This allows for the smooth functioning of institutional practices that create a strong team spirit which makes for risk alleviation.

3.4 Communication and Power

Power is the potential to influence and dominate every relationship. “Power affects our respect for others, our fear of others, our feelings of confidence or dependence and even our decisions about whose company we seek. It determines which individuals we are able to control, who are able to control us and whether we are comfortable being in or out of control” (Gamble & Gamble 266).

The term *Machiavellian* refers to people who use a variety of ploys to make choices for and to control others. Researchers have identified six categories of power: coercive, expert, legitimate, referent and persuasive. The extent to which we use each of these resources of power in our relationships reveals our influential preferences.

“Reward power: one person in the relationship controls something valued by the other person.

Coercive power: one person in the relationship can deliver negative consequences in response to the actions of another.

Expert power: one person in the relationship possesses special knowledge or skill that another individual believes he or she needs.

Legitimate power: Because of his or her position, one person in the relationship is able to control the other party.

Referent power: Because of the respect and admiration accorded towards him or her, one person in the relationship is able to convince others.

Persuasive power: one person in the relationship is able to persuade another to believe or to act as he or she wants” (Gamble & Gamble 267).

The intricately woven power patterns have their reflections in relationships. Along with power come games of manipulation. And obviously there are victims of sycophancy which is a natural outcome of power games. In this mire of power play, relationships are bound to suffer. So, conflict is bound to occur. But, interpersonal conflict needs to be handled in a pragmatic manner by the people as it would affect the harmony of the society. Interpersonal communication helps to facilitate reconciliation through various means that are available at their disposal.

3.5 Three Stages of Interpersonal Communication

In any Interpersonal communication, there are three stages of knowing people better. The first being the trial stage where there is the beginning of inter-cultural relationship when two persons begin to explore their cultural differences. There is more risk to face threats to establish a balanced relationship. In the second stage, which is known as the enmeshment stage, is where the cultural differences disappear to create comfortable and cordial togetherness. The third being the renegotiation stage sees a strong bond between the individuals where they overcome the cultural differences and come closer to each other. According to Onion theory proposed by Griffin, “Like an onion, personalities have layers that start from outside: what people can see in a person all the way to the core, i.e. a private self. As people interact we can see the layers off.” (A First Look at Communication Theory 44). Interpersonal communication is a process where

relationships are formed and one attempts to understand the other'(s) situation and sometimes imposes one's opinions so that action is taken according to the convenience.

3.6 Interpersonal Communication in the Academic novels

To what extent to which interpersonal communication(s) in a formal atmosphere like academic campuses is different from the general life style; what factors define horizontal and vertical communication in the hierarchical structures, especially in an academic circle, is the main objective of this chapter. Academic campuses impart a sense of a dynamic communication, teeming with relationships which need to be maintained for the smooth running of the system. As highlighted earlier, various aspects of communication and also the barriers can affect change in the whole matrix of interpersonal communication. Since no man is an island, it is natural that a slightest alteration in this matrix will result in repercussions throughout the whole fabric of relationships. Such alterations may thus be for the good or bad, depending upon the situations and people involved. Thus, people holding varied positions and their influence determines the course of events in the life of the people working in academic circles, which is also aptly captured in the campus fiction.

Along with power comes manipulation and victimization of the 'small fry' in the greater scheme of things. Fear, no doubt, simultaneously goes hand-in-hand with power, as the proverbial man is afraid to dismount the tiger. Also, cultural differences, psychological make-up and a person's own self-worth, all constitute in building of relationships.

Chetan Bhagat's *Five Point Someone*, Rita Joshi's *The Awakening – Novella in Rhyme*, Srividhya Natarajan's *No Onions nor Garlic*, Malcolm Bradbury's *Eating People is Wrong*, *The History Man* and David Lodge's *Changing Places* deal elaborately with how human relationships and the interactions between the individuals in academic campuses

create a unique environment in the whole human sphere. The novels under study cover all the aspects of the communication process within the paradigm of interpersonal communications.

3.6.1 Five Point Someone

The novels written on academic campuses highlight the importance of interpersonal communication. The campus novelists project teachers and students as being integrated in a complicated web of interpersonal communication. Abdul Malik Iskandar says, “Interpersonal communication that occurs between the faculties, as an academic advisor to the student is very important to direct, guide, help to solve problems that they face” (www.nir.edu/international/images/abdulmalikiskandar.pdf). In most of the campuses, the teachers use their authoritative power to subjugate the powerless students. Some of the faculty does not allow the students to express their thoughts. Chetan Bhagat in his novel, *Five Point Someone*, questions the educational Institutions, where lecture method is the only form of communication. Bhagat's aim is to raise questions amidst the youth to ask themselves about the deteriorating standard of education at the hands of a few professors who believe in creating machines rather than human beings. Ran Avatar and Dr. Pradeep Kumar Talan in the article, “Chetan Bhagat and His Youth Calling Approach” comments, “Bhagat grieves for the sterile dogmatism of the education system. He finds the professors bigotry not to allow any prolific change in the system.” (P 220). They regret that there is no scope for communication between the faculty and the students. They say, “The three friends are not muggers, they are free thinkers, true lovers of life, harbingers of innovative ideas, icons of liberty and precursors of the youth-calling-approach” (P 222). Each one is talented in their own field but every one of them is snubbed by the professors.

Chetan Bhagat, in his article, “The Real Dirty Picture” A column: The Times of India, advises people, “to stop looking at pleasure and enjoyment as sin. Human life is limited and if we don't enjoy our time here, what is the point of it” (P 9). Bhagat tries to portray his characters as true human beings who want to have life through healthy communication. Hari Kumar, Ryan Oberoi and Alok Gupta, the three major characters come close to each other in the engineering course at IIT. They have life in them. They want to make the faculty to understand that life at IIT is not the marks which they score but to learn life skills which is essential for the overall growth of a student. But the faculty fails to understand them. The faculty finds pleasure in conducting surprise quizzes. “Prof Sen locked the door and opened his black briefcase. ‘Time for some fun. Here is a quickie quiz of multiple choice questions,’ he said. Prof Sen passed the handouts to the front row students, who in turn cascaded them backward. Everyone in class knew about the rumour, and the quiz was as much a surprise as snow in Siberia” (Bhagat 19).

The students are always kept under threat of continuous assessment. The faculty uses the medium of written communication, such as quizzes, surprise tests and examinations. The “Quitting style” of communication takes place between the professors and the students. Only the vertical communication that is one- sided communication is possible between the faculty and the students. Hari finds practical tests a nightmare. He says, “I hated practical tests. Most of all, I dreaded the viva-voce; it strikes whenever someone looks me in the eye and asks me a question. My body freezes, sweat beads cover me brow to groin, and I lose my sense of voice. How I hated vivas and when Ryan was all excited assembling the circuit for the experiment, I hated him too” (Bhagat 54). When professor Goyal cross questions Hari during the viva, he is not in a position to answer though he knows the answer. “I had recited the answer in my mind. But Prof Goyal stared at me and me alone while asking the question, not surprising since he prefixed the question

with what was a good facsimile of my name. Sir..I...sir, said I, inexorably tumbling toward total paralysis. I mean, I totally knew the answer but what if it was wrong? I tried articulating, but the thoughts did not cash into words” (Bhagat 56). One of the barriers to communication can be stress and fear. A faculty should comfort the student to eliminate the hurdle between them, but Professor Goyal ruthlessly comments and asks Hari whether the standard of IIT is facing the greatest turmoil due to unrelated answers given by Hari. Hari gets humiliated the way Professor Goyal treats him. The Superiority complex of a faculty plays the role of a major barrier in interpersonal communication. When the result of the first quiz is declared by Prof Sen, he writes the customary summary scores on the board as

“Average: 11/20

High: 17/20

Low: 3/20” (Bhagat 20).

With an expressionless countenance, he proceeds with his lectures. He doesn't care about the mental agony which the students undergo. Ryan's scores are the lowest and Alok's face looks like as if he has consumed bitter medicine. His frustration is expressed through his body language. “He viewed the answer sheet like he had the coke bottle, an expression of anxiety mixed with sadness. It's in these moments that Alok is most vulnerable, you nudge him just a little bit and you know he'd cry. But for now, the quiz results were a repulsive enough sight” (Bhagat 20). Through non-verbal communication one can get the picture of how the students are suffocated in the name of examinations. The friends end up fighting due to the bad scores. Alok tries to criticize Ryan for taking him for the movie. Though his score is the highest amongst the three, he curses, “Happy? Yes, I am happy. The average is eleven, and someone got seventeen. And here I am, at

damn seven. Yes, I am happy my damn Terminator ass,” Alok Scoffed” (Bhagat 22). The blame game hinders their friendship. The friends, who are in a close knit relationship, break up and hardly any communication takes place between them. Alok could not bear the disappointment of his low performance. He decides to join Venkat, a nine pointer. Everyone knows Venkat as a bookworm. “Nobody in Kumaon talked to Venkat; given a choice he wouldn't talk to himself. He had a good GPA and everything, but he was hardly human. Venkat woke up at four in the morning to squeeze in four hours of mugging before the classes. Every evening he spent three hours in the library before dinner, he studied on his bed for another couple of hours until he went to sleep. Who on earth would want to be with him?” (Bhagat 35). Hari feels if a choice is given to Venkat, he would choose to not to talk to himself. He may have a good GPA, but he is less than human. The present education system is the cause for such dehumanization, where a student becomes a machine rather than a human with emotions. In such circumstances, where is the question of interpersonal communication?

After they settle their differences with each other, Alok's father falls sick and the three take him to hospital. In the process they don't get time to prepare for the Physics quiz. When, “Alok tried to ask the professor for a re-quiz, the professor stared back as if he had been asked for both his kidneys” (Bhagat 34). There is no scope for further conversation as there is no warm relationship between the professors and the students.

Examination in the institution is the major barrier to interpersonal communication. Students get depressed and worry about their performance. Hari explains the critical hours as, “Lights remained on in rooms until dawn, people rarely spoke – and then only on matters of life or death – and consumed endless cups of tea in all-night mess. Ryan, Alok and I scrambled to revise our six courses. The exams schedule was three continuous days,

leaving little time to discuss the tests. Alok had developed a permanent scowl and Ryan could maintain his laid back air only the utmost efforts; no jokes, majors blow the wind out of anyone” (Bhagat 57).

Prejudice about students is the biggest barrier to interpersonal communication. Professor Bhatia encourages Ryan to submit a project on designing the suspension bridge which would provide good scope for a new invention. But when professor Bhatia learns about Ryan's performance in the examinations, he asks Ryan to concentrate more on his studies rather than wasting his time on such designs. There is no scope for creativity in such circumstances. It makes Ryan question his own integrity.

Framing opinion about others also hinders the smooth communication process. There are some teachers who judge the students from the performance point of view. The hard-tempered faculty views the students as trouble makers. In the long run there is no proper communication between them. Hari gets frustrated when he gets a low GPA. “Yes, a five-pointer was pretty crap. From now on, every professor would know that I was a below average student and that would influence my grade in future courses” (Bhagat 62).

Ryan tries to convince both Alok and Hari that the whole IIT system is sickening and acknowledges the drawback of education system by asking, “How many great engineers or scientists have come out of IIT? I mean this is supposed to be the best college in India, the best technological institute for a country of a billion. But has IIT ever invented anything? Or made any technical contribution to India? Over thirty years of IITs, yet, all it does is train some bright kids to work in multinationals. I mean look at MIT in the USA” (Bhagat 34). As Ryan tries to shore his friends from surrendering themselves to the pressures of the modern educational system and blames the system as, “This system of relative grading and overburdening of the students. I mean it kills the best fun years of

your life. But it kills something else. Where is the original thought? Where is the time for creativity? It is not fair” (Bhagat 40). Ryan tries to bring logic through his arguments. He attempts to make them understand that life in IIT is not only about the exams and the life in lecture halls and labs but beyond it. “I mean, not like stop mugging completely or something, but like, let us draw a line. We can study two-three hours a day, but do other stuff, say sports, have you guys ever played squash? Or taken part in events-debates, scrabble, stuff, or an odd movie or something at sometimes. We can do so much at the insti” (Bhagat 40). Healthy arguments put forth by Ryan makes the three realize the logic behind it. Democratic and dynamic style of interpersonal communication works amidst their friendship. Alok and Hari are persuaded and see the point in what Ryan tries to convey and their bond grows stronger.

Horizontal communication takes shape between them as they agree with each other. This creates a healthy atmosphere and they are able to have positive outlook towards life. Ryan comments, “Guys, these are the best years of our life. They really are” (Bhagat 38). Ryan values his friendships more than his bondage with his parents. “I mean, for me my friends are everything, they are my family. Mom and Dad are nice, but I don't love them the way I love my friends. I mean, I don't love them, but I love my friends” (Bhagat 39).

One way communication i.e. from the powerful to the powerless is possible with the strict professors. When Ryan draws the modified screw-jack in Prof Vohra's class- different and innovative from all other students- and explains to him that it can be attached to the car battery, Prof. Vohra snubs him and asks rhetorically, “Is this an electrical engineering class or as this an internal combustion engine class? Who told you to do that?” (Bhagat 118). His compartmentalized mind refuses to listen to Ryan's explanation of his

creative invention. Ryan realizes that he would not get his grades from Prof Vohra for he back-answers him.

Controlling others with authority nullifies complete communication between the two people. So, depending on them, one can obey the authority with fear rather than respect. The reputation of a faculty spreads like wildfire in any academic institution. When Hari and Ryan discuss about Professor Cherian, Ryan describes him as “Yes! They say he's a real terror. Like he is the head of the department, and is this total control freak with other Profs and students” (Bhagat 79). Hari prepares well for Prof Cherian's viva in order to impress him as he loves Neha, Prof Cherian's daughter. With the burden of this tremendous pressure on his mind, he could not utter a single word though he is sure of all the answers. Prof Cherian orders, “Get out of my class now. Get out now. Zero, that is what you deserve. I wish I could give you negative” (Bhagat 155). Prof Cherian is not only strict in the Institute but even at his home. The stringent rules he imposed on his son Samir, leads to his death. Chetan Bhagat uses epistolary form to express the anxiety of Samir in his suicide note. In his letter to Neha which Samir had written,

“I have tried three times to get into IIT, and each time I have disappointed Dad. He cannot get over the fact that his son cannot handle physics, chemistry and maths. I cannot do it Neha, no matter how hard I try, no matter how many years or how many books I read. I cannot get into IIT. And I cannot bear to see Dad's eyes...he sees the students who make it, but doesn't see the hundreds of thousands who don't make it. He has not spoken to me for two months. What can I do? Keep trying until I die? Or simply die?” (Bhagat 169).

The suicide note is the proof that Prof Cherian never encouraged his son or his students to talk freely and express their opinions. As a man of strict principles, he loses his son and also fails to understand the current trends of the students. Horizontal

communication is impossible with such Professors. Even the vertical communication is only possible by giving orders to others- whether his colleagues or his students and not the vice-versa. His “Quitting style” of communication makes his family, colleagues and students to run away from him. Neha, his daughter, finds solace in Hari who is an ordinary man by all means. His words of concern and kind gestures attract her to him. She feels free to share all her feelings with a five-pointer. She gives importance to Hari as a human being rather than rating him as an IITian. Their love life also gets strengthened day-by-day. Interpersonal relationship between the two helps him to get the keys of Prof Cherian's office room which has devastating consequences for Hari, Alok and Ryan. In the beginning, Hari tries to be friendly with Neha to have a change in his mechanical life at IIT; but as their friendship progresses, they end up deep in having serious relationship. She is attracted to him mainly due to his convincing dialogues. When Prof Cherian doubts there is a link between his daughter and Hari, he warns Hari, “You stay away from her and focus on your courses. For, Hari, one slip in the insti and I will ruin you. I will bloody ruin you” (Bhagat 177). Though he warns Hari like a typical father, the threat is to the future career of Hari rather than finding out the solution. In spite of knowing that Hari has used Neha to escape from the unfair means case, she still loves him. The bond is so strong and her trust on him is so deep that she asks him to keep her brother's suicide note as Prof Cherian should not know about the secret of his son's death.

The institute has few professors like Prof Veera, the Fluid Mechanics teacher, who is a student friendly and an accommodative Professor. He is different from the other professors in his approach with his students. “He doesn't discriminate between nine-pointers and five pointers. And he likes original thinking. Even his assignments push you to think more” (Bhagat 89). Prof Veera's character is a solace to the students who tread a treacherous life on the campus. The healthy atmosphere generated by the presence of such

faculty on the campus inspires real learning. Hari says, “Ryan and I were chronic backbenchers; out of sight, this was the most defensive position for the outcast five-pointers, but Prof Veera did not care” (Bhagat 84). As the backbencher, Ryan is never recognized by any other faculty but Prof Veera recognizes his talent and asks suitable questions which Ryan could answer. As he is encouraged by him, Ryan never misses Fluid Mechanics classes. With Prof Veera's support Ryan works hard, enduring sleepless nights in the computer centre as also in the library and prepares a project report which would fetch him the research grant. The tragedy is that he has to write his GPA scores on the cover. Hari knows that the Professors would see the grades on the cover sheet rather than the original discovery of the student. Ryan hopes that with Prof Veera's help his project would be sanctioned. But in the end “Cherian shot it down” (Bhagat 138). As the head of the department, he doesn't approve it for his own reasons. As a junior faculty, Prof Veera could not convince anyone in the departmental meeting. Prof Veera assures all present that he would get private scholarship for the same project. Not only the students but also the junior colleagues have no power to put forth their views to have normal communication. Prof Veera visits the hospital when Alok is in the hospital, after his suicide attempt, and also gives the news that he has taken permission from the Dean that they can re-submit the project work which Ryan had worked on, with the result that none of them would lose their semester and that they can graduate like any other normal student.

The trio gets closer and support Ryan's plan of stealing the question papers from Prof Cherian's office. Unfortunately they are caught and Prof Cherian wants to call the police. Prof Veera interferes and suggests that the news would go to the press and the name of the institution would be ruined. Prof Shastri, the Dean, agrees to the suggestions and decides to have a Disciplinary Committee meeting in the Mechanical department which would result in expelling the trio. Prof Veera vehemently condemns the trio for their

stupidity and scolds them for using both illegal and unethical means of getting the question papers. He tries to solve the issue by asking Hari to tell the committee that Neha, Prof Cherian's daughter has given them the keys. As the case has become personal, Prof Cherian has to withdraw the stringent punishment levied on them. After the meeting, Prof Veera informs them that they have to lose a semester and cope up in the last semester. That means they would not get the opportunity to appear for the campus placement. The punishment leads Alok to attempt the extreme step of committing suicide. Ryan blames himself for pushing Hari and Alok to the present state but Hari doesn't accuse anyone as he too supports his friend's decisions. Their unity is strong and they never blame each other. If there is strong interpersonal relationship between the individuals, amicable togetherness would follow without any hindrance.

Interpersonal communication is essential when there is misunderstanding between the individuals. People can sort out their problems if they could spell out their inner feelings through dialogues. When Prof Cherian threatens Hari for meeting his daughter, Hari hides the letter of Samir which infuriates Prof Cherian and he snatches it from him thinking that it is a love letter to his daughter. After reading the suicide note, Prof Cherian starts crying. The hard hearted man completely melts down and becomes a changed man.

To his surprise, Hari finds a different man in Prof Cherian when he helps the trio by accepting the project and allowing them to complete their course. Any gaps or bridges created between the individuals can be sorted out if the problems are discussed in an acceptable manner. Prof Cherian understands the pressure put on the students and Chetan Bhagat ends the novel on a positive vibe. There is a big question mark whether the 'extraordinary' professors like Prof Cherian will get down from their high horses to help the

students in reality. Interpersonal communication stagnates at one level and the students always remain at the receiving end.

3.6.2 The Awakening – Novella in Rhyme

While *Five Point Someone* by Chetan Bhagat deals with the struggle between the faculty and the students, the next campus novella, *The Awakening – Novella in Rhyme* by Rita Joshi throws light on the struggle between a principal and her colleagues due to the authoritative and arrogant nature of SS, the principal of the college. The narrative technique of the author is well exhibited through the portrayal of characters, all of whom are labeled by their initials. The Indian campus novelist uses an innovative method in communicating to the readers and explains why she has written her novella *The Awakening* in a rhyme form. She says,

“Rhyme is self-discipline

All writers should train themselves in

Yet it should seem effortless,

A writer's labour no one should guess” (Joshi 12).

The novella illustrates the repercussions of one-way communication. The novella stresses the importance to build and maintain any relationship between individuals. She creates the theme of the novella at the beginning and stresses about the important aspect of interpersonal communication. She feels the male dominated writers nullify the women novelists in their own way. As a narrator, she voices out,

“Novels tend to be a genre male,

A novella is a form female.

With suitable boys in the main place

Women must create their own space” (Joshi 53).

Through her novella, Joshi voices her concern that interpersonal communication is not possible in the suffocative college atmosphere which is common across Indian educational institutions. Power of an authority is a major barrier in any interpersonal communication. SS, the principal of the college, prefers to dominate her colleagues through the position which she holds. Her authoritative tone is heard throughout the novel. “Authoritarian leaders use a dominating and directive communication style as they determine policies and make decisions that team members are expected to support.” (Gamble & Gamble 410). SS dictates are religiously followed by her colleagues though they backbite about her.

JR, the junior colleague, joins the college with a specific purpose. She has her own options to teach what she has acquired from the college where she had studied. With lots of hope JR comes from Cambridge to join as a teacher in her home town. As a teacher, she is full of expectation and enthusiasm to teach,

“From student to teacher is a change
Which at first makes one feel strange.
Metamorphoses of this kind
Awaken strange fears in the mind” (Joshi 10).

Fear is the main barrier in interpersonal communication. It leads to one way communication; also vertical communication tends to have no feedback routes. When JR joins on the first day, SS makes it clear,

“To the new 'recruits' she made clear,
Her word they must respect and fear” (Joshi 10).

SS is known for imposing her views on her colleagues. Her autocratic approach makes her colleagues to stay away from her. She calls JR and asks her to take charge of the college drama society. But when JR protests, she says,

“SS stops any murmur:

“No protests, you must say yes,

I will not accept anything less,

You are not married, you've got the time,

Teach them drama, teach them mime” (Joshi 27).

There is no option for JR to but to obey her commands. Fear in JR as a new faculty makes her unable to utter a single word to SS. JR loves to teach literature but is not keen in directing a play. Though it is not her cup of tea, she accepts the challenge. However, the nature of the principal erodes JR and the idea of quitting her teaching profession takes root in spite of loving it. “Quitting style” of communication is created due to the authoritative nature of the principal.

The first impression created in JR makes her to doubt her choice of selecting the teaching profession as her career. She comes with the hope that she would teach literature and nurture the creative abilities in students. But the enthusiasm slowly drains out from her. JR never expects her senior colleagues to gossip about each other. MW, one of the senior colleagues narrates about others in the department,

“These women, they don't read,

They're teaching only out of greed.

They are just housewives and mothers-

But of course there are others-

I'm the poetess of the staff” (Joshi 13).

Gossip is not only common in the general stream of life but can be seen explicitly even on the academic campus. College gossip is an integral part of the academic circles. A lady with the bindi says,

“Now you, Miss JR, you seem sweet,
Quite solidly on your feet,
Not like that one, head in clouds,
Always trying to attract the crowd” (Joshi 18).

The teachers are known for their gossip bridling with ridicule. They do not mind hurting their colleagues in every possible way which hinders their interpersonal relationships. Whenever possible, the teachers try to malign the name of the principal in order to claim their pound of flesh; but in front of her they act as if they are loyal to her. This is the irony of situation in a campus setting.

“To her face all are polite,
But with sniggers they all backbite” (Joshi 26).

MW's superiority complex surprises JR. Through her boastful claims, one can infer the character of a person. Imperiousness and self-appraisal hinder the personal relationships. MW proudly declares,

These women are dumbbells all,
Passing off as intellectual
When they are non effectual.
My poems will bring me fame,
I'll make my fortune, have a name.
I've sent off my manuscript,
Publishers here are nondescript,

I'm going to publish abroad,
Here everyone is a fraud” (Joshi 17).

The educational institute is supposed to be the place of spreading and sharing knowledge between the colleagues and students. Rita Joshi mocks the way a college functions. She describes it as a place of matrimonial incubation, where the students waste time without acquiring knowledge,

“Logic seems to be defied
By this concept of a bride
In different contexts degrees
Create different pedigrees” (Joshi 15).

A campus has a positive outlook too. It can be described as a place of mushrooming of friendships between the colleagues. Interaction with her colleagues offers JR some solace in the suffocating surroundings. MT entertains all her colleagues with her knowledge of astrology and predicts their future in a humorous way. The strikes are common feature amidst students to express their displeasure towards the authorities. Rita Joshi brings out how the teachers fight for their hike in salaries. JR is shocked to find the teachers go on strike against the government's policy. The association leader comes to the college to discuss with the teachers,

“The government has plans to freeze
State aid to Universities.
There has to be a discussion
To assess the repercussion
Of this on academic life,
It's going to cause a lot of strife” (Joshi 24).

and insists that they follow his point of view by saying that they would not plan for a violence; but would go for a rally which would demonstrate displeasure in a democratic way. In interpersonal communication, when an individual speaks what the others like to hear, a healthy atmosphere persists. Cordial relationships develop. The teachers feel happy when the association leader speaks out what is in the teacher's mind.

“This speech leaves the Staff satisfied,
Feelings are partly gratified,
Now follows a hot debate
On which measures best will rate-
To go on indefinite strike
To demand a grant, funds hike,
Or to march to parliament” (Joshi 25).

When the teachers’ association plans to go on a total strike, SS calls JR, and with a frown on her face, orders that the practices for the play should continue irrespective of the strike. She does not show any kind of co-operation for the strike which is against the govt policy and moreover she wants to get funds from the government. In an arrogant manner she says,

“As you are still on probation,
You have to bow down to my station” (Joshi 33).

There is no opportunity for two way communication with SS. She shows her authority in every way possible. If an individual who has power behaves politely, there will be more production in terms of activities. The connectivity between the colleagues is completely nullified. SS says,

“To do this you cannot refuse,

You don't have any excuse" (Joshi 33).

In such situations, there is no scope for interpersonal communication. JR feels suffocated and she has never experienced such situations as a student in Cambridge University. She comes to India with the goal that she would make the students think independently and act accordingly; but what she faces at the work place makes her feel,

"...I'm not settling here,
I'm being forced a course to steer,
To teach was my primary aim,
Not in Dramatics to gain fame.
Yet everything else seems main,
Teaching seems to be on the wane.
Have I chosen the wrong profession?
This thought fills me with depression" (Joshi 33).

During any interaction, the reaction from the receiver of the messages may be moderate or more, depending upon the situation. An individual may feel happy or might go into depression. "An effect can be emotional, physical, cognitive or any combination of the three." quoted from "Interpersonal Communication A First look" (Gamble & Gamble 12).

In case of a hurdle or any disruption, all activities could be sabotaged. In this case, SS acts as the barrier: she could not digest the idea of the strike. She is known for giving orders and implementing or satisfying the higher officials in order to be in good books with them. She knows that the strike by her college teachers would be detrimental to her image as a principal. She says,

"Why do these teachers complain?"

She sees the college as her realm,
From her does its future stem,
Trade unionism she abhors,
Monarchy she adores,
On sycophancy she thrives
And terrorising young lives” (Joshi 26).

Departmental jealousy is a common phenomenon in a college. It plays a crucial role in interpersonal conflict. “Interpersonal conflict involves when we engage in a rivalry or compete with someone and we misinterpret another's intention” (Gamble & Gamble 298). When JR's review appears in the newspaper, NV comments,

“NV considers them *infra dig*,
She tends to be a lofty prig,
PR asks: “How much do they pay?
Is it more than on a week day?” The star of the Department, CD,
Twice an M. Phil., once a Ph.D.,
Says this writing's not academic,
She hopes it won't become endemic” (Joshi 56).

The critical analysis of a novel or a book should be taken positively to improve or develop the creative skills. In the novella, when a novelist could not take JR's review of his novel in a positive way, he vehemently attacks JR for her immaturity.

“This piece won't make my efforts cease,
I'm going to write as I please” (Joshi 57).

Positive criticism allows a work of art to be looked at from multiple angles. JR never expects such a feedback from the eminent writer. JR gets frustrated with the

misunderstanding of such a popular author. She realizes that the writers are narrow-minded and they cannot tolerate their follies when pointed out. She wants to respond immediately, but as she does not want to further the argument; she leaves it hanging and concentrates on her work. To avoid complications in an academic surrounding, the individuals should stop trying to shove their points of view on other people's throats and continuously harp to prove their point of view.

Interpersonal communication showcases one's character in detail. The nature of the individuals, their frame of mind, discernment and encounters is known through Interpersonal communication. When PV, a senior teacher is denied leave which she had applied for, with anger she says,

“She says: “My work has been seen
By foreign scholars: this place is mean.
It's not my fault I'm efficient,
These invitations are sufficient
Proof of how well I'm known,
College should be proud of its own” (Joshi 58).

There is no need for PV to react in such a manner. It shows the shallow nature of the teachers who boast about their own achievements. In some situations, the boastful nature of teachers creates unnecessary chaos amidst the colleagues. As the proverb goes, ‘Empty vessels make the most noise’, such teachers are parodied as ridiculous characters. Incentives in an academic campus are quite a rare sight: a positive appraisal, especially from the higher authority, of the junior colleague is unthinkable. Positive feedback highlights one's relationship. The negative feedback tends to be judgemental. “Positive feedback enhances relationships and negative feedback stops the progress” (Gamble &

Gamble 10). The feedback is unsolicited and it relies on the status of the other individual. When the play directed by JR is appreciated by the minister, who is the chief guest, and the press too gives it wide publicity, SS is pleased,

“SS is beaming proudly,
She praises JR and the cast loudly” (Joshi 61).

Interaction creates a lifelong bond between the individuals. JR is pleased that she pooled her time with the students which is a worthy investment and the students, who are the cast and crew of the play that she directs, show their gratitude to her with a gift,

“Inscribed: “Thanks, Ma'am, it was super.”
JR's pleased there's a sense of gain
Despite all the effort, all the strain” (Joshi 62).

The rapport between the students and JR increases during the drama practices. They understand each other. Apart from class room teaching, such activities would bring the students and the faculty closer. They discuss everything under the sun from love relationships to politics. In the initial stage, JR refuses to involve herself in directing the play, but in due course of time she looks forward to meet the students and be with them. She is friendly, shares her views liberally and the students start liking her. It's how the layers of the onion are peeled in order to get to the core of the onion; the students get the real character of their faculty. Horizontal communication takes place and close relationship develops between them. Interpersonal communication promotes self- knowledge and the other. Thomas Hora, the communication theorist says, “To understand oneself, one need to be understood by another. To be understood by another, one needs to understand the other” (Gamble & Gamble 11). Rita Joshi brings the positive aspect of the campus through this episode.

It is not only spoken communication which enhances interpersonal communication but also written communication which assists in healthy understanding of the individuals. Mark L Knapp and John Augustine Daly in the “Handbook of Interpersonal Communication” state that “Interpersonal communication can mean the ability to relate to people in written as well as verbal communication. This type of communication can occur in both a one-on-one and a group setting. This also means being able to handle different people in different situations, and making people feel at ease. Gestures such as eye contact, body movement, and hand gestures also form part of interpersonal communication. The most common function of interpersonal communication is listening, talking creating revolution” (P 5). SS is known for inviting guest speakers in order to initiate innovative programmes for the college. When she calls a woman litterateur to speak on creative writing, the author raises the question about the status of women writings in India in a male dominated society. She brings out the hierarchical difference between men and women writers,

“Writings must express inner pain,
A sense of loss more than gain;
Most writing tends to be outward,
Woman's inner voice is not heard.
Men's writing projects the same conflicts,
Women writers need a leader.
They yet have a muted voice,
They are not an obvious choice
For the average book buyer,
Women must aim better and higher” (Joshi 63).

The speaker says that the women writers are in a better position to express anxiety, pain and feelings of depression. As their interpersonal communication with the society is well oiled; they are in a better position to depict reality in an accurate fashion. Rita Joshi tries to impress upon the readers that women writers would not leave out even the minute details of the surroundings in which they live.

Sometimes face to face communication with higher authority leads to unnecessary misunderstandings. If the authority is not in the right frame of mind to listen, it may end up in disturbing the whole scenario. To avoid such circumstances, a written letter would be effective. Written communication has a strong effect in day- to-day life. When SS orders to puncture the cars of the staff in the parking lot, she does not kowtow to the staff request; but when JR writes a polite letter to convince her to clear the parking area. To JR's surprise, SS immediately repairs the area. Though SS prefers one way communication, the politely written communication persuades her to oblige.

When JR writes an article in the newspaper about the irregularities of the functioning of the women's college and criticizes the lady principals, SS creates an uproar and says,

“You are like my daughter

JR- me you turn and slaughter?

You are like that Brutal-no, Brutus-” (Joshi 73).

Media plays an important role in interpersonal communication. In order to get more popularity, the press expresses the real stories or sometimes they fake it. In the novel the press, becomes active when SS is caught red handed by JR and ET, when she helps her niece in the examination hall. The news is leaked to the press by the faculty who are

against SS. The press plays a crucial role in displaying the malpractices of the college. The headlines on the front page says,

“A Principal in Disgrace.”

“Can the Principal Save her Face?”

“SC Teachers UP in Arms.”

“Principal's Action Alarms” (Joshi 91).

The sensational headlines soil the reputation of the college and SS's image is totally shattered in public. She doesn't realize her mistake; but blames JR and ET for plotting against her in order to settle scores with her.

“Miss JR is a never-do-well,

She is a college rebel

Now my name she wants to mar,

And a fuss she tried to make” (Joshi 92).

Blame game is latent in human nature. In order to protect oneself, an individual can go to any extreme. SS tries to manipulate the system as it is in her control. “Positive evaluative feedback keeps people and their communicative behaviours moving in the direction in which they are heading but the negative feedback helps to reduce desirable behaviour” (Gamble & Gamble 107). But characters like JR cannot tolerate illegal activities of the college. When she protests without worrying about the consequences, she has to face a spate of such accusations. A straight forward person like JR could not condone the situation which implies a deterioration of the standards of education for she does not want to continue in the rotten system. She writes to her friend,

“But I'm toeing the wrong line,

I'm fighting fights I don't want to fight,

How do I get out of this plight?” (Joshi 95).

She stresses the same point to ET who becomes the principal of the college,

“My point of view you'll see,

I am resigning I don't belong,

To stay on here seems so wrong” (Joshi 96).

It can be said that Rita Joshi through the novella, *The Awakening – A Novella in Rhyme*, completely analyses the plot and the characters from the perspective of interpersonal communication and ends the novel with the hope that her heroine JR would do something worthy in life,

“Her battle's neither lost nor won-

Perhaps it has just begun” (Joshi 97).

Interaction with one another has many purposes. “We communicate with others for our physical needs, social needs, identity needs and practical needs” (P 345), says Shelley D. Lane in “Interpersonal Communication – Competence and Contexts”. Positive communication between the individuals would definitely lead to effective communication. The end result of communication is to create a happy environment thereby enhancing healthy relationship. Through interaction we can convey the messages and can identify the individual's intentions. Our messages influence our identity. Socially the human beings connect to each other through interpersonal communication. The social theorists say that a relationship between two individuals gets strengthened with amicable interpersonal communication which leads to satisfaction, physical and emotional well-being. There are many ways to create unhealthy atmosphere. The barriers which human beings create between them viz. various culture differences, gender discriminations, innumerable

languages, status symbols and caste discrimination play an important barrier to interpersonal relationship.

3.6.3 No Onions Nor Garlic

Academic Institutes should impart the value of equality among the faculty and the students; but it does not follow the message of an egalitarian society. The caste system often ruins the academic atmosphere. The downtrodden castes often face humiliation in most circumstances. They are denied their rights. They are made to suffer under manipulative situations. Arun Dangle in his article, “Past, Present and Future Dalit Literature” says “the creation of Dalit Literature is inevitable until the structure of society changes and as long as exploitation exists” (P 266). Abomination and barbaric treatment doled out to the dalit students and the faculty hinders interpersonal communication. That is what happens in Srividhya Natarajan's novel *No Onions, Nor Garlic*. The novel depicts the negative impact which accompanies caste domination. Natarajan painfully portrays the effect of caste in the University of Madras, where there is exploitation and victimization that occur due to complete absence of interpersonal communication.

Professor Ram, a Tamil Brahmin professor in the novel, has a superiority complex about his caste. He hates the dalits, the down trodden community. When Laurentia Arul, his colleague who is a dalit, arranges a function to install the statue of Dr. Ambedkar at the hands of the Vice Chancellor, Dr. Nagarajan, the close associate of Prof Ram says,

“Can you believe what this university has come to?” (Natarajan 79).

Prof Ram replies, “It is an abomination! Just another instance of that studied low-caste insolence. What can you expect, Nagarajan? It is the low-caste mentality! The pariah aggressiveness! Everyone is writing about the atrocities committed on Harijans, but do you ever hear in the press about an event like this, when the whole university is filled with

inauspicious sound of funeral drums? Professor Ram lowered his voice, “How can Dr Mohan even allow it, thappu drums in the halls of the academe? It is all the fault of that Arul woman, for starting this Ambedkar statue business. It is going to become a cult, mark my words, Nagarajan. What right have these people to bring their private icons and idols into the university's premises? Laurentia has single handedly lowered all the standards we set up, and now that she has developed a following of all these third-rate people who are squeezed into university by the Reservations Policy, we can do nothing to dislodge her” (Natarajan 79-80).

Conflicts between the individuals create havoc. “It is not conflict that creates problems but the way we approach and deal with it” (Gamble & Gamble 295), says Lavina Hall in “Negotiation: Strategies for Mutual Gain” Through the eyes of Prof Ram, Dr Arul’s dalit status denies her any value in spite of her high professional qualifications. There is not even vertical communication possible between the two. He degrades her wherever possible by citing her caste. Prof Ram's character is well explained by the narrator, “By the by he became so severely allergic to all backward-caste professors, and to all low-caste people, and to all their non-vegetarian sympathizers, and to everyone except Brahmins, and more specially, Brahmins who were his family and friends” (Natarajan 85). Srividhya Natarajan exposes the real nature of the Brahmins through Prof Ram. He says to Sundar, his student, “Sundar, I appoint you the leader of the Brahmin cause. I hope you will fulfill my expectations. Now I want you to go out and mobilize people against the statue of Ambedkar” (Natarajan 98). The Professors stoop low to show the disparity and can influence the students in a negative manner.

Prof Nagarajan has a good rapport with Prof Ram as a Brahmin colleague in the department and he too wants to have the Brahmin community flourishing in the university.

He suggests Sankarnarayan, Prof Ram's son for the post of lecturer in the department. He gives the clues that Prof Ram should be smart in getting the post for his son. He says, "Hmmm, Ram, this interview is definitely going to be a little-tricky,' Professor Nagarajan went on in a slightly quivery voice.' You see, Laurentia has been put on the committee. You can't sit on it because your son is going to be interviewed. Of course, this is foolish, because we know you are the soul of rectitude, as such, and anyway your son is most deserving, most deserving boy, most suitable-" (Natarajan 89). Prof Ram shows his displeasure of appointing a woman as an UGC representative for the interview. "These women don't seem to have anything to do but hang around and be put to committees,' he said irritably" (Nataraja 99). Interpersonal communication takes place for wrong reasons. They both are close to each other as they belong to the same caste. Prof Nagarajan asks Prof Ram to call Jiva, his Ph. D student, who wants to apply for the post of lecturer in Drama as her thesis is on Drama and the Folklore.

Prof Ram's superiority complex about his caste prompts him to pretend in front of Jiva that he had not called her but she has come to meet him on her own. "Now tell me what can I do for you-?' said Prof Ram, 'You sent word for me, to come and see you before my interview, Dr.Ram,' said Jiva. 'Ahhh yess, now what was it- yes, now I remember, I just wanted to check that your preparation for your viva voce examination was going well.' 'I think it is going quite well, Dr Ram,' 'Good, good. Make sure you read preparation for your whole thesis through several times.' 'Yes, Dr. Ram.' 'That will be all. Oh by the way, there was something else, now I come to think about it. I wonder if you could do me a little favour,' Prof Ram said, 'A little token of your esteem for your supervisor, heh heh.' 'I will try,' said Jiva. 'I wonder if you could refrain from attending the interview for the open category Drama and Folklore post'" (Natarajan 93). Prof Ram demeans himself by asking his research scholar not to appear for the interview which is the greatest shame for a

professor to ask such favour from his student. But Jiva refuses to oblige to his request. Her communication asserts that she cannot yield to such threats, she says, “I don't think it is fair, Dr Ram. I am sorry, but I don't think I can miss this interview, especially because I have worked on drama and folklore in my thesis” (Natarajan 94).

Frustrations create ugly situations as can be seen when Prof Ram denies Jiva entry into ACS (Association of Commonwealth Studies) Conference and also to present a paper; but encourages Sundar who could not write a single word to present. Prof Ram asks, “I just wanted to ask you how you were getting along with your paper.' You do realize you have less than a week left to finish it?' 'I've started work on it, sir.' 'Yes, I'm taking that for granted, but what I want to know is, how far you've got. Do you have a draft written?’” (Natarajan 95).

Contrivance of a false appearance is the major hurdle in interpersonal communication. One cannot understand the real intention of the other person. “The act of blinding- that is, forcing ourselves to see people and situations only in certain ways, as though we are wearing blinders – keeps us from seeing who or what is really before our eyes” (Gamble & Gamble 78). In the same way boastful nature also interrupts the communication process. When Prof Ram's family visits Sundar's family, Prof Ram proudly declares that his family follows the principles of Hindu culture and his children are thorough with Hindu religious scriptures; whereas Jayanti, his daughter, isn't aware that there is a chapter in Ramayanam called Sundarakaandam. In return Sachu, Sundar's mother says, “Our whole family is uncommonly blessed in the matter of spiritual evolution. Take my older boy-Kitcha-' Sachu said. 'Very devout, always helping his Thatha with his pujai and reading the “Titbits of Vedic Wisdom”” (Natarajan 121). In reality, neither does the grandfather perform the pujai in the house nor does Kitcha read any scriptures.

The hypocritical nature of Prof Ram and Mrs Ram shows that they live a superficial life where there is no healthy relationship. The narrator uses situational humour to mock at the artifice of Prof Ram's family while having snacks at Sundar's house. Mrs Ram partook one pakoda, out of courtesy and before the plate moves to Prof Ram she whispers, "Not for him! He won't have any! My hubby is so particular about what he eats, especially now that he is reading Sundarakaandam! This pakoda contains onions" (Natarajan 124). To endorse Mrs Ram's statement Prof Ram declares, "We never cook onions in our home, we feel onions should not be a part of the Brahmin diet. "Garlic, leeks, onions, mushrooms, and all plants springing from impure substances as Manu said are unfit to be eaten by twice-born men" (Natarajan 124).

"If our perception does not permit us to be flexible, but freezes our judgment instead" (Gamble & Gamble 76), then snobbishness is the result of such small-mindedness. While Prof Ram's family blatherskites that they follow the Hindu culture religiously, Vaithyanathan, Sundar's father encourages his family to have all the vegetables which are nutritious; he proves himself unorthodox by showing books like "Why I am not a Hindu" and declares himself a communist. He wants to be natural and encourages his children to do what they want. The close relationship between the family members proves that the communication works two ways where the children express what they want to convey. Democratic style of communication makes Uma, Sundar's sister, to boldly marry Akilan, who belongs to another caste and, Sundar to marry a dalit girl.

Prof Ram's character is passed onto his son Chunky. Being a divorcee, he demands SUV car and other items from Uma as part of the dowry. Sachu trusts that Uma would be lucky if she gets Chunky as her life partner so that she could live in Canada. Sachu could then boast to her cousins that her daughter is settled in Canada. She does not mind selling

the house and paying for the exuberant marriage. She thinks “All my cousins will burn up with envy if we conclude this alliance with Prof Ram” (Natarajan 136). Though the parents are keen to cement this alliance, the young couple is not interested in each other which indicates a total lack of interaction between them and it would both impact and reflect in their relationship.

The real nature of Prof Ram and Mrs Ram become obvious when they want their daughter to marry Sundar. Though they do not like Sundar's family for their unorthodox way of life, Mrs Ram believes that Jayanti is pregnant and wants to hide the fact and get her married to Sundar. Prof Ram does not mind exploiting his student for his own gratification. He manipulates Sachu by demanding many things from her. She feels happy that Prof Ram has agreed to go ahead to get the children married. Sachu feels “How simple it all seemed then! How nervous she had been before this, and how her family had very nearly ruined everything- Kitcha by obtuseness, Raja by incontinence, Pati by talking too much, and Vaithy by not talking at all! All in all, Sachu felt as if affliction had come for her head and gone away with nothing more than her hairdo” (Natarajan 144). When Prof Ram demands wedding sarees, gold jewellery, diamonds, Video shoot, SUV car and flight tickets to Canada and extravagant food items to be served in the marriage ceremony Sachu accepts it as a bride's mother. She does not have the option to demur. It is just one way communication from Prof Ram where Sachu could not utter a word as she wants her daughter to be settled well in Canada. “She accepted that this was what mothers had to do when their daughters chose to have the wrong complexion. If anything, she was grateful to the Rams for not demanding any dowry, and for charging her nothing more than a few lakhs here and there to take her daughter off her hands” (Natarajan 215).

Sachu decides to go ahead with the marriage and goes shopping without consulting her children. There is no interaction taking place with her children. Sachu says, "Everything is settled. Your marriage will take place in less than a fortnight" (Natarajan 144). Sundar groans and asks, "But you didn't even ask us if we liked them" (Natarajan 144). The communication between Sachu and her children creates a wide gap when compared to Vaithy and the children. Vaithy respects his children and there is a close intimacy between them. This is the positive side of real communication irrespective of the difference in age. "In the rush to give meaning to our perceptions, instead of delaying our response we jump to conclusions, despair, instantaneous and reflex like – but often incorrect or even dangerous – responses" (Gamble & Gamble 77). Sachu's perception of her children is that they would fall in with her ideas of getting married and settling in Canada. She misjudges her children. But she does not realize that they too have their own perceptions, likes, dislikes and ideas towards life and as adults they know how to settle and with whom to settle. "Social circumstances, experiences, daily interactions affect our perceptions. The experience we have had as members of particular groups shape how we perceive situations, people and ourselves" (Gamble & Gamble 63). As a middle class Brahmin's society, Sachu has seen her neighbour's personal life situation and she wants to be equal to them or above them. Though she is not a boastful type, still she wants to pose to her neighbours that her children are well settled abroad. In her mind, she thinks that her children would be happy forever if they settle in Canada. She fails to see her children's real happiness. Complete lack of vision for the future makes her not to have any communication with her children but decides on her own to go ahead with the proposals. She fails miserably in her venture.

"Acquaintanceship develops into friendship. The dyads enjoy each other's company and display a strong mutual regard. They accept each other, trust one another to keep

confidences undisclosed, understand and provide emotional support to each other, share significant interests, and expect the relationship to endure” (P 398), says D.R Pawlowski in the article “Dialectical Tensions in Marital Couple's-Accounts of Their Relationships.” Friendships blooming into love are common in any academic campus. Love and affection between the individuals enhances the interpersonal communication. No psychological, physiological or attitudinal barriers would arise between the couple who love each other. The psychologist, William Schutz, says, “Our need for affection – to express or receive fondness, our need for inclusion – to be included or include others as full partners, our need for control – to direct or exert influence over the self and others so that we feel we are able to deal with and manage our lives and environment” (Gamble & Gamble 16). Sundar tries to write a paper for ACS conference but his thoughts are preoccupied with Jiva. Instead of concentrating on his paper, he writes, “Dear Jiva you don't know me well but I want to spend my whole life with you please will you marry me or at least go to the canteen for a cup of tea with me tomorrow” (Natarajan 163). As a lover, Sundar could not express his love when he has the chance to tell Jiva on his visit to her village. The teachings of Manu, Titbits of Vedic Wisdom and the voices of Prof Ram and Sachu prevents him from expressing his mind and finally he says, “I love you” (Natarajan 262).

Mutual understanding between them breaks when Prof Ram warns Jiva not to mess up with Sundar as he would be his future son-in-law. Jiva gets upset and there is a misunderstanding between the two. Sundar wants to explain that he is not interested in Uma, but Jiva scolds him by saying, “What I am thinking, Sundar, is that this is another typical case of how a paappan treats a dalit. I don't want to hear your excuses. There's only one thing I want, and that is to never speak to you again, as long as I live” (Natarajan 291). Sundar explains in detail about how Prof Ram is trying to exploit him as a teacher. “Listeners are like athletes – daily practice improves their performance” (Gamble &

Gamble 107). As their relationship strengthens, Jiva has the patience to listen to Sundar. When Jiva realizes that Prof Ram is misusing his power and is exploiting him for his own progress, they join hands with each other.

“Ego and conflict have the great potential to ruin a relationship” (Gamble & Gamble 301). Prof Ram is upset with Thaayi, the servant maid who brings lunch for him to the university. He gets frustrated when he sees idlis instead of his usual rice, vegetables, pickle and buttermilk. Initially, Thaayi, Prof Ram's maid thinks that it must be due to hunger; but realizes quickly it is due to anger. He scolds her and tries to throw the hard idly at her. Thaayi tries to escape and runs out from his room. Dr Laurencia Arul bumps into her and loses her balance. Her handbag opens up and all the items from the bag fall out including the red and green markers. Prof Ram sees the markers lying on the staircase and misconstrues that the vicious messages written on the walls of the university about him is by Dr Arul. He starts abusing her, ‘You-you-yoububbub! Blub! Markerblub! Youwerethe oneblub! How dare you! How dare you besmirch my good name by writing these appalling messages! Reportyou- thisinstant-lowcowardly, dastardly, dastardlyact! He lapsed into incoherence, frothing at the mouth” (Natarajan 189). There is decorum to be followed by a teacher in his/her use of language in an academic atmosphere. The words uttered by the individual determine a smooth communication between the dyads. “‘Red flag words' which give an emotional deftness” (Gamble & Gamble 105) can also put one in an uncompromising position. Prof Ram loses his dignity through his anger and frustration coursing in him; he appears to have taken leave of his senses. He uses swear words which hurts her sentiment. He calls her “‘Backward-caste mongrel dog!' Orphanage brat! Feminist critic! Dirt-eating Ambedkarite seditionist!’” (Natarajan 190). There is a total collapse of the minimum mores of decency and Prof. Ram’s use of abusive language makes Dr Arul retaliate. There is complete absence of a decent communication between

the two. Prof Ram bends over and bites her ankle and she, in turn, hits him with the handbag in order to protect herself. “Dysfunctional conflict can create serious problems for a relationship, often resulting in personal pain, emotional strain or schisms and lasting resentment” (Gamble & Gamble 295).

“Interpersonal conflict involves a communication situation in which the people involved are interdependent –that is, the actions or beliefs of one person are likely to have some impact on the other person” (Gamble & Gamble 298). A conflict can result due to various reasons- differences of opinion, misunderstanding, anger or expectations. Different paradigms have been used to help understand the different strategies which can be used to resolve conflicts. Blake and Mouton identified four conflict styles: avoiding, compromising, accommodative and collaborative. When faced with conflict-producing situations, the attitude you choose will determine the outcome. You can choose to act aggressively, assertively or non-assertively.

Facts can be twisted according to the convenience of an individual. The report presented by Prof Nagarajan, Venkatraman, Subramanian and Sambasivam persuades the VC to infer wrong. The VC does not want to talk to the police as he fears that the news would spread and the press scrutiny may spoil the name of the university. The VC says, “No, no, Prof Ram, it would look terrible if the university were to get into the news- professors knocking each other out-fisticuffs! It seems to me to be a misdemeanor that we should deal with among ourselves” (Natarajan 194). Though the entire fault lies with Prof Ram, he wants to punish Dr Arul by removing her from the university on disciplinary grounds. He says, “It is for the future of Education” (Natarajan 194). Prof Ram wants to throw Dr Arul out of the university so that the president's post of ACS committee would come to him without any hurdle. The main hurdle is Dr Arul. He knows that all would vote

for her. “Competitors possess a 'win-lose' mind-set, exhibiting an overwhelming need to win or to defeat those they are in conflict with. The fight to defend their positions, often confronting others, attaching their self-concepts, thereby compelling them to be concurring by physical forces or psychological domination” (Gamble & Gamble 303). Prof Ram uses all strategies to achieve what he wants. “We believe that the only way to get our ideas and feelings across is through aggression” (Gamble & Gamble 312).

As a righteous person, the VC wants to hear from Dr Arul. But Prof Ram does not want any delay and threatens the VC that he would file an FIR against her. The VC is forced to call the discipline committee to take action against Dr Arul.

A lie can also play as a barrier in professional communication. Prof Ram's written complaint states, “She brutally attacked my head with her handbag, in a totally unprovoked manner, and indeed delivered such savage blows to my head and body that I lost consciousness” (Natarajan 196).

Prof Ram's inner mind is filled with doubts about pro-democracy students who, he feels would be behind the filthy messages written about him on the walls and corridors. He says, “I must not become unnecessarily upset,' thought Prof Ram. 'These messages are probably from one of these so-called progressive groups on campus. Oh, how I loathe and despise low-caste feminists who stir up such things! When will righteousness prevail?’” (Natarajan 182-183). He never doubts that a Brahmin teacher or a student would have written such filthy comments. Misunderstanding is the major obstacle in interpersonal communication which he realizes at the end of the novel.

Campus gossip is part and parcel of any campus. When Prof Nagarajan sees Jiva and Sundar in close proximity, he goes to Prof Ram's room and complains, “ I saw him

just now, on the most cordial terms imaginable with -erm-the girl I interviewed, your Harijan student, what is her name? Ah yes, Jiva” (Natarajan 183).

Written communication helps in understanding an individual better than spoken communication. When Jiva and Sundar realize that Prof Ram's report about Dr Arul is untrue, they want to write a 'protest letter' (Natarajan 201), to the VC to make matters clear as to what happened exactly between Prof Ram and Dr Arul as Sundar was present during the episode. The letter would be a proper messenger to alert the administration to avoid any Machiavellian moves of Prof Ram.

Interaction with influential personalities fetch perks in certain organizations. Even in academic circles one should try hard to be in favour of the higher ups to get promotions or to get grants or to be the member of national committees. During the ACS Conference, Prof Ram tries to do the PR work in order to get the attention of the conferees and the United States Information Service representative and UGC representative. “It was networking time. Prof Ram was buzzing around, busy, busy, busy, here and there and in sundry places, laying up good will against the voting for the president's post this evening. He regretted only that he could not cut himself up ten ways, like the ten avatars of Lord Vishnu, for if he could schmooze in ten different spots in the lobby with ten different academic pashas, he would have a walkover” (Natarajan 274).

Without any communication or gestures with the conferees, Prof Ram knows that his chance of winning the election is impossible. He goes into depression when he sees, “many feminists in the audience, all bunched together, which was a most repulsive sight for Prof Ram.” “They have killed all my greatest pleasures!” (Natarajan 285).

Shastri, the Ph. D student of Prof Ram, is infuriated by the ill-treatment showered by Prof Ram. His thesis is never approved by Prof Ram; instead he makes use of Shastri

for his personal works. Frustration prods him to write filthy messages about Prof Ram. With his imminent mental derailment at the end of the novel, Shastri threatens Prof Ram with a gun asks him to eat all the drafts of his thesis, “IF YOU DON'T EAT THEM I WILL KILL YOU!” Shastri hollered” (Natarajan 301). Shastri remembers how Prof Ram hurt him with abusive words, “Your ideas in this chapter are vague, half-baked and incoherent, Rewrite this draft with more focus on the imagery, Rewrite! Rewrite!” (Natarajan 302). As there is no mutual and friendly interaction between the Professor and the research scholar, Shastri tries to take revenge on Prof Ram for misusing him in the name of a research guide.

Srividhya Natarajan tactfully depicts how the relationships between the faculty and the students get entangled due to various barriers. According to her, amity and unity between the colleagues in an academic circle is dependent upon caste and status. She brings out the point that the young generation does not discriminate between themselves and view the world as a place of unity in diversity; whereas the Professors pay undue attention to their own culture and creed which leads to complete lack of interpersonal communication.

“Interpersonal communication is the basic unit of communication. Although it occurs among three or more individuals in some special circumstances, our communication model depicts this context as occurring between two people. Interpersonal communication also includes most of the informal, everyday exchange that we engage in from the time we get up until the time we go to bed” (P 16), says Tubbs in his book “Human Communication.” All the campus novelists- both British and Indian depict the importance of interpersonal interaction through their characters; which is necessary in day to day life in order to share their ideas and perceptions.

3.6.4 Eating People is Wrong

The British campus novelists like their Indian counterpart, focus attention on the occurrence of vertical and horizontal communication in academic campuses in a realistic way. As faculties of Literature, David Lodge and Malcolm Bradbury put forth their experiences comically, without hurting the sentiments of the academicians. The characters portrayed in their novels can be found in any academic setting.

Prof Stuart Treece, the protagonist of the novel *Eating People Is Wrong* is from a humble background educating himself in London University and not from Oxford or Cambridge and becomes the head of the department. He is a liberal humanist who teaches eighteenth century Literature and believes in helping his students to enhance their financial condition. He likes to help students who show interest in the subject. He wants the students to think for themselves rather than formulating opinions by force. He permits academic independence to his students. He believes the true function of the university, “..that discussion and dispute would narrow down of the possibilities and formulation of accurate opinions and the students could be the rubbing post for the thought of his teacher” (Bradbury, *Eating People* 8).

Class distinction is the greatest hurdle even in British contemporary Literature. Campus fiction also reveals the disparity shown to the downtrodden, especially the working class. The voice of the working class is neither heard nor listened to. Louis Bates, the student in the department, is older than the other students and belongs to the working class. He has worked as a care taker in an Institute meant for mentally ill people and then joins the university to get a degree. He is different from others in his mentality and in his intellectual maturity. Prof Treece believes that Bates would score better grades than the others. Bates knows about the university exam pattern and if he wants to score more it

requires a little more effort. He wants to work with Prof Treece for proper direction and Prof Treece is willing to help. Horizontal communication is expected between the two. As Bates' father is a disciplinarian and Bates is brought up amidst hard work, honesty, thrift, clean living, self-restraint, he too follows the same principles in life. On the whole, he is a self-made man. He knows that the age and social difference would fetch no relationship with his classmates. He says, "I don't exactly fit in here: I'm a lot older than the other students, and I come from a different social class" (Bradbury, *Eating People* 9). Prof Treece could guess that Bates cannot have friendships or entertainment or affairs with the students and he should concentrate on what he has come to the university for. He could see Bates as the combination of dejection and despair. As he joins the university after many years, he could not enjoy the lectures, however good they were. Prof Treece could visualize Bates as a burden in the class and a personal problem for him. He could judge and analyze Bates' character from the essays he has submitted. Prof Treece feels, "The essay was almost good enough for *Partisan Review*" (Bradbury, *Eating People* 11).

Prof Treece believes in group dynamism rather than social engineering. When he discusses with Jenkins, a sociologist, he asks, "Who are we working for? What is university for? Should we be advancing and developing process of middle class business morality?" (Bradbury, *Eating People* 16). Viola, Prof Treece's colleague, holds a party in her house. At Viola's house party, there is a serious discussion on education and the purpose of an educational institution. Prof Treece opines, "A provincial university is just a modern version of the workhouse. We're trainers of the aspiring bourgeoisie. But why are we teaching in a university in the first place? Goodness knows it's not for money. It isn't because we want to teach, or because, simply, we love scholarship. Isn't it because we want to live in a world of circulating ideas and critical valuations? Isn't it because we love independence and freedom of thought?" (Bradbury, *Eating People* 97).

“Cultural context is very essential in interpersonal communication. Culture, physical setting, psychological, temporal setting are integral parts of communication. Cultural context is nothing but one's attitude or belief” (Gamble & Gamble 10). As Prof Treece is a liberal, he could love all his students and his colleagues. But he worries about the cultural differences which would definitely hinder a smooth relationship between Eborebelosa, a student from a West African tribe, who wants to become a terrorist. Prof Treece advises him to be nice to his classmates and the students in general. Prof Treece finds Eborebelosa having a superiority complex rather than inferiority. Prof Treece feels that cultural differences would get Eborebelosa into trouble. He says, “Poor Eborebelosa! What does he want to get mixed up with people like us? We're much too dried-up for him. I suppose it's something that cultural boundaries conceal” (Bradbury, *Eating People* 124). “Sometimes the context is so obvious or intrusive that it exerts great control over our interaction by restricting or dominating how we relate to one another; other times it seems so natural that we ignore it” (Gamble & Gamble 11). Eborebelosa prefers to hide in toilets, which is unthinkable in a British campus. Students and the other faculty do not want to interact with him as his behaviour is strange and they could not understand his way of thinking. Prof Treece understands him and tries to help him by asking the students to show some concern for him. Cultural difference creates a huge gap between the students and Eborebelosa. Finally he is beaten up by the students from the university and ends up getting admitted to the hospital.

As Prof Treece wants his students to be in friendly terms with each other, he hosts a foreign students' party to make them feel comfortable. As Eborebelosa does not know how to mingle with his classmates, Prof Treece arranges Emma Fielding, the post graduate student from the department, to take care of him. In order to strengthen contact between students and the faculty, he arranges for a small party in his house. Prof Treece does not

expect Bates, who is eccentric in his own way, to arrive early but Bates lands up being the first guest. Viola warns Prof Treece that Bates may be an intelligent student but he is disliked by all the students in his class. On the contrary, Professor Adrian Carfax, the faculty in the department, appreciates Bates for his intelligent essays.

Parties on a campus help to maintain relationships. “Relationships help meet personal needs and goals. Perhaps we are lonely and seek an outlet from our isolation. Maybe we feel a need to release pent-up tensions, discuss our interests, or share concerns and feelings. Perhaps we want to change another's beliefs or attitudes. Or maybe we aspire to learn more about ourselves. Whatever our personal reasons for reaching out to another human being, the desire to interact with and develop meaningful relationships lives in us all, helping to define our humanness. We need interpersonal contact to survive” (Gamble & Gamble 328). Parties are common in a campus in order to have personal interaction between the colleagues and the students in an academic atmosphere. A healthy discussion takes place during such encounters. In the novel, it is the writing of poetry. They discuss T. S. Eliot's poems. Bates shares his opinion that some writers write at qualitative universities like Cambridge and Oxford to enrich their souls without worrying about their future; whereas the individuals from country side institutes are not concerned about creating an impression; rather they concentrate on their work in order to settle well in life. In reality, Bates is indirectly enriching his soul through his poems and publishing it. Bates asks a genuine question to his batch mates: whether any one university is the best place for the genius student to prosper. He is of the opinion that students just “gain stimulus and training” (Bradbury, *Eating People* 72). With that knowledge they write satirical novels about university life and which propels them to write continuously. Oliver, in-charge of the university magazine, discusses about the writing styles of various writers which assist the students understand the features of writing a story without attending a lecture. Just class

room teaching alone would not enrich the students but group discussions, parties and outdoor trips make the faculty and the students to draw closer and help them to understand each other. A healthy communication during such occasions would create a healthy learning.

Love life in a campus is a natural process. All of a sudden Bates realizes that he is in love with Viola which is not a normal phenomenon amidst students. It is one sided love. Viola is not in favour of this kind of approach; but Bates is madly in love with her. She tries to avoid him in many circumstances; but still he feels his love is genuine and still plans on marrying her in spite of his class difference. They are at opposite poles of the world; the distance between the two is too wide. Bates does not understand this aspect of life. He feels self- pity and asks, “Why isn't my life like other people's? What do I do wrong? Why are some singled out for special misfortune?” (Bradbury, *Eating People* 116). Questioning oneself and talking to self is common in a frustrated situation. Dejected by Viola's reaction, Bates ends up in a mental asylum.

Carfax and Viola decide to talk to Prof Treece signaling that Bates has to be sent out of the university as he is psychotic and suffers from schizophrenia: some kind of a mental disorder that afflicts him due to his deteriorating relationships. It takes a toll on his mental health which ultimately results in hospitalization. Madness, genius and originality are Bates' distinctive qualities; but Prof Treece is sympathetic towards Bates. He feels that Bates does not lack quality just that his qualities are of a different kind. Prof Treece feels that the new generation students should not be obsessed with their own concerns and attributes but should shape their own life. Prof Treece knows that Bates is honest, pure and has a concern for human values and also does not crave for cheap success. Bates manners are as strange as Eboebelosa's. Both the students fail miserably in having a cordial

relationship with the students and the faculty. Culture and class distinctions affect the proper communication in general as well as in the academic milieu. Malcolm Bradbury stresses the need for interpersonal communication in a campus which would enrich the knowledge of the students and nurture good human beings to nourish the outside world.

When Viola and Carfax suggest that Bates should be sent to an asylum, Prof Treece thinks in a moralistic perspective and says, “You can't punish a man for his nonconformity, after all. We can punish for his lack of quality or for his failure to obey the rules. But it isn't that at all; he doesn't lack quality, I feel convinced. He simply has qualities of different kind. We have to keep him. Where else can a man of his kind go if not into university?” (Bradbury, *Eating People* 91). Prof Treece suggests that there is nothing wrong to be neurotic, sensitive and miserable than unimaginative, adjusted and contented. That is why he could live the way he wants to live his life. He does not want to compromise for the sake of others. His morality is that he does not want to be unfair to himself and to others.

“Communication in workplace can flow either horizontally or vertically. Among the dyads formed in organizations are co-worker relationships, in which communication flows horizontally; superior-subordinate or leader-follower relationships, in which communication flows upward and downward” (Gamble & Gamble 405). But in the novel *Eating People is Wrong*, the Professors and the students have good rapport and behave in a friendly manner. One can find Prof Treece as not only a good instructor but also a good friend who wants to help all his students to progress in their lives. When Treece offers a cigar to Ms Winterbottom, a student, she refuses to take, Prof Merrick advises her to deviate from the values taught by her parent and asks her to begin to establish a code of

her own. He makes it a point to tell the students that they should reassess traditional values and discover independently their validity.

He makes them think independently rather than following traditions unquestioningly. He says, "But don't you ever feel the least desire to shock your parents, to break away from their values and begin to establish a code of your own? Surely part of the task of the young intellectual is to revalue traditions and values and assess their validity for his own generation" (Bradbury, *Eating People* 69). Prof Merrick's approach of teaching students makes the interaction highly useful. He allows the students to think and act accordingly. He does not ask the students to follow the rules blindly but to use their common sense. Such faculty is essential in an academic campus to improve the value system in the students.

Horizontal communication takes place between the colleagues. If there is no jealousy or ego in them they share and help each other at critical moments. Prof Merrick, lecturer in Philosophy, a Cambridge product is a bright young man of fifty, handsome believes in romantic idealism and fascinated by what he calls as the classical way of life. He comforts Prof Treece about the driving license by saying that they failed him for not giving proper signals. They just do not like passing people and further adds, "If you pass on that it means you're entitled to ride bloody great motorcycle" (Bradbury, *Eating People* 47). Prof Treece is friendly with all his colleagues including the juniors and the students who make his tasks easy.

Viola, Emma's friend, advises Emma to stay away from people who cannot enhance her life in a real sense. The importance of personal life is mobilized by knowing people. She is of the opinion that Bates is intelligent, sensitive and rare but he cannot make Emma happy. Emma expresses her anxiety that Bates needs a friend. Viola feels,

“Friendship between men and women is the stage before courtship; either you go on or you let it drop” (Bradbury, *Eating People* 172).

Willoughby, a poet and a novelist is invited by Prof Treece to interact with the students regarding his experiences as a writer. Prof Treece introduces him as a member of a new movement. The writers of a new movement show their anger in their writings. He expresses that the students who don't like modern poetry will not like poetry at all. He finds poetry is an exploration of the human spirit of a given time. The poet explores the universe. Willoughby observes that the poet questions the values people live by and at the same time he feels that one can find principles of disorder in poetry. That is why people like him and Bates are attracted towards poetry.

Horizontal communication is possible between the faculty and the students but when it comes to the head of the institution and the sub-ordinates it is always formal. An informal communication can be seldom seen in such an environment. In *Eating People is Wrong*, Bradbury brings informal communication between the VC and the novelist who comes to deliver a guest lecture at the university. They discuss about the condition of the writers and their anxieties, the job opportunities and the personal problems.

There is horizontal communication which is a healthy sign between the VC and the staff. At the VC's party, VC asks Willowby why the modern novels do not have a proper ending. Willowby says, “..there's no resolution, because there is no solution. The problems aren't answered in the end, because there is no answer. They're problems that are handed on the reader, not solved for him so that he can go away thinking he lives in a beautiful world. It's not a beautiful world” (Bradbury, *Eating People* 205).

Disorder in life may lead to the breaking up of relationships, along with which, stress and low self-esteem act as the psychological barriers in healthy living. “Feelings of

isolation increase the risk of death. Lonely people die younger. By being in relationships, we combat loneliness and experience belonging. Relationships provide us a sense of inclusion. When they are lacking, we are often left with a sense of doom” says Lynch, in “The Broken Heart” (P 357). Prof Treece feels as there is a sense of dislocation in his thought process and he is not normal in maintaining the human relationship with others. He blames people and fate has played a vital role in his personal downfall. As he thinks that Emma would be a suitable match to get married to, he asks her hand. Emma feels that there is no interaction about their life at all. “Conversations facilitate the establishing of interpersonal relationships” (Gamble & Gamble 190). They never discuss about their future. A woman needs more than that. She needs to feel safe with her man. Emma does not feel anything for him. There is no interpersonal communication which takes place between them. “Conversation is defined as a relatively informal interaction in which the parties involved exchange the roles of sender and hearer, or receiver, collaboratively and spontaneously” (Gamble & Gamble 191). Though he needs her, he is in a void and she is not a real meaning in his life. She feels that he is like a parasite and he is unable to have a proper relationship. She does not want to be bound to him. His unsteady mind gets Prof Treece admitted in the hospital. He realizes that he is always dependent on his society for his existence, and he comes to the conclusion that he has just become a lump of flesh, utterly useless. His deep personal contacts, honesty and integrity lead him nowhere. As a teacher and as a human being he is a person who is worth being in touch with. The personal life of Prof Treece creates a big vacuum due to his failure in interpersonal relationship. In the process he loses the world where all that mattered is a simple life. For him life is no longer to trust so deeply because he trusted other things more.

The novel ends with a message that communication between the individuals is essential to have a long term relationship. Emma can neither choose Prof Treece nor Bates.

Bates has been admitted in the hospital as he could not bear the thought of losing Emma, in spite of being intelligent and well appreciated for his literary sense. That is the reality of life. Through Prof Treece, Bates, Emma and Viola, Malcolm Bradbury proves that interpersonal communication is essential in life and, at the same time, emphasizes that a simple life is more important to live a happy life.

3.6.5 The History Man

Dame Margaret Drabble, the biographer of Malcolm Bradbury shares her opinion about *The History Man* and comments, “Readers and critics sometimes use the word 'unpleasant' about it, and it does deal with much unpleasantness, but it also raises the spirits. I ascribe this to the great delight that Bradbury takes in his observation of changing the world around him, in its absurdities, its human oddities, its bizarre products.” (www.picadar.com/blog/sep-2012/margret-drabble-on-malcolm-bradbury-s-thehistoryman)

Prof Howard Kirk and Barbara Kirk in *The History Man* are from the same working class background. They have high ethical standards and low social expectations of doing well in life. They marry in order to reconstruct the family situation. They have not seen the social freedom around them as they come from economically poor background and want to accrue elite privilege. After getting the assistant lectureship's post, their life style changes and Howard starts his teaching career with full vigor and brings passionate fervor into his subject. He teaches his subject as if it has not been taught before. He is loved by all his students. Christina Martens in her article “Malcolm Bradbury's 'The History Man' -The State of Academia as Seen through Student's Eyes” opines about the novel *The history Man*, “Within the novel he wanted to deal with some ironic processes of human behaviour” (P 3). When she talks about Prof Howard Kirk, she says, “Howard Kirk does not want to teach history as it was, he just wants to make history after his own radical

opinion. His aim is to revolutionize teaching and that is why his seminars are means to an end for his political self-realization. The man influences some students so enormously that he is responsible for their opinion about the state of academia.” (P 5) When the students ask how useful is the subject Sociology, he asks, “How else could you know why the world has become what it is?” (Bradbury, History 78). In “Epiphanies of Indignation” Anatole Broyard says, “Howard's aim in life is to be spontaneous rather than following the convention. His seminars where urgent feeling breaks up traditional grammar, methodology and organization” (P 7).

Anatole Broyard further says, “It used to be that of a teacher's job was the interpretation of his particular subject. In the last decade, it has increasingly come to seem that what he is forced to interpret is a number of subject sitting out there in front of him. The instructor generally has a choice between integration and apostrophe. Once in a while we meet an exception, a man perfectly conditioned to 'teach' today, one so 'revolutionary' in his views that his life is a perpetual regression from established authority. Such a teacher is Howard Kirk” (P 9). He further says, “His classes are different from other faculty. He asks the students to rearrange the class room setting. The students pick their places with care, examining existing relationship, angels of vision, even the cost of light” (P 10).

His classes at Watermouth are not simply occasions for one-directional transmission of knowledge but can be called a moment of communal interaction. Howard likes to share and express his life through his writings. Barbara gets upset when she reads Howard's first book “Coming of the New Sex” which is about their personal story; but, feels happy when the book is welcomed by many. His second book “The Defeat of

Privacy” is written from a sociological and psychological perspective and gives a clear idea that there is no self and the individuals who are accountable.

In choosing a house, the Kirks want to be different from others. They try to communicate that selecting a house in an unconventional way would prove to the world that they prefer to be amidst the crowd to have fun and to share their emotions freely. The Kirks find a house which is not a shape of a house but an informal campsite in the midst of the town. The house is a perfect social space which is regularly filled with people and the house becomes a centre place for meetings and parties. Though the couple has new affairs, they could not leave each other since other relationships are not permanent.

The Kirks are known for giving parties as they believe that such parties would enable proper interpersonal communication and relationship between the colleagues and the students. Through the interactions they raise the consciousness of the town. They try to transform a new world and a new order in their surroundings. The couple is very attractive, very cheerful, very active and always maintain good relationship with the guests who attend their parties. They show to the world that they have their own individuality in spite of being the familiar couple at the university. They experiment on people about the ideas of liberty and history. Relevant form of interaction takes place in their parties. Their parties are always exuberant and they plan in such a way precisely including when to invite the guests and whether they would get along with each other or not. He sees to that his seminars at the university and the parties which he hosts at home should be unstructured and natural. The couple tries to blend people from town and university like scientists, historians, artists, theologians, students, pop stars, Maoists, doctors and drop outs. Sometimes they want to hold accidental parties where anyone can meet everyone.

The couple not only host parties but also attend “student parties, political parties, young faculty parties, parties given by vague, socially unlocated swingers who were in town for a while and then disappeared. There were even formal parties” (Bradbury, History 49). In one such party hosted by Alan Marvin, the head of the department, Howard meets Harsent, the VC who wants to create a community building through dialogue. The VC gives the reasonable explanation to have a revolution in the campus by the radicalists that requires ten years to change the campus. But the members of Maoists and Marxists want a university a free state and Howard supports it. Howard arranges a meeting at his house for the workers and the trade union communities. As he believes in free discussions he wants to sit and discuss with the revolutionaries. He gives a talk to the revolutionary students and invites their ideas for healthy discussions.

The university in Watermouth gives a different picture to the world about how a university should be. The university does not only educate its students, it teaches its teachers too. Teams of educational specialists, psychologists, experts in group dynamics come to teach. They film the seminars and have a discussion on them, demonstrate how a student can get through. The cafeteria is the best example of showing interaction between seniors and juniors without any disparity. It is built in a democratic way. Faculty and the students sit together to discuss the subject and various contemporary issues while having their meal. Social symbolism of eating – in the sense in order to remove the distinction between the students and the faculty the common rooms are constructed which privatize the essential consumption of food. Under one roof every sort of social mixture would occur. Pub in the campus is the meeting point for the faculty and the students to discuss the term papers, thesis, colleagues’ affairs and etc.

Prof Howard encourages students to have freedom of speech in his classes. The students express their opinions freely in his classes. The students analyze and make his classes better than the monotonous lectures. In his classes there is the freedom to share their dreams in order to have a secular community which makes them interesting to attend. The other classes make students to become the objects of therapy. Prof Howard touches the student's sub conscious mind. His classes have such a variety where there are spontaneous explosions of intelligence burst out from his students. Prof Howard advises Felicity, his student to do what she prefers to do and follow the line of her own desire and not to accept the other people's beliefs and values, unless she believes them true. Prof Howard tries to modernise Ms Calendar, the faculty from the department of English who believes in moralistic life. He is known for handling his classes in a democratic way. Prof Howard fails only with George Carmody, a conservative student who does not want to be modernised. The presentation of Carmody's essay exposes him as the epitome of false consciousness without active awareness. In the middle of the paper presentation Howard interferes and says, "I'm afraid this is an anal, repressed paper in every way. Your model of society is static, as Michael says. It's an entity with no internal momentum and no internal conflict. In short, it's not sociologically valid" (Bradbury, History 143). As Howard feels that Carmody has presented a model of society which is static with no internal momentum and conflict and not socially acceptable, Howard feels that Carmody misses all the aspects of sociology and humanity as he is sentimental. Carmody challenges him that he would make his case favourable to him by getting help from the head of the department. He tries all means to convince the faculty in the department about his view point. He loses at the end. The faculty in the department supports Prof Howard. The conflict between the two leads to Carmody's dismissal from the university.

When Barbara comes to know that her friend Rosemary's boyfriend committed suicide as he felt life is silly, Prof Howard does not agree with that concept as he feels life is more than what people think and interaction with each other would solve many problems in life. Howard uses revolt theory to solve problems. Barbara is upset as Howard takes the news of suicide casual. Howard thinks that Barbara is sour and she needs some action and she can find solace in organising a party as she always finds more happiness in such parties where she can interact with people which would lessen her stress.

Misunderstanding between the individuals too plays a role as a major barrier in communication. Prof Henry, Prof Howard's colleague, is an introvert who does not mingle much with his colleagues. Myra, Henry's wife wants to have an identity of her own which is denied by her husband. There is no mutual understanding between the two. She wants to move away from him. She comes to the Kirks for help as she wants their guidance. She admires the Kirks as they are mature enough to live a happy life. Myra belongs to the bourgeois class and Henry could not get along with her as he hails from the working class. Prof Henry takes Howard to the pub to discuss the problems in his personal life. Since he has withdrawn himself from Myra, he starts writing books which increases the gap between the two. Myra's bourgeois roots push him to live in a fantasy world. Prof Howard feels that Henry has closed himself from Myra. They both lost touch with everything. They blame each other. They don't realize that they are trapped in fixed personality roles. They are not in a position to grow and expand. They are in their own nest, out of time and out of history. Prof Henry ends his life in a clumsy way. He tries to redeem himself from that chaos; only to end up attempting suicide at the Kirks' party. If there could be proper communication between Prof Henry and Myra from the beginning of their married life, they could have sorted out the differences without many hassles. "Dialogic listening, the process that occurs between people as they respond to one another, is an important focus

during interpersonal communication.” says John Stewart and M. Thomas in an article “Dialogic Listening: Sculpting Meanings” (P 184). Dialogues between the couple are an integral part of married life. Listening to each other would develop two way communication channels. Prof Henry and Myra fail miserably in interacting with each other as they don't spend time together to listen to each other. That they don't open up to each other is what leads them to divorce.

Malcolm Bradbury through his two novels *Eating People is Wrong* and *The History Man* stresses the need for interpersonal communication in public and private life. Interpersonal communication would create amicable relationship irrespective of culture, class and gender. The new dynamics of colourful life can be achieved if the individuals in the society have healthy interactions.

3.6.6 Changing Places

David Lodge, Malcolm Bradbury's contemporary, is no exception in depicting the importance of interpersonal communication in his campus novels in particular his first campus fiction, *Changing Places*. The novel illustrates the comic features of two universities where jealousy, combat between the faculty and craziness in the behaviour of the professors in a campus highlights how interpersonal communication is part and parcel of an educational institution. Griffin. E in his book “A First Look at Communication Theory” says, “People wish to be close with each other through interpersonal communication. Monotonous relationship is never preferred by any individuals” (P 245). David Lodge's novel depicts that monotonous relationship between husband and wife which makes them that they are strangers living under the same roof. Under the exchange programme, both Prof Morris Zapp from Euphoria University and Prof Philip Swallow from Rummidge University change places in order to avoid personal boredom of their

respective wives. Luckily both of them get accustomed to the new environment and start enjoying their respective places.

According to West R. & Turner L. H's Cognitive Dissonance Theory, "there are three types of cognitive relationships. The first being consonant relationships are when two elements are in equilibrium with each other or coincide, the second is dissonant relationships that are when two elements are not in equilibrium and cause dissonance and third one is the irrelevant relationships that happen when two elements do not possess a meaningful relationship with one another, they are unrelated and do not cause dissonance" (Introducing Communication Theory 104). Resonance and dissonance in a relationship depends upon how the individuals perceive each other in general. If two individuals adjust and co-ordinate with each other, the chances of mutual relationship would skyrocket. If they disagree with each other's point of view, there would be unnecessary separation owing to unavoidable gaps that erupt between them. David Lodge narrates the story of two couples, Prof Morris Zapp and his wife Desiree and Prof Philip Swallow and his wife, Hilary. The two couples lose interest with their respective spouses and prefer to leave the country than face up to the breaking of their relationships. Desiree wants a divorce from Prof Zapp as she feels that Prof Zapp has manipulated her in many ways and now wants to have a free life. She says to Prof Zapp, "Being married to you is like being slowly swallowed by a python. I'm just a half digested bulge in your ego. I want out to be free. I want to be a person again" (Lodge, Changing Places 40). Prof Zapp tries to pacify her, "Look, let's talk about this like two rational people" (Lodge, Changing Places 41). Desiree would not agree to the suggestions proposed by Prof Zapp. "After an hour's exhausting discussion, Desiree agreed to a compromise: she would delay starting divorce proceedings for six months on condition he moved out of the house" (Lodge, Changing Places 41).

A well-known Professor at the University of Euphoria, Prof Zapp has published on all aspects of Jane Austen and there is nothing much to say about her novels. The students at his university are not interested in Jane Austen. So he could not win the hearts of the new generation. So he rationalizes the decision of moving to Rummidge. He does not have a good opinion about the visiting professors from England. Moreover, he knows that he would not enjoy England; still he insists with Bill Moser, Dean of the Faculty, “Give me the dope, I’ll take it. Bill. I think I need a change. A new perspective. The challenge of different culture” (Lodge, *Changing Places* 43). Desiree feels happy when she hears the news that Prof Zapp would be moving away to England. She asks him not to write to her or to keep in touch with her during his absence. On the other hand, Prof Philip Swallow goes to Euphoria as he is offered to a better salary and Gordan Masters, his department head wants to award Dempsey, his junior colleague, the promotion. If Philip continued in the department, it would be an embarrassing situation for him to handle as a senior member of the faculty. In order to avoid the critical situation, Masters sends Philip to Euphoria without intimating him about the promotion in the department.

Prof Philip’s first introduction to the University of Euphoria is the students’ strike and bomb blast which is unthinkable at Rummidge. The exuberance and enthusiasm of the students make Prof Philip nervous as he is used to students who are meek and never object to teachers at Rummidge. Prof Philip is greeted by Wily Smith, a student, who wants to work with him for a technical writing course which is not Prof Philip’s forte. Wily wants to write a novel and wants technical guidance from Philip. At Euphoria, a faculty member has to prove his integrity and show himself as knowledgeable in front of the students; else he would be shown the door from the campus. When Prof Philip sees a badge on Wily inscribed as Kroop, he learns about Kroop. “Kroop turned out to be the name of an Assistant Professor in the English Department who has recently been refused tenure.

'But there's a grass-root movement to have him kept on here,' Wily explained.

'Like he's a real groovy teacher and his classes are very popular. The other professors make out that he hasn't published enough, but really they're sick as hell because of the raves he gets in the Course Bulletin' (Lodge, *Changing Places* 67-68). The students are prepared to go to extreme lengths as they want to retain the teacher. Krupp is one among them as he is famous as a teacher and his grading system made him popular amidst the students for he asks his students to mark their own papers. One student even gives herself 'f' grade though she deserves a 'c' grade. Ringbaum, Philip's departmental colleague, expresses his anxiety that he would be finishing his tenure and no student would wear "Retain Ringbaum button" (Lodge, *Changing Places* 76). Ringbaum asks Philip, "This tenure business seems to create a lot of tension. You must have the same thing in England?" To which Philip replies, "Oh no. Probation is more or less a formality. In practice, once you're appointed they can never get rid of you – unless you seduce one of your students, or something equally scandalous" (Lodge, *Changing Places* 76).

The interaction between students and Prof Philip is healthy and he attends many parties hosted by the departmental colleagues. He meets Desiree at one of the parties and tells her that he has to go and meet the others; but Desiree says, "Relax, Mr. Sparrow. You'll meet them all again. It's the same people at all the parties in this place. Tell me more about Rubbish. No, on second thoughts, tell me more about your family" (Lodge, *Changing Places* 81). He interacts well with the other guests and he gets attention with a game called 'humiliation.' The game is a kind of getting humiliated by playing the names of the books one has read. If others have not read then the person gets points. As it interests many of the colleagues including Desiree, he becomes a prominent member in many parties. He is preferred to be called for parties as he is casual and friendly in his approach. Prof Zapp on the other hand is totally left out as Rummidge is on summer

vacation. Initially, he likes peace and serenity of the place; but as there is no one to interact he gets bored. Even after the re-opening, the colleagues avoid him. He wonders what the reason for their hostile behaviour could be. They all wait for Masters who goes for hunting adventure. After Masters is back and introduces himself and others in the department, they talk to him in a friendly manner.

Prof Zapp encounters Hilary, when she comes to Prof Philip's room in Rumbridge to search for a book named 'Let's write a Novel.' Prof Zapp wonders and says that God should help the students who have taken the creative writing session with Prof Philip. Creative writing is supposed to be an interesting session where a teacher is supposed to generate interest in students. Looking at a book and teaching how to write a piece of art would make the students lose interest in the course work completely.

“Persons with accommodative style are unassertive and co-operative. They typically give in and lose. They want to maintain relationships and undervalue the attainment of their goals. They like to maintain relationships” (Gamble & Gamble 303). Hilary, in the novel, is known for her adjusting nature. It makes their lives smooth and there is no hurdle between Prof Philip and Hilary till he leaves Rumbridge. Though she leads a life where there is no spice; still she gives importance to her husband and children. Their needs are her priority. Even when Prof Zapp comes to her house on the pretext of giving a book, she welcomes him and serves him dinner. When Prof Zapp requests her to take Mary Macpiece, the girl who travels with Prof Zapp in the flight, who is pregnant, she feels sorry for her and accommodates her in her house. Though she wants to be independent, she does not go out of her way to apply at the University for a Diploma Course since it would affect her family's schedule. In contrast, Desiree tries to be firm in her decision of leaving Prof Zapp at any cost. “The person exhibiting an assertive

expression style wants to communicate honestly, clearly, and directly, and to stand up for what he or she believes without harming anyone- including him- or herself. You meet more of your personal interpersonal needs, make more of your own decisions, and think and say what you believe without apologizing, dominating, infringing on another's rights, or violating another's dignity. You also protect yourself from becoming a 'victim', Behaving in this way promotes a healthy interpersonal climate for the handling the conflict” (Gamble & Gamble 313). Desiree is clear in her vision to live separately without the hindrance of Prof Zapp. She makes it a point that she would not like to see or interact with him in future and she would be happy with her children without his interference. The torture which she encountered with Prof Zapp has made her determined to stand by her decision.

Insulting each other is one of the greatest hurdles in interpersonal communication. Prof Zapp rebukes Robin Dempsey, the Linguistic man at the departmental seminar, who brags that he is the expert in theories proposed by Chomsky, Saussure and Levi-Strauss. As Prof Zapp is the master in those theories, he cross examines him with critical questions which Dempsey is not in a position to answer. The other members of the faculty feel happy as all the while Dempsey used to pose that he is the man of theories and no one could challenge him. In certain cases, the faculty tries to prove that their colleagues do not have much knowledge in the subject and they try to degrade them in public in order to humiliate them. It affects the performance of the individual faculty and in general even the progress of the department. Being in the academic field, such faculty does not realize that they are degrading the entire education system. Superior feelings of some of the faculty should not be dignified as it would definitely affect the interpersonal relationship.

The timid nature and shyness of an individual affect the healthy activities in an academic setting. As the acting head, Sutcliffe is worried when Hilary applies for the post-graduation degree. He is paranoid as to who would guide her thesis. Prof Zapp makes him realize that Sutcliffe is capable of helping Hilary. He requests Prof Zapp to come to the departmental council meeting as they have to discuss the next semester's lectures and he expects there would be some disagreement amidst his colleagues. Since he knows that he would not be in a position to handle his departmental colleagues, he asks Prof Zapp to hold the meeting. Zapp declines his invitation as he is summoned by the VC for an urgent meeting.

The teachers do not like the other members in the department getting undue respect. As there is no interaction or proper communication between the colleagues they would like to sabotage the plans of the other faculty. Bob Busyby, the junior colleague wants Prof Zapp to attend the meeting as Dempsey would force his Linguistic paper to be included in the course and he thinks that Zapp would bombard Dempsey again. But to his surprise Prof Zapp says, "I was attacking his paper, not his discipline. I have nothing against linguistics as such" (Lodge, *Changing Places* 219). Zapp knows that Dempsey is a "recongizable professional academic, industrious, ambitious and hard-headed man" (Lodge, *Changing Places* 219).

Influence and recommendations for promotion make undeserved individuals to get benefits which spoil the healthy atmosphere of the campus. When VC asks Zapp, who should be given the promotion in the department, Prof Zapp recommends Philip's name, as he is the senior most professor. The actual reason for him to propose Prof Philip's name is not for Prof Philip but for Hilary. He thinks that Hilary and the children would be happy if they get more money. "It wasn't after all, only Prof Swallow's happiness and prosperity

that was at stake here. Hilary and the children were also involved, and for their welfare he felt a warm concern. A rise for Swallow meant more bread for the whole family” (Lodge, *Changing Places* 222). Though Dempsey is an expert in his subject and has many research papers to his credit, he is denied his promotion on the grounds of his temperament. It is not only caste, creed, and class which play the crucial role to bring chaos in an academic field, but even the influence of people would affect the academic careers. Influence of an individual plays an eminent role in changing major decisions. Recommendation by the influential people would change the entire setting in academe. Sometimes cross relationships between the individuals apportion certain benefits unknowing. Philip's name is recommended for the senior lecturer's post by Prof Zapp. Prof Zapp convinces the VC that the promotion should be given to Philip as he says Dempsey, “is not popular in the department. If he gets promoted over so many older people, all hell will break out. The department is already drifting into collective paranoia. No point in making things worse” (Lodge, *Changing Places* 222).

Misunderstanding leads to hatred towards colleagues and friends. The anger kindles in a person due to misinterpretation of the actual facts, the loss of peace in a person's life as can be seen when Prof Zapp gets annoyed with Philip when he learns that Philip has written a critical and negative review on Prof Zapp's paper on Jane Austen. When he visits Philip's residence, he reads the periodical in which the review is published. At the end of the novel, the readers wonder why Gordon Masters is after Prof Zapp and why he wants to hurt him in his mental disorder. Finally the secret is out- when he comes to know that Masters comes in search of Prof Zapp in order to apologize to him as he was the real culprit who was behind the negative review against his paper. Prof Zapp's anger at Philip disappears when he comes to know the truth that the bad review was originally written by Masters and not by Prof Philip.

The third and fourth part of the novel is in epistolary form. All the main characters write to each other. David Lodge proves that the written communication is effective to understand the characters better. All the information about the activities of the respective universities is narrated through Prof Zapp, Prof Philip, Desiree and Hilary. Prof Philip gets friendly with Melanie, Prof Zapp's daughter, through his first wife who makes him advise Hilary to keep Prof Zapp away from Amanda, his daughter who gets attracted due to the interest which he shows in music. Philip explains about the students' strike on the first day of his creative writing class and narrates the students' boycott of the classes which is a common phenomenon at Euphoria.

Loneliness affects the individual's life in many aspects. It creates a vacuum in individuals. People feel that there is no hold to cling on to life if there is no one to share their feelings. Desiree expresses her opinion about her life with Prof Zapp. She says, "I don't know why he married me? I don't know why I married him. Why do people marry people? Why did you marry Hilary?" "I don't know. I was lonely at the time." "Yes. That's about it. If you ask me, loneliness has a lot to answer for" (Lodge, *Changing Places* 169). She is comfortable with him as he manages the breakfast for her twins and takes them to the park and spends time with them. The rapport with each other creates an unexplained bond between the two. Philip says, "But I'm not used to this sort of thing. I've no experience in adultery. I don't know what would be best for Hilary, the children, for me, for you-" "Don't worry about me" said Desiree. "But from now on I'm a free woman. I stand on my own feet. You know I like you a lot. We get on fine together. The kids like you" (Lodge, *Changing Places* 175). They understand very well and Philip does not mind in getting a job in Euphoria state and settle with Desiree. But Desiree decides to have a meeting which she calls, "A summit conference" (Lodge, *Changing Places* 236), with all

the other three who are involved and discuss about the future plan which would suit everyone.

Rumours in a campus are an important barrier in understanding the characters. The anonymous letters which are received by Hilary of rumours about the extra marital affair between Prof Philip and Desiree upsets her. Hilary gets agitated and does not mind having a relationship with Prof Zapp. As a wife, Hilary is dutiful and faithful and she does not believe the rumour completely; but when Desiree and Prof Philip accept their affair, she breaks down. She is ready for an open discussion with Philip as she believes that face to face communication would solve many of their problems. Yet, when she learns about their affair from Desiree, the proverbial horse's mouth, she does not want to communicate with Prof Philip either through writing letters or through discussions. Extra marital affairs also hinder one's trust and faith which leads to their break up.

Familiarity breeds contempt thus we can say that too much of intimacy can lead the couple to break at any point of time. So we find the couples get bored by living together without any spice in life. Monotonous life style is the main cause for separation. In a mechanical life, communication between the couple is highly impossible; therefore mutual understanding between the couple is essential to have a cordial relationship. Whenever there is a small drift, it sometimes would lead towards a permanent scar in relationships. When Prof Philip is living with Desiree, he feels guilty and wants to confront. He wants to write, "To be honest I can't seem to work up any guilt or regret about it. I should be sorry, naturally, to cause you any pain, but when I ask myself what injury have I done to you, what I have taken away from you that you had before, I come up with the answer: nothing. It's not my relationship with Desiree that has been wrong, it seems to me, but our marriage. We have possessed each other totally, but without joy. I suppose in thirteen years of our

married life, this trip of mine to America has been the only occasion on which we have been separated for more than a day or two. In all that time I don't suppose there was one hour when I didn't know, or couldn't guess, what I was doing, and when you didn't know, or couldn't guess, what I was doing, and when I didn't know or couldn't guess, what you were doing. I think even we knew, each of us, what the other was thinking, so that it was scarcely necessary for us even to talk to each other. Every day was pretty much like the last one, and the next one was sure to be like this one. Our marriage- the home, the children-was like a machine which we served, and serviced, with the silent economy of two technicians who have worked together for so long that they never have to ask for the appropriate tool, never bump into each other, never make an error or have a disagreement and are bored out of their minds by the job” (Lodge, *Changing Places* 196). Though Prof Philip wants to write to Hilary, he does not have the courage to write to her. His guilt does not permit him to communicate to her to justify his relationship with Desiree. Guilt consciousness of an individual would not allow him to express freely. That is the greatest barrier in interpersonal communication.

Promotions and incentives in an academic milieu boost the teachers' morale. When the VC offers Prof Zapp the post of the University Chair, Prof Zapp has to decide between Rumbridge and going elsewhere to settle down for his future. He knows that Rumbridge is not the greatest university in the world. But if he accepts the post, he could sit in the driver's seat and he could do whatever he likes. With his expertise, energy and international contacts, he could really put Rumbridge on the world map. He could change the gothic syllabus and could add logical courses which would take some accountability in the development of the department. He can set up a post graduate centre for Jane Austen, can organize seminars and even can start a new journal for the department. “It would be a

solution, of sorts, to the problem of what to do with his career” (Lodge, *Changing Places* 234).

With the usage of montage technique, David Lodge ends the novel by bringing out the theme of interpersonal relationship. He differentiates between the old and the new generation where the values and principles differ completely. The Plotinus Garden Revolution at Euphoria University makes Prof Philip realize that, “there is generation gap, and I think it revolves around this public/private thing. Our generation – we subscribe to the old liberal doctrine of the inviolate self. It's the great tradition of realistic fiction; it's what novels are all about. The private life in the foreground, history a distant rumble of gunfire, somewhere offstage. In Jane Austen not even a rumble. Well, the novel is dying and us with it. No wonder I could never get anything out of my novel-writing class at Euphoric State. It's an unnatural medium for their experience. Those kids (gestures at screen) are living a film, not a novel” (Lodge, *Changing Places* 250). The generation gap too plays havoc in interpersonal communication. The views and thoughts differ entirely and they cannot understand each other which would usher in disorder in any academic circle.

Interpersonal communication between the individuals allows comprehension not only the fellow human beings but also one's own perception. It also enables the individuals to envision what others think about them and their judgement. It helps the individuals to resolve how far they can believe others or not, it also refers to whether they are unyielding type or not. “Better perceivers do not rush to respond; rather they try to synthesize as many data as possible, explore alternative evaluations of the situation and thus increase their chances of understanding what is really going on.” (Gamble & Gamble 77). The highest point of interpersonal communication is that whether the dyads understand each other's

capacity or whether they can solve the problems of others. “Communicating interpersonally helps us discover who we are; it fulfils our need for human contact and personal relationship; and it can prompt us to change our attitudes and behaviour. In these ways, interpersonal communication serves psychological, social, information and influence functions” (Gamble & Gamble 44). The novels by Indian and British campus writers taken for study prove to be the best illustrations of depicting the importance of interpersonal communication in the academic campus which delineates the personalities of the academicians and the students.

3.7 Conclusion

Interpersonal communication, either verbal or non-verbal, is an essential component of survival and meaningful living. It is defined as mutual understanding between two or more individuals. It is not only the words which are important, but also the body language- which is an integral part of interpersonal communication. Interaction with others ranges from impersonal to social or intimate. Interpersonal communication is the process by which people exchange ideas, feelings and thoughts, share information, persuade others to understand each other's views and build relationships. The skill of interpersonal communication envelope and acknowledge how our language and behaviour is inclined to affect others, how others' words and activities affect us and then depending on our remark, making important changes. The dynamics of relationships is heightened in a workplace and its reflections can be seen in each of the novels under study.

As necessary as self-esteem and healthy talks are, the culture of a person also has an impact on interpersonal communication as seen in the novel. The culture of an individual, male or female, the surroundings, and the individuals' targets will ascertain how the person advances in the process of interpersonal communication.

Though advances in Science and technology have made communication easy and instant, the impact on interpersonal communication is not fully understood yet. Man is a social animal and one to one communication is the breadth of the social life. In order to maintain all relationship one should equip himself with proper communication skills. If there are poor communication skills, it may render relationships null and void. It would affect the growth of an institution or firm. There would be a trust deficit. It also would affect the confidence of a person. The impact of interpersonal communication on our lives thus can be seen in various aspects of our lives as it fulfills Psychological, Social, Information and Influence functions.

It can also be discerned that the Dynamics of interpersonal communication enhances relationship between the individuals. “Relationships are the fabric of our lives” (Gamble & Gamble 328). There is a correlation between happiness and relationship effectiveness. Relationships, be it family, friends, colleagues, students, associates help in forming a support system which enables us to handle problems and other events of life. The need for human contact is essential for our growth and well- being. However, due to the various barriers which are bound to pop up in a work place, healthy interpersonal communication can prevent the deterioration of relationships owing to all or any of the factors affecting them.

The role of gender determines society’s perception of women being less powerful than men. Men exert control and tend to dominate in relationships. It could also be that women perceive power differently. Sexual harassment also affects men and women at work, so also gender discrimination. Women should have submissive voice whereas men can use the authoritative voice- is a common phenomenon in any society.

It is found that communication or lack of it is experienced in all academic campuses. Horizontal communication, if present, is seen among equals, while difficulty in vertical communication is observed due to various reasons like hierarchical differences between the faculty and the students. Power asymmetry in a campus is the main reason for misunderstanding between the colleagues and the students which create stress and unwanted chaos. Fear of authority acts as a silent killer of communication and therefore is the main barrier to interpersonal communication so also the power games and manipulation which invariably takes place in an academic campus.

As many negative implications can be identified in the work places, there are equal number of positive aspects which need to be emphasized, after all where there is life there are bound to be conflicts and related communication problems. There are many aspects of interpersonal communication in a campus which contributes to the welfare of the students and the faculty. In an increasingly complex world it is important to share our feelings and emotions with others. After all, we are humans and not machines. The teachers or students need motivation and encouragement which will enrich their work culture or else it will lead to monotony.

As the bond between the people strengthens, it becomes possible to predict the behaviour patterns. Interpersonal communication helps to facilitate the process of procuring feedback which will enhance understanding and cordial relations with colleagues as well as superiors. Communication obviously entails feedback, thus the communication process is incomplete until the feedback is obtained. Feedback can be positive and negative but it helps us to decipher whether the message imparted is understood by the receiver or not and accordingly efforts are directed to fulfill the goal of communication.

The novels under discussion by Indian and British campus fiction writers, highlights all the intricacies of interpersonal communication. Keeping the theoretical aspects in mind, each of the selected novels brings to light the whole paradigm of communication process. Since the matrix of interpersonal communication is such an intricate network of crisscrossing relationships, every aspect of human emotions, psychological make-up, cultural background as well as technology plays an important role. The novels are evident proof of the aforementioned theories. What is also apparent is that interpersonal communication is a life-long process and the effectiveness of the interpersonal relationships depends on the extent to which one is able to work on the various relationships using interpersonal skills.

End Note

Bindi	– A red dot worn on the centre of the forehead, commonly by Indian women.
Dalit/ Harijan	– Oppressed caste who are considered as untouchables in India.
Idli (Tamil)	– A south Indian steamed cake of rice
Lakhs	– A unit in the Indian system equal to one hundred thousand.
Lord Vishnu	– One of the principle deities of Hinduism
Manu	– In Sanskrit, he is the son of Surya, the first king who ruled the earth.
Paappan (Tamil)	– Brahmin, member of the highest priestly Hindu caste.
Pokoda (Tamil)	– A Fried Snack.
Pujai (Tamil)	– Prayer.
Ramayanam	– Indian Sanskrit epic which describes the story of Rama who overpowers Ravana to rescue Sita, his wife.
Sundarakaandam	– Fifth book in Hindu epic, the Ramayanam.
Thaayi	– Maid servant who is addressed with respect.
Thatha (Tamil)	– Grandfather.

CHAPTER IV

Quest for Knowledge in Academic Campus

The goal of education is the advancement of knowledge and the dissemination of truth

- John F Kennedy

4.1 Introduction

A persistent quest for knowledge informs the very foundation of the academia. In fact, academic campuses are defined by people who endeavour to equip themselves with more and more knowledge. Important stakeholders in the teaching-learning process – both, teachers barring their academic positions or designations as well as students whose sense of accomplishment hinges on the acquisition of knowledge – pursue their quest unhindered. Unlike select literary characters, academicians believe that the lust for knowledge will lead them to intellectual and social renown. Thus, the quest for knowledge is an integral part of an academic campus. Knowledge is gained through listening to lectures, reading books, doing research, attending workshops, seminars, conferences, symposia, presenting papers and in modern times, through various technology-aided media such as open source networks and multimedia presentations. Publishing papers in reputed journals, research projects and guiding Ph.D. and dissertations would lead to further academic related wisdom. A university is often seen as a space which allows an individual to explore, to develop and to sustain his individuality.

The great transcendentalist David Thoreau believed in free education. In opining that, “It is strange that men are in such haste to get fame as teachers rather than knowledge as learners” (Journal: Volume I 123), he vehemently protested against what he believed to be academic elitism governed by stringent rules which prevented a free acquisition of knowledge. In doing so, Thoreau opposed a strict ‘institutionalisation’ of knowledge.

“Education” he said, “should not simply transmit existing culture but creatively reconstruct it” (Journal: Volume I 127). An educational institute should emphasise originality, creating new ideas and analytical thinking.

4.2 Knowledge in Classical Literature

Literary expression has been an integral part of human development. Since the quest for knowledge has been an inextricable part of human existence, it has also been a recurrent thematic preoccupation of literature. For instance, Goethe's dramatic poem *Faust*, one of the earliest literary works, explores the thirst of seeking knowledge (Goethe, *Faust Part I*). In Christopher Marlowe's play *Doctor Faustus*, the protagonist's quest for all-knowledge becomes his fatal flaw as he sells his soul to acquire even that knowledge which is forbidden. Dr. Faustus and Lucifer in John Milton's *Paradise Lost* endure severe inferences of their desires to impute the invisible knowledge. The efforts to gain knowledge and power lead Dr. Faustus to an everlasting condemnation (Christopher Marlowe, *Dr Faustus*). Faustus wants to get the illegal knowledge to satisfy his ego and Satan in *Paradise Lost* seeks to know more than God and in the process both don't succeed in what they wanted to achieve. Satan says,

“The mind is its own places and itself

Can make a heaven of hell, a hell of heaven” (Paradise Lost Book I -253-254).

Both the books imply that in search of knowledge that is forbidden to humans one would bring about one's deterioration. The theme of Mary Shelley's novel *Frankenstein* is about the pursuit of knowledge by two major characters. Robert Walton, the seafarer takes up a journey to the North Pole to know more about the world and realises his shortcomings. Victor Frankenstein, the other character wants to create his own image in his lab in order to seek more knowledge about the world and in the process of achieving it, loses his life

(Shelley). The fundamental question that Mary Shelley asks is “How much are we willing to sacrifice in return for knowledge?” (Preface to the novel *Frankenstein* 3). She brings out the dichotomous nature of the human pursuit of knowledge – the end result of any quest is driven by its purpose; a good intent will lead to good while a bad intent will bring only destruction in its wake. Thus, literary works – both ancient as well as contemporary – vividly portray the adverse effects of a relentless and undeterred pursuit of knowledge. Tennyson's *Odyssey*: setting out on the quest with great enthusiasm, perils on the way faced with great courage only to fall prey to complacency.

4.3 New concepts about Knowledge

The focal motive of any teaching-learning endeavour is the quest for knowledge. Very often, it is wrongly equated with the act of disseminating information. The quest for knowledge is what differentiates an academic campus from an information portal. In the age of awe-inspiring amount of information dissemination proliferating by the second, a dichotomous perspective on academic campuses is coming to fore in various quarters of intellectual deliberation. While on one hand some sections believe that open access to information on the World Wide Web is rendering academic edifices and even its human resource redundant, some quarters claim that academic campuses are places where the non-germane is weaned out and raw information is channelized into wisdom and knowledge. The exercise for the quest for knowledge may take several forms in academic campuses – it may be an attempt to know the unknown, find a causal relation between seemingly unrelated happenings, attribute a plausible meaning to an unforeseen event, explain the abstract or arbitrate a system to understand the dynamics of the rapidly changing phenomenological world in which we live.

The quest for knowledge has been at the fulcrum of the teaching-learning process since the inception of this concept. However, modern-day popular perception of academia is informed by a strong undercurrent of pessimism in some quarters. “The popular view of universities” claims academician William Hutton, “is poisonous: peopled by idle, ivory tower academics who are careless of their students and who only with the greatest of prodding can be induced both to teach and furnish the ideas that the industry can commercialise and so drive the economy forward” (<https://www.theguardian.com>). Moreover, this view highlights that an academic culture that does not reinvent itself falls into the downward spiral of sacrosanctity and complacency making itself vulnerable to redundancy. Modern-day academia, therefore, needs to not only revisit but also reinvent ways of pursuing the quest for knowledge. This process of reinventing ways of learning is not a recent phenomenon. In fact, the widespread movements of the Renaissance and the Enlightenment, despite their large temporal difference in occurrence, were informed not only by a deep-rooted quest for knowledge but also by the inextricable desire to reinvent ways of learning and perceiving. If the process of teaching-learning does not undergo the dialectics of thesis-antithesis-synthesis, it becomes vulnerable to quarantined complacency and a stiff-upper lip rigidity which is profoundly detrimental to contemporary society. Sri Aurobindo emphasizes this view when he discusses the factors that had endangered the deep-rooted quest for knowledge embedded in Indian thought and philosophy before the advent of the British rule in the country. Speaking of a time in India’s intellectual history where teaching and learning had become the prerogative of only a few, he says, “Undoubtedly there was a period, a brief but very disastrous period of the dwindling of that great fire of life, even a moment of incipient disintegration marked politically by the anarchy which gave European adventure its chance, inwardly by an increasing torpor of the creative spirit in religion and art, - science and philosophy and intellectual knowledge

had long been dead or petrified into a mere *scholastic Punditism*, - all pointing to a nadir of setting energy, the evening-time from which according to the Indian idea of cycles a new age has to start” (The Renaissance of India 30).

4.4 Importance of Research

Research is undeniably one of the most prominent ways of shaking the complacency off any teaching-learning process. In fact, one way of achieving all these endeavours of the teaching-learning process is to involve oneself in research. Research can be considered as the arriving point of the quest for knowledge; it is where the theoretic enterprises of academia meet their practical concerns. Research, therefore, is considered to be an integral part of contemporary academic culture. The centripetal driving purpose behind this inevitable integration is the fact that knowledge and learning can neither become stagnant nor exclusive. The former and the latter are formidable threats to the teaching-learning process and can jeopardise the interests of the larger educational system. Research, therefore, has become a robust presence in modern day academic campuses. Institutes around the world are being identified, recognised and even rewarded for their thriving research culture (s).

The degree and intensity with which research is undertaken in various institutions varies. While some universities focus more on the teaching-learning process, some strike a balance between teaching and research and others concentrate completely on a thriving research culture. It is relevant to point out, however, that the focus in modern day academia is increasingly polarised towards quantity more than quality. Although there may be multifarious repercussions of this unhealthy imbalance, a prominent one is that it creates a noxious competition amidst people working in the academic institutions. Moreover, the recent Academic Performance Indicator (API) recommended by University

Grants Commission levies undue pressure on faculty members to meet the required targets. Since this process effectively curbs academic freedom, it endangers the quality of the research output. In order to enhance the points on performance indicators, the faculty members resort to publishing articles in substandard journals.

4.5 Seminars and Conferences

Seminars serve a noble purpose as a crucible of ideas: the mavens share their expertise and novices find pointers to direct their own research. This noble ideal harks back to its etymology which is from Latin 'seminarian' meaning nursery and seminars can truly nurse the next generation of scholars. The roots of this tradition can be traced to the 'seminary' where the monks toiled to keep the flame of knowledge burning in the Dark Ages, thence to the enlightenment was but a short span of time but a leap of faith because knowledge till then 'sacred' was subjected to reason and rationality to transform itself into the 'secular.' Herein lies the power of seminars to inform and imbue knowledge with new dimensions. It is through seminars that ideas travel and everyone participates and contributes, by revisiting and revision to gain knowledge and be humbled by its experience.

There are various means by which faculty members can enhance and promote their research output. Class room teaching, guest lectures, seminars, conferences, workshops and research are the main components of an academic institution. One may wonder what the difference between a seminar and a conference is. A seminar is an educational event that features one or more subject experts delivering information primarily via lecture followed by discussion. A conference is a prearranged meeting for consultation or exchange of information or discussion. Conferences often feature keynote presentations delivered by eminent researchers followed by various technical sessions. A workshop

involves the participants practicing their skills during the event under the watchful eye of the instructor. It is a series of educational and work sessions. It emphasises on interaction and exchange of information. A symposium is typically a more formal or academic gathering, featuring multiple experts delivering short presentations on a particular topic.

The centripetal occupation of a teacher on any academic campus is imparting pre-existing knowledge while stimulating novel thoughts which can lead to new knowledge. In its most ideal sense, this could be the greatest contribution to society – one that saves any given society at any point in time from stooping into the torpor of ignorance and anachronism. It is therefore given that a community in which the exchange of knowledge is warped by divisiveness and intellectual snobbery, the purpose of education rather than reaching the zenith of its accomplishments will hit the nadir in its great fall. Narrow-minded scholarship influenced by ego, jealousy, internal politics in the various faculties or departments, superiority complex, condescension of those considered ‘inferior’ on various accounts, class and caste distinctions are some of the main encumbrances adversely influencing the process of teaching-learning.

4.6 Academic Teaching

Dissemination and exchange of knowledge is an integral part of the culture of any academic campus. At present time, there is a lot of emphasis on research-academia interface with each attempting to influence the other. In fact, apart from class room teaching, the academic campuses arrange lectures by experts in area –specific fields in order to enhance knowledge in a particular faculty. The subject experts travel from place to place to share their knowledge which is aimed at developing or enhancing interest in a subject to challenge students to go beyond curricular learning, even inspiring them to

pursue the academic trajectory to its highest level, even to the extent that the student strides ahead of the teacher.

Academic teaching, however, cannot take place in closed quarters antiseptically quarantined from the progress in research fields. If that happens then the very purpose of education is lost. Academia, therefore, has to constantly upgrade itself in tune with ongoing research in the field. Research, similarly, needs the support of academia for its resourceful application and given authentication. Research has therefore become an integral part of the process of higher learning. Individuals desirous of undertaking research may do so in pursuit of a doctoral or post-doctoral degree. While research can be carried out independently by a student under the aegis of any University, most universities make it mandatory for students to pursue their degree under the supervision of a research guide. In such scenarios the research guide should be an expert in the subject who can guide the student without inhibitions. Apart from the individual capability of the scholar undertaking research, the relationship between the research scholar and the guide plays a crucial role in determining the quality of the research output. While this set-up works ideally in scenarios where the research guide and student build up a strong intellectual rapport and compatibility, it goes awry when the interests of the former and the latter are at loggerheads with one another. There have been instances reported where research guides have been said to harass students under the facade of providing guidance. If, however, the student is in good books with the guide, he avails all the good opportunities of grants and good teaching positions, irrespective of his capacities.

Although it is established that the quest for knowledge is the driving force behind the very existence of academic campuses, various sections of the academia have cast doubts on whether knowledge is *actually* acquired by attending lectures, workshops,

seminars, conferences or even by undertaking research for several years. Apart from addressing the follies, frailties, weaknesses, ignorance, narrow-mindedness of the academicians, the campus politics, inter-personal relationship and power games played by professors with their colleagues or students, campus novelists also bring out the hypocritical nature of research guides, guest lectures, seminars and conferences. They opine that the guardians and critics of literature are not mere torchbearers of good literary works but also frivolous travellers, lovers and drinkers probably because of the imposition of a moral code on such drivers of knowledge to conform to the exemplary and idealistic.

There are, however, dichotomous perspectives on the importance of educational institutions in the process of knowledge dissemination. For instance, In his book *The End of College* Kevin Carey brings to fore the concept of “university everywhere” to emphasise the fact that the students can get their degree online and online lectures which facilitate the dissemination of knowledge with absolutely nil or minimal funds. He strongly voices that there is no need for the students to pay huge money to the educational institutes to get admission and to acquire a degree. He claims that the inequality of favourable circumstances, economic differences, close connection between successful accomplishments and results, preferences of educational institutes and amendments in law create chaos and unwanted confusion in academic fields. He stresses the point that knowledge from modern technology and hard work of the students can enable the students to go to places where they would like to be (<https://www.insidehighered.com/views>). Jeanne Chall in her work *The Academic Achievement Challenge: What Really Works in the Classroom* argues against Kevin Carey's concept and opines that one to one interaction in a classroom is an essential factor to raise questions and clarify the doubts which would result in gaining better knowledge. She further argues that classroom teaching and seminars and conferences would enhance the knowledge of both faculty members as well as students.

Traditional method of attending academic related programmes would help students to gain a better understanding of the subject than through the online educational programmes (P 38).

4.7 British and Indian Campus Fiction

This chapter analyses select British and Indian novels which have at their crux the theme of seeking knowledge in an academic environment. David Lodge, the British campus novelist, in his first and second campus novels *The British Museum is Falling Down* and *Changing Places* pays more attention to the students. In *The British Museum is Falling Down*, Adam Appleby, a post graduate student narrates the story from the students' point of view. In *Changing Places*, the students' revolution and the issues on people's garden involves students of both Rummidge and Euphoric state. But when one comes to his third campus novel *Small World*, the professors who are preoccupied with symposia and seminars, find the students less important. Lodge gives priority to the teachers and their inner thoughts and feelings. More than the class lectures and assessing papers and grading ranks, the faculty is concerned about grants travel and new theories. The student-teacher rapport that one sees in *Changing Places* has died a slow death. Prof Philip Swallow of *Changing Places* who writes a long letter to Prof Morris Zapp, the American counterpart regarding the changing psychological problems of his students is more eager to embark on his British council lecture tours in *Small World*. In reality, professors cannot fly as often as they want to as they have to offer courses, and get involved in teaching and evaluation. But Lodge is not far from truth, when he writes about the changing priorities in a professor's life.

Adam Appleby, the hero in *The British Museum is Falling Down* is in the third and last year of his scholarship. Yet, he is no closer to the completion of his dissertation. The

plight of the research students is well portrayed in the novel. The protagonist has selected “Language and Ideology in Modern Fiction” as his original topic of study. But as the days pass by, he is stuck with only the title without making any headway in writing. So he narrows his study down to “The Structure of Long Sentences in Three Modern English Novels” with the help of his guide. In spite of narrowing down the topic he does precious little. His work is so mediocre that he has not even selected his three primary novels for analyses. He reads D.H. Lawrence's novels in the hope that he will come by a definition for long sentences and does not know precisely how long they should be. At home he thinks only about his paper. “He looked at the clock and began to get angry at the way time was slipping away. Time when he should be at work, work, work. Ploughing ahead with a thesis that would rock the scholarly world and start a revolution in literary criticism” (Lodge, *The British Museum* 12). Nothing of that sort happens in writing his dissertation. Camel, his friend has been working on his Ph.D. thesis on “Sanitation in Victorian Fiction” for a long period. His study induces the whole corpus of Victorian fiction. “He had been doing his Ph.D thesis as long as anyone could remember” (Lodge, *The British Museum* 40). Camel is the representative of the research scholars who believe more in spade work than in writing his thesis. He wishes to publish his article “The Divine Wise Crack” but he fails miserably at it. Thesis writing is the major component of this novel. No one associated with a campus can escape it, be it the lecturers or students. Dissertations are undertaken on any topic. Students select safe topics like “Symbolism in D.H.Lawrence” and vague topics like “Sanitation in Victorian Fiction” to “The Influence of Kama Sutra on Contemporary Fiction” which shows that the students reserve their creativity to find novel topics that excite, titillate or bore. The novel explores the life of the research students who suffer from financial set-backs, passionately longing for secure jobs and work very little on their research topic. The research scholars’ hardships are portrayed in a realistic manner.

Through Appleby and Camel, Lodge not only brings out the superficiality of some research works but also the frivolity with which it is undertaken at times.

The academic world of *The British Museum is Falling Down* mostly pertains to the life of post graduate students. The honour of writing the dissertation is given only to post graduate or perhaps the final year graduates. It is believed that such a student inherently develops an objective, analytical approach to scholarly work after a few years of exposure to it. To get grants or to get jobs one has to publish as many research papers as possible. That is the prescribed norm of the campus. When Adam realises that his professor Bane is awarded the promotion and gets university chair, his faculty position rendering vacant and Adam could fill it in by applying for it. Briggs, his guide tells him, “I have only one word of advice to you. Appleby. Publish! Publish! Or perish! That's how it is in the academic world these days. There was a time when appointments were made on a more human basis, but not anymore” (Lodge, *The British Museum* 68). When Adam comes to term with his unfinished thesis, he thinks, “Why not abandon this unfinished and unfinishable thesis, and start afresh on the letters of Egbert Merrymarsh? There was nothing very difficult about editing. With luck he could finish the job by June and get his Ph.D. and then he would get it published. He saw the neat, slim volume in his mind's eye” (Lodge, *The British Museum* 82). Appleby also imagines that the reviewers would comment, “Mr.Appleby has performed a valuable service in bringing to light these documents of a vanished but peculiarly fascinating corner of English literary life...” (Lodge, *The British Museum* 82). This desire of being acknowledged for groundbreaking research is at the crux of every student’s dream. However, sometimes even noting down one water-shedding thought becomes a gargantuan task in the course of research.

In *British Museum is Falling Down*, the post graduate sherry parties satirises all absurdities that are evident in an academic party. Alibai, the newly joined post graduate student in the novel decides to do his dissertation on Shani Hodder, an Anglo-Indian novelist. Alibai gets very upset when scholars at the sherry party do even not known or have even heard about the novelist he is researching. “Mr Alibai looked dejected. 'I have not met a single person who has heard of Shani Hodder.' 'That happens to all of us,' said Adam” (Lodge, *The British Museum* 118). At the end of the Sherry party, Alibai decides to change his subject for his research, “I have decided to change the subject of my thesis, I would be grateful if you could kindly suggest an alternative. I would prefer someone with Indian connections,' said Mr. Alibai” (Lodge, *The British Museum* 122). The bald-headed man who attends the party and Alibai think of “Kingsley Anus” and writers like C.P. Snow, John Bane, Morman Nailer and even safe topics as “Symbolism in D. H. Lawrence” for their research. The snippets of conversation that Adam gets to hear at the parties are highly literary. The topics range from “Freudian Symbols” to “Diphthongs in Past Anglican dialects.”

The entire scenario deconstructs the process of choosing a topic for research. However, beneath the veneer of this intellectual enterprise is the ugly truth that more often than not, research is undertaken for purposes other than the endeavour to contribute substantially to the existing pool of knowledge. Research topics are chosen neither on the whim of a passionate love for a topic nor after careful, meticulous deliberation. On the contrary, the process grotesquely resembles the whimsicality with which one may select a dress or order for food on a casual evening over a glass of sherry. Sherry parties are the topic hunters' paradise. Not only dissertations but even jobs are also decided at parties. The topic hunt for the thesis gives Lodge an opportunity to ridicule the uninformed post graduates and simultaneously laugh at some of the contemporary novelists' names. He uses

puns in order to enhance the theme of search for knowledge as a common factor in academic campuses. When Camel is given a post in the department, he writes a note to Adam showing his distress, “The job I have been offered is a fiendish plot to make me finish my thesis. Bane just told me I shall be on probation until I get my Ph.D. Doubtless I shall be the first university teacher to retire while still on probation” (Lodge, *The British Museum* 150). The condition of the research scholars is unexplainable and they cannot settle in life until they have a strong hold on their thesis.

David Lodge, when interviewed, for the BBC in the writers of the 60's, by Bernard Bergan, as recorded in “The Situation of the Novel” says, “*The British Museum is Falling Down* is partly an effort to exercise the enormous influence that any student of Literature feels, the influence of the major writers. It is a kind of a joke on myself in a way. The basic idea which provokes the parodies in the book is that the hero is the student of modern Literature who's so steeped in it that everything that happens to him comes to him moulded by some master of modern fiction, and this is suggested in the shifts of the language of the book into pastiche or parodies of various novelists” (P 65). *The British Museum is Falling Down* is a realistic novel but when Adam's imagination runs amok and his thoughts become weird, realism takes a backseat. The constant reverie into which Adam floats, especially as soon as he gets up from his bed, reminds one of the stream of consciousness technique of Virginia Woolf. He is reminded of his age, work, future prospects, family members, the pain and his decrepit scooter, his loss of first class degree, his proficiency in school as a boy, his forgetful nature to reserve books at the library. Lodge parodies Woolf's technique of mingling the trivial with the sublime in order to create psychological realism.

As the title *The British Museum is Falling Down* suggests the British Museum which has metaphorically been a pedestal and symbol of a great literary and academic heritage, thrives more as a tourist attraction than as a bastion of research. Being in Bloomsbury, the library is also symbolic of the renowned Bloomsbury group of writers. Like the museum, the writers are also losing their importance in contemporary fiction. This makes Robert Burden remark in "Contemporary English Novel," "...Adam himself seems to suffer from the contemporary, post-Bloomsbury malaise of the novelist" (P 58). Adam works not only literarily but figuratively in the Bloomsbury shadow. While renewing his reading room ticket, he experiences a strange disconcerting feeling. Lodge has parodied the Conradian style of using beautiful images from nature along with the eerie realistic world. The Dollinger society in the novel parodies other societies that exist all over the world. The scholars in the library cling to their research work. Their only identity and sense of achievement in life comes through their notes. Lodge has parodied the Kafkaesque method of manifesting the dark tunnels of the mind into the physical experience of it. Three men taking notes in the library mock the contemporary campus novelists which include Lodge himself. *The British Museum is Falling Down* like *Ulysses* is episodic and the action is restricted to one single day. George and Ira Gershwin's song "The British Museum had lost its charm" sung by Ellen Fitzgerald has inspired Lodge to give the title for his novel. In the after word to the novel, David Lodge says, "I had casually jotted down some time before, for a comic novel about a postgraduate student of English literature working in the British Museum Reading Room, whose life keeps taking on the stylistic and thematic colouring of the fictional texts he is studying. In this, I was drawing not only on my own experience of writing a thesis in the British Museum, but also on more recent research in the way fictional worlds are constructed in language" (Lodge, *The British Museum* 166).

By the time Lodge wrote *Small World* in the 1980's, two campuses were too confining in the space limit for the spiritual professors. They live in a world of jet planes, photocopying machines, long distance direct dialling, computers, deconstructionalism and international conferences. Lodge makes fun of the hedonistic conferences that make the professors travel so often. If one wants to know what is going on in the great world of ideas, neither the library is the place to go nor the sherry parties of the 60's – have both of which become anachronistic. An international conference is a much more suitable setting for it. That is why a novice like Persse prefers to attend a conference. He would like to get into the mood by sniffing to see which way the academic winds are blowing. So that he may adjust his sails and move in the direction. Persse does not read Jonathan Culler but goes to his co-confererees to know what structuralism really means. The scholars do not spend time with books in the library but read the photocopied materials while waiting in the lounge at the airports. With this atmosphere as background, Lodge presents a series of conferences held in various parts of the world. In all the campus novels, he satirizes various aspects of the conferences.

In the prologue to the novel, it is said that “The modern conference resembles the pilgrimage of medieval Christendom in that it allows the participants to indulge themselves in all the pleasures and diversions of travel while appearing to be austere bent on self-improvement. To be sure, there are certain penitential exercises to be performed – the presentation of a paper, and listening to the papers of others. But with this excuse you journey to new and interesting relationships with them; exchange gossip and confidences; eat, drink and make merry in their company, return home with an enchanted reputation for seriousness of mind” (Lodge, *Small* 1). Lodge narrates the whole plot of the novel in simple terms in his prologue and he describes what the faculty members do in today's world of excitement.

Lodge's novel *Small World* examines the hypocritical nature of the teachers who conduct and attend various seminars and conferences. The novel deals with the phenomenon of global academic travel. As Lodge travelled from the Zurich conference to Israel and was attracted by the high level academic discussion with a certain amount of partying and tourism, he saw the mixture of cultures and ideas as people approaching from all over the world met at various exciting locations to talk about interesting subjects and then flying to different parts of the world just to meet each other again at another exotic venue.

The novel is about conference proceedings, presentations, lectures, literary discussions and romance. Most of the characters are professional academics and the novel follows them around the international circuit of literary conferences. There are professors who go around the world in search of knowledge and fame. They want to be at the top of their profession. It is a kind of academic exchange with the Grail Legend. Prof Zapp narrates to Persse, "Scholars these days are like the errant knights of old, wandering the ways of the world in search of adventure and glory" (Lodge, *Small* 63). Lodge brings out the world's scattered university campuses into a single global campus. The novel is a parody of medieval romance from different versions. It is full of ironies depicting various modern and contemporary literary theories. Modern conferences resemble pilgrimage of medieval ages allowing the attendees to indulge themselves in all the pleasures and diversion of travel and the end result is to climb the higher level in their lives. The comic effect is produced through the amusing contrast between modern scholars underestimating the global conference and the medieval knights in search of the Holy Grail. Medieval knights set their journey for self improvement; the modern scholars mostly aim at the retention of power, glory, fame and physical enjoyment without much consideration of the holiness of the academic study itself. Some attendees construct a facade that they are

genuinely interested in the most recent research and sometimes it becomes a vanity fair. Prof Morris Zapp, the American professor says, “Scholars don’t have to work in the same institution to interact, now a days they call each other up, or they meet at the international conferences” (Lodge, Small 43), as he bluntly puts it, “The American express card has replaced the library pass” (Lodge, Small 64). An academic exchange among countless scholars on campuses in every part of the world has become the common factor through seminars and conferences. Miss Maiden, Professor Emeritus attends all conferences and she says, “Because it helps to keep me young” (Lodge, Small 83).

Small World revolves around the theme of discovery, a comic quest romance based on the Arthurian model. The novel opens with a small academic conference held in April, 1979 at the University of Rummidge. Conferences are by no means fictitious. Instead they are a very real social space. The success of a conference is often immediately judged by the university that holds it. “At Oxford and Cambridge you would expect a hundred and fifty” (Lodge, Small 229), because it has produced scholars like Oscar Wilde and T. S. Eliot and where Rummidge is a new location for the new scholars who have no other previously attended conference to compare to. They are happy to be invited to any conference as long as they have a place to share ideas with highly qualified professors and absorb the vast knowledge of the professors.

The novel *Small World* is divided into five parts. The first part deals with the conference organised by Prof Philip Swallow, the head of the English department at the University of Rummidge. Prof Swallow organizes the university teachers of English Language and Literature conference in April which is a contrast to Prof Zapp's conference. Prof Swallow's main aim is to put Rummidge on the map with other conferences. Praising the paper presenters is a common phenomenon in any conference. Prof Zapp's paper is

praised by Rupert Sutcliff as “Suggestive and Stimulating” (Lodge, Small 28). Angelica also praises him but when Persse cross questions her, she says, “ You have to treat these professors carefully, Persse,” said Angelica with a sly smile. ‘You have to flatter them a bit” (Lodge, Small 30). She knows that Prof Zapp would be useful to her while writing her thesis. But the conference becomes a bit of a failure because of poor accommodation, bad food, a farcical medieval banquet and the pantomime *Puss in Boots* instead of *King Lear* which becomes the last straw of endurance. The poor attendance and the absence of the mega stars worsens the situation. When Philip Swallow mourns, Prof Zapp gives the reasons. According to Zapp, a conference will be successful if the primary needs of its attendants, which are not academic or intellectual stimulation but food and accommodation, are taken care of. Satisfaction with the flow of thought will lead to an excited intellectual pow wow. If instead dissatisfaction prevails, then they are critical, look down upon their noses and bunk classes (Lodge, Small 65). The Rummidge conference fails to supply the primary requisites. It is the first conference attended by Persse McGarrigle, the Irish, inexperienced academic from university college, Limerick is the protagonist of the novel. He has completed his MA and has done his dissertation on T. S. Eliot. In the beginning, he is a conference virgin but by the end of the novel he turns out to be *the* conference freak. In his conversation with Prof Zapp, he says that he had never attended a single conference earlier. By attending such academic deliberations he wanted to change his intellectual capacity and get exposed to new ideas and people (Lodge, Small 15). He meets Angelica Pabst who is doing her doctoral research on Romance and falls in love with her at first sight. She is an intelligent post-graduate working on romance. She has read hundreds of romances – classical, medieval, renaissance and modern. She has read everything from Heliodors to Barbara Cartland. But strangely she does not have a theory to explain it. This shows that even the most intelligent and astute student of literature can get

stuck with a topic. Lily, Angelica's sister talks about her sister, "She goes to a lot of conferences. She is a conference freak. I told her the other day, 'If you didn't spend so much time going for conferences, Angie, you would have gotten your doctorate by now'" (Lodge, *Small* 279). Scholars like Angelica prefer to attend conferences in order to gain more knowledge not only from the texts but through various sources like listening to speakers and discussing or having debates with eminent professors. The world of knowledge is alive and throbbing at conferences. The lectures given and the banter at the parties are full of literary references, quotations and theories.

Lodge has parodied the concept of the romantic hero in Persse. His deeds and thoughts amply justify him as a hero. He tries to find Angelica and proposes to her in their third meeting. Angelica escapes from Persse from Rummidge to various parts of the world where conferences are held. Persse describes his longing for her as John Keats for his beloved, Fanny (David Green, *Winged Word* 246). Persse romanticises like Porphyro in *St Agnes* to meet Angelica in the wardrobe of room no 231 at Rummidge University. Lodge has parodied the genre of Romance for his plot. Persse pursues his Holy Grail of Angelica. As a questor knight, he cures the Fisher King (Arthur KingFisher) of his impotence by asking the relevant question at the MLA conference. Another plot is the portrayal of the academicians as errant knights travelling from one conference to another. Some of them are in search of hedonistic pleasure (Philip) and the more serious ones are (Zapp, Von Turpitz)) and they are in search of the UNESCO chair. The standard emblems of romance like lost children, unconsummated love and the reaching of the Grail, finally only to realize it is a mirage and the continuity of the pursuit are exploited. Lodge includes various allusions to other romances like French chivalric tradition, *Troilus and Criseyde*, *Eve of St Agnes*, *Idylls*, *The Faerie Queen*, *the Wasteland* and the novel parodies modern *Mills and Boons* as "Bills and Moon" (Lodge, *Small* 259) After ten years Prof Zapp and Prof

Swallow meet under the aegis of a Rummidge conference. Swallow has become the Head and professor of English Department and Prof Zapp discovers deconstructuralism and reinvents himself academically.

The second part of the novel begins by going around the world in a time to time zone – Prof Zapp travelling, Australian Professor Rodney Wainright trying to write a conference paper, Prof Zapp's ex wife trying to write a novel, Howard Ringaum and his wife Thelma trying to reach a conference, Siegfried Von Turpitz talking to Arthur Kingfisher - the doyen of Literary theory about the new UNESCO chair of Literary Criticism, Rudyard Parkinson plotting to get the chair, Turkish Akbil Borak, a Professor from Turkey, reading William Hazlitt's essays in order to prepare for a visit of Swallow which is sponsored by Oxford University Press, Akira Sakayahi translating English novelist Ronald Frosbisher into Japanese, Ronald Frosbisher having his breakfast, Italian Marxist Fulvia Morgana meeting Zapp on a plane to go for a conference. There are seventeen characters that are described in engaging themselves in literary activities. The narrative skill of Lodge is well depicted through the description of all the characters simultaneously around the world.

At the Rummidge department, Prof Zapp is unceremoniously ignored except for a nod until Gordon Masters, the head of the department introduces them. Prof Zapp, who actually expects a royal treatment, finds this humiliating. The department and its staff are as cold as the British winter till they are formally introduced by Gordon Masters. Robin Dempsey, the Linguistic man at Rummidge University is the only professional academic who does not like to share his expertise with any of his colleagues. He is the single lecturer who has published three books and is interested in the upcoming field of Stylistics at Rummidge. The rest of them according to Zapp are "a bunch of freaks" (Lodge, Small

315). They are eager to get jobs as there is no competition and Zapp wonders how the British university absorbs post graduate students as lecturers without a Ph.D. In contrast at Euphoria, a professor should not only be good in teaching and liked by the students but also have publications of research articles and books to his credit; if not, then he is shown the gate. Zapp plans his life from his student days by publishing the articles in reputed journals.

Part III brings out the characters moving from conference to conference around the world. At a conference in Amsterdam, Persse listens to the German literary stalwart Siegfried Von Turpitz speaking about the ideas that Persse has submitted in an unpublished book. An irate Persse accuses Turpitz of plagiarism. Borrowing ideas from one another is a common factor in academics and this is beautifully displayed by Lodge. Conferences are meant for acquiring new knowledge from each other but Turpitz proves that such illegal activities are common in academic circles. There is absolutely no regard for intellectual property especially by those who move in the higher realms of academic circles who thrive on the scholarship of ghost-writers but lend the work their own name.

In the fourth part of the novel, one can find that Persse, like a knight, continues to chase Angelica around the world – from Rummidge to conferences at Amsterdam, Los Angeles, Switzerland, Honolulu, Seoul, Hawaii, Tokyo, Hong Kong and finally to the Jerusalem conference. At the Jerusalem conference which is based on the theme “Future of Criticism”, Swallow gets Legionnaire's disease which abruptly spoils the conference. The novelist has brought out the grotesque irony in this situation – while the disease spells bad news for the conference, one character ie. Professor Rodney Wainright is extremely delighted at the unexpected turn of events as he has barely prepared for the conference. He is saved from a mediocre show at the conference because just when he goes to the stage to

present his paper “On Functions of Criticism”, the news of Swallow's sickness spreads like a wildfire and all the conferees flee from the venue.

The fifth part brings all the principal characters together at the annual MLA Conference at the end of the calendar year and in the middle of the academic year. The biggest show in the academic world comes every year at the end of December in the name of Modern Language Association of America (MLA) which is the ultimate in the world of conferences. It has an indelible influence over the employment, recruitment and curriculum development of the American higher education system. The conference is generally held in one of the major cities. The journal published by them, every quarterly is a widely used annual bibliography of books and articles that comes within the purview of MLA. It is actually an equivalent of the Rummidge conference in England but in contrast to the total attendance at Rummidge, the MLA is around ten thousand. Prof Zapp explains to Persse, “Do you know how many attend the American equivalent of this conference? Ten thousand. There were ten thousand people at the MLA in New York last December” (Lodge, Small 19). “A mega conference, a three ring circus of the literary intelligentsia” (Lodge, Small 313). There are no less than six hundred separate sessions listed in the official programme, which is as thick as the telephone directory. Lectures vary from “Old English Riddles” to “Lesbian – Feminist Teaching and Learning.” Apart from lectures, paper presentations and panel discussions, there are cocktail parties arranged by various associations and societies where one can find amusements. In short, it is the Mecca where every academician looks forward to pay homage, year after year. One could meet everyone connected with academics – not only students and professors but also publishers, poets and novelists.

Prof Morris Zapp introduces himself as a poststructuralist critic. Literary criticism in the twentieth century is a major genre on its own. With the growth of various schools, literary criticism has become a controversial and interesting field where individual opinions trigger off a lot of literary debate. David Lodge has an immense interest in this field as he has edited as well as written many works. The contemporary academic world will be incomplete without his campus novels. So, Lodge has used a lot of quotations from literary criticism. Even at the dull and boring Rummidge conference, the audience gets activated at the mention of structuralism. Though Prof Zapp is known as the 'Jane Austen man', his trend changes according to the modern trend where everyone speaks about modern literary theory. At the MLA conference where the novel develops towards its climax, several theories are presented when academics display their views on the Functions of Criticism. Philip Swallow displays his traditional humanistic scholarship, Michel Tardieu expresses his views from the perspective of structuralism, Siegfried Von Turpitz makes use of theory of reader's criticism, Fulvia Morgana has her Marxist approach and Prof Zapp repeats his deconstructionist reading of Literature. Apart from romance it is significant that behind such a potentially endless chain loom the post structuralist theories of Derrida and others. Zapp elaborates on the modern theories in his seminar paper, "Textuality and Striptease" which shocks the sensibilities of his audience. He connects humans as sexual beings and as users of language. It is a parody of his post structuralist thinking and belief.

Lodge mocks at the way conferences are held for the sake of being held. Prof Zapp says, "It's very fashionable these days in American circles. Success is not just a matter of how many articles you published last year, but how many miles you covered this morning" (Lodge, Small 42). Zapp's conference on "Future of Criticism" is a classic example of a good one. It is held in the old city of Jerusalem at Hilton International. One paper is

presented in the morning and afternoons are supposed to be spent on intellectual debates and discussions. What the conferees do is, spend their afternoons sunbathing, swimming, sightseeing, shopping or exploring the ancient city and its restaurants. “Xeroxed copy of all the other papers reach the members at their hotel rooms” (Lodge, Small 44). The Hilton waste baskets overflow with these materials. Therefore every successful conference overflows with the recipe of less work and more fun to keep the professors happy.

There is also a fundamental scepticism with which the writer views seminars. Instead of serving as platforms for intellectual pursuit, they become drab get-togethers petrified into inactive torpor and ritualistic humdrum. In the course of the novel, there are twelve international conferences, three literary parties in which faculty members from many campuses are involved and four British Council lecture tours undertaken by Prof Swallow. As Persee, the young lecturer from Limerick is a novice attending his first conference at Rummidge. He falls in love with the elusive Angelica and pursues her across twenty one countries. In the process he covers the whole world. It is poignant to note here that students are conspicuously absent from the larger scene of this novel. The nodal aim of any educational institution and its academia should be the teaching-learning process. However, an uninhibited greed for career progression through the presentation and publication of research papers, irrespective of whether the output *actually* benefits the students or the larger pool of knowledge, is rampant throughout the narrative. Students are completely cut off except for a rare appearance of Sandra Dix and her blackmailing answer papers. The faculty members pay more attention to the conferences and seminars rather than students.

In June, the conference season is fully open. When students are held up with examinations, the teachers do the disappearing act. In North America, the second semester

of the academic year is over and the faculty after grading the papers are free to collect their travel grants and head east or west. The whole academic world is on the move. On the pretext of research, they travel the world thereby contributing to the facade of academic progress. They do not seek green pastures but explore to find what their colleagues do on the other side of the globe. Lodge observes, "Half the passengers on transatlantic flights these days are university teachers" (Lodge, *Small* 231). As passengers, they are more tiresome than the business men. If one has a paper ready to present, one is qualified to fly. They share anecdotes, gossips, information about various other conferences, tips on transport in various cities among other things.

The travelling academicians become a ghetto in themselves forming almost a separate civilization of their own, wherever they go. In a fascinated but ironic tone, the writer describes these academicians experiencing different kinds of food and customs and overcoming all differences just because of their shared academic interest. Academicians from all over the world discuss all possible topics. In conferences of English Literature, topics ranging from Spanish Poetic Drama of the sixteenth century, French medieval Romance, Serbian Folksongs to Social History of the Scottish Highlands are brought under the glare of the academicians' scrutiny. At times when there are too many conferences scheduled, any two may clash at the same venue and result in confusion. But each subject group becomes an exclusive entity with its own jargon, newsletter and professional association. The whole academic world becomes a cluster of such galaxies. An adept traveller with required intelligence like Prof Zapp gets to hop from one galaxy to another. He is so proficient in country-hopping due to his academic travel, that he develops a unique geographical narratology of the academic situation. Prof Zapp narrates about conferences, "Zurich is Joyce. Amsterdam is Semiotics. Vienna is Narrative. Or is it

narrative in Amsterdam and Semiotics in Vienna...? Anyhow Jerusalem I do know is about the Future of Criticism, because I'm one of the organizers" (Lodge, Small 65).

The genre of creative writing is closely associated with the academe in the modern world. Be it poetry, novel or literary theory, the academe has something to do with it. Therefore Lodge's inclusion of the creative world in the novel is justified. Desiree, Zapp's wife with the publication of her novel, "Difficult Days" in which she records her painful marriage with Prof Zapp, has become a phenomenon in Feminist Literature. Alice Kauffmar, her publisher, informs her that the novel has been translated into seventeen languages. Her second novel is titled "Men". At the writers' colony she lacks the inspiration to write the novel which she cannot buy with money. It has been largely seen that literary expression, unlike most other professional occupations, has never been subservient to monetary considerations. The process of creative expression cannot be gangrened by concerns of patronisation or business. If one writes only for the sake of making money or increasing her/his visibility in the world, then one's creative energy will hit the abyss soon. Lodge mocks at the booming business of the novel industry that the novelists confront in an equally professional attitude. Ironically it is Prof Zapp who once again inspires Desiree with the kidnapping incident. The novelists too are smitten by the conference bug as per their convenience. When they feel claustrophobic or quarantined from the outside world, they accept offers from any conference they are invited to, in order to have a paid vacation. They find themselves alienated from the main stream of the academe. Rudyard Parkinson, is in love with literature, with the English poets in particular. He has a peculiar mood, "If he doesn't write something at least a day he becomes irritable and depressed- and it has to be for publication" (Lodge, Small 99). He never refuses an invitation to write a book review and his review about Prof Swallow's book makes Prof Swallow become one of the contenders for the prestigious chair. When he is asked to write

a review of Persse's thesis he says, "got rather a lot on my plate at the moment, they are giving me an honorary degree in Vancouver next week. It didn't really sink in, when I accepted, that I'd actually have to go there to collect it." (Lodge, Small 156). Although Parkinson's refusal to write a review for Persse sounds casual, it brings to light the innate arrogance and self-centredness of the academic higher-ups who will do only *those* jobs which will bring them either monetary benefits or popular acclaim.

Students do not get any compliments in the novel except from Robin Dempsey who appreciates his students at Darlington. Sandra Dix appears as a student at Rummidge and Queensland and is known for blackmailing the professors on the grounds of sexual exploitation rather than excelling on the basis of her proficiency in literature. The incidents reveal that there is absolutely no code of ethics among students who exploit the weaknesses of certain weak minded professors. The students always disappear after getting what they want. Quest for knowledge, which stands at the crux of the noble endeavour of education, is unthinkable with such students.

Lodge ridicules the incongruity of the professors' debates juxtaposed against hedonism. He does not condemn the conference freaks for their pursuit of pleasure but he wants to point out that when pleasure is pitted against profession, the professors go for the former. Luxurious accommodations and sight-seeing expeditions are not only pleasurable parts of a conference, they also promise romantic escapades as enjoyed by Swallow and his girl friend Joy, Desiree and Ronald Fobriser, Sy Gootblatt and Fulvia Morgana. The academic rendezvous of these 'like-minded intellectuals' turns into romantic liaisons when they meet one another uninhibited by the shackles of domesticity or family commitments, under the influence of good cuisine, drinks and late-night parties. The writer is neither accusative nor defensive of the whole process but he subtly brings out the hypocrisy

inherent in these meets. By prioritizing pleasure over academics, the professors are not only taking undue advantage of their travel grants but also jeopardising academic progress. It seems as though they almost lead their lives by double standards. It reeks of an attempt to relive the youth they sacrificed in order to achieve professional clout.

The scramble for power afflicts academic corridors too. This is evident when, more than acquiring knowledge, the professors run after status and higher positions in academic circles. Prof Zapp tells Persse, “My ambitions are not yet satisfied. Before I retire, I want to be the highest paid Professor of English in the world” (Lodge, *Small* 42). The list of contenders for the UNESCO chair consists of both intellectual giants as well as those possessing neither merit nor scholarship. This brings to fore the obvious obscurity in the academic processes where credentials take a veritable back-seat. It is a super imposition of the grail legend on a tale of modern English professors pursuing a UNESCO endowed chair that entails no academic duties.

Prof Zapp swaggers from conference to conference. He wants to win the best paid academic post in the world, the UNESCO Chair of Literary Criticism. The announcement of this prestigious new prize causes consternation and rivalry amongst the literary candidates. The climax of the novel sees a panel of celebrated literary scholars gather in front of a large conference audience. It is understood that they are competing for the best academic job in the world – the vastly well paid, commitment-free UNESCO Chair of Literary Criticism. Like the grail, the UNESCO Chair would heed its owner. It would support a very comfortable life and absolute recognition in the scholarly world. The writer brings to the fore the inherent discontentment with which these pseudo-intellectuals lead their lives. Their discontentment is not with the pursuit of knowledge; rather with the pursuit of wealth and power. When Rudyard Parkinson says that he is quite content in life,

Jacques Textel, the publisher says, “That's nice to hear. In my experience, top academics are the least contented people in the world. They always think the grass is greener in the next field” (Lodge, Small 163).

The entire academic world has been shrunk into a small world, where you run into the same people again and again whether you want it or not. Arthur Kingfisher, the doyen of the International Community of Literary theories is an elderly Viennese – American “Whose life is a concise History of modern criticism” (Lodge, Small 93). Scholars seek Kingfisher's favour as he is the authority to recommend a name for the chair. Parkinson considers Prof Zapp as his arch- enemy and tries to defeat Prof Zapp by bringing Prof Philip Swallow's book review on Hazlitt in the Times Literary Supplement. Parkinson is hell bent on diminishing Zapp's chances of not getting the chair. The UN officials misinterpret the article and leak to the press that Prof Swallow is the leading contender for the chair. Everyone is surprised with the news. Though he does not have concrete academic accomplishments he is still preferred as one of the contenders for the chair. Through his publication of the book “Hazlitt and the Amateur Reader” Philip compels the British Council to give him the travel allowance to distant lands to lecture on his love of Literature or on Hazlitt. Through the rise of Prof Philip, Lodge satirises the global campus and how the academicians work for selfish motives. Seeking knowledge is magnanimous in its absence in all the characters. Each one works for her/his own personal growth. None of them is interested in sharing their expertise with the outer world.

Arthur Kingfisher, who has been appointed as the evaluator of the contenders for a UNESCO Chair, surprises everyone by declaring himself for the post. Arthur Kingfisher has taken the UNESCO chair but after three years of his tenure, the ‘intellectual’ rat race would presume. By doing this, he ends the war amidst the scholars who aim and dream

about the chair. They all go home after the conference to work harder for their promotions. It can be seen that through the character of Arthur Kingfisher, Lodge satirically attacks the ravenousness of modern day 'so-called' intellectual giants whose quest for knowledge is deeply and solely informed by their desire to acquire wealth and position. Academicians who enjoy full-time/permanent/tenured positions in institutions of higher learning retire on a good pay scale – one which takes sufficient care of their post-retirement needs. Ideally, such people should be giving opportunities of upward career mobility to younger talent. But this does not happen. Arthur Kingfisher stands as the testimony of the same.

The quest theme is retained till the end of the novel. Persse falls in love with Angelica and remains loyal till the end of the novel. When Lily, Angelica's sister opens up his mind, he realises that he is in love with Cheryl Summerbee, who helps him to get the flight tickets at the crucial time. Still his search for his love continues till the end of the novel.

While describing the academic transformations of the star system in literary studies, Showalter quotes David R Shumway, "The emergence of academic stars...marks a fundamental shift in the profession of literary studies...professors are suddenly suffused with a glamour usually reserved for public celebrities" (The Star Systems 90-91). One should not forget that conferences are the centre of academic activities. The world of knowledge is alive at these places. Full of literary references and quotations, theories play a great role. The modern conference, Lodge writes, "resembles the pilgrimage of medieval Christendom in that it allows the participants to indulge themselves in all the pleasures and diversions of travel while appearing to be austere bent on self-improvement" (David Lodge, Interview with John Haffenden, *Novelsits in Interview*). There are boring as well as exciting lectures. Prof Zapp argues through his paper that every text has infinite

possibilities of analysis and interpretations because every word has infinite meanings. He notoriously equates the ordinary act of reading to strip teasing. According to him, the text unveils itself to the reader whose curiosity is aroused; thus, the reader tries to find the core meaning of the book in vain, for it is not there. Angelica tries to apply the same theory in romances. These scandalous theories are just a part of the conferences. The banquets and other events are lighter moments in conferences. The academicians do not do anything without relating it to academics. Persse's ideas of taking holiday means taking the students from Celtic twilight summer school to Lough Gill boat ride to Lake Isle of Innisfree which is the source of Yeats' most anthologised poem.

David Lodge describes these characters with all their human follies – hypocrisy, jealousy, infidelity, ingratitude, careerism, insincerity, laziness and self-absorption but with all its limits. Lodge has painted the entire picture of the world of literary theories in a nutshell through all the characters. The whole novel reverberates with quotations, echoes many classics and parodies many literary works. Lodge satirises the fashion of literary theory which fascinated the European and American academicians in the 1980s. The novel brings to light the fact that many scholars find it difficult to put new ideas on paper including Prof Philip Swallow, Prof Morris Zapp along with Rodney Wainwright. There is absolutely no regard for intellectual property as plagiarism is shown as an accepted norm in academic circle. It also brings out what happens when scholars from all over the world are present in the same hall. In satirising these aspects and trying to shatter the noble facade of these academic endeavours, the novel brings to fore the incipient disintegration and downward spiralling in the field of research. Inundated with motives other than the enlightenment of the academic world or a profound commitment to social welfare, the platforms of research such as seminars and conferences are rendered a mere sham, literal hubs of unnecessary verbosity.

If a student is curious to know, how a professor conducts a creative writing class, that person should go to Prof Philip Swallow. Philip asks Hilary to send his second hand copy of “Let’s Write a Novel” to teach novel writing in English class. The book which he wants to refer to is an antiquated one published in 1972. Lodge mocks at the faculty who use third grade notes in the class rooms. Prof Zapp wonders how the students would get the knowledge of writing innovative ideas in their books after attending Prof Philip's classes. Prof Philip's aptitude at setting question papers systematically is specified. “He was a superlative examiner of undergraduates: scrupulous, painstaking, stern yet just” (Lodge, *Changing* 17). He does not repeat the questions of the previous years and his questions are innovative and the students find it difficult to answer. The talent of creating new questions makes him famous in the department. His grading system would never find any mistakes by the students. It is ironic that setting of a good question paper is considered to be a mark of a genius when there isn't much of an intellectual deliberation involved in the exercise. If a brain is tuned to that kind of training automatically the questions would pour out. “A colleague had once declared that Philip ought to publish his examination papers” (Lodge, *Changing* 18). As a student Prof Philip had excelled in answering his exams. “He liked examinations, always did well in them. Finals had been, in many ways, the supreme moments of his life. He frequently dreamed that he was taking the examinations again, and these were happy dreams. In the preceding months, he had prepared himself with meticulous care, filling his mind with distilled knowledge drop by drop, until, on the eve of the first paper it was almost brimming over” (Lodge, *Changing* 16). Elaine Showalter says, “Philip is a survivor of the British examination system, a man who excels at taking exams and at giving them, and his ideal critical work would be a concise, comprehensive survey of English literature consisting entirely of questions” (Faculty Towers 63).

Lodge is known for depicting his characters in a realistic way. He sees himself in Prof Zapp as a man who has his own qualities as a teacher. Prof Morris Zapp in the novel wants to find answers to all the questions in Jane Austen's novels. His ambitious project on Jane Austen leads him to write many books on Jane Austen. He detests these naive confusions between Literature and life as it distorts the critical opinions. For him, life is open, transparent, composed of things and what it appeared to be about, while Literature is opaque – a closed system, composed of words and literature is never what it appeared to be about. He asks students at Rummidge to write a paper on “Eros and Agape” in Jane Austen's novels. The students prepare on the moral awareness in Jane Austen without understanding the topic. Lodge parodies the field of paper presentation at the students’ level too. Lodge has parodied the epistolary novel in his third chapter wherein the two couples write to each other. The fourth chapter parodies journalistic writing. Lodge exploits the conservative British style and iconoclastic American style in writing. The last chapter of the novel titled 'Ending' parodies the art of script writing - writing for TV and the movies through the brief scenes where one shot is cut and is taken to another scene. The characters find a happy ending for their stories. Instead of discussing their lives, Philip and Zapp talk about the endings of novels and movies. Prof Philip argues that the movie endings are superior to the endings of a novel. We know the end in a novel whereas in a film, the director is at his own disposal to end the film when he likes. The novel ends abruptly with Philip's argument, parodying the end of the film in the genre of novel.

In the novel *Changing Places*, Lodge deals with the theme of quest for knowledge more subtly. In an increasingly global world, knowledge dissemination is subjected to massive temporal and spatial exposure. Knowledge is produced, received, refuted and rejected every millisecond and second owing to the awe-inspiring speed and breadth of coverage of the internet. Knowledge is being produced not just continuously but also

contiguously. However, in such scenarios of rapid intellectual exchanges too, people feel the need to travel in order to disseminate and share knowledge. An ideal way of doing this is through Exchange Programmes. An exchange programme enables one to not only share knowledge and thereby contribute positively to another academic set-up but also avail of the unique facilities available in another institution. Prominent Academic exchange programmes, in fact, take a more holistic view as they seek to enhance not just the academia-to-academia interface but also improve the cultural relations between participating states/nations. Lodge deals with the concept of exchange programmes in the novel *Changing Places*. However, in the novel, only the exchange programmes become the via media through which the knowledge of teachers and students is enriched. The only exception to this is one episode where Dempsey, the Linguistic man tries to prove in the department that he is an expert in the subject and wants to float a paper on Linguistics for the post graduate students. Bob Busby, his colleague does not want him to get more importance in the department, so he raises objections to that paper and tries to persuade Prof Zapp to support his views in the departmental meeting. Prof Zapp refuses to do so as he feels Dempsey is the younger version of what he was in the past and “In one sense he was the nearest thing the department had to a recognizable professional academic. He was industrious, ambitious academic” (Lodge, *Changing* 219).

John E Kramer says that *Small World* is "a metafiction of campus novels" through which Lodge seeks to question the need for literary studies and the necessity of the centres for academic criticism. (*The American College Novel* 260).

Thus, the novel brings out the flaws and hypocritical nature of educational institutions. It also shows that the the university contravenes the very ideals and motives for its existence. If we call Lodges’s earlier novels serious and his recent novels meta-

fictional, the novels written in between these two periods can be termed as experimental. In this period Lodge has tried out various techniques to suit his style of writing. He has attempted the episodic narrative technique employed by James Joyce and written cinematic novels. Park Honan in “David Lodge and the Cinematic Novel in England” says “The novelist seems invisible and his alphabetical camera, well in focus” (P 173). The language is un-obtrusive. There is no sentimentality about sex. He has parodied the cinematic script when writing *Changing Places*. In *Small World* he has brought in several characters in brief scenes, leaving one abruptly hanging onto a cliff-hanger as one eagerly waits for the unfolding of events in the next scene.

The theme of writing thesis is seen through Persse in Lodge's novel *Changing Places*. Persse has worked on “Influence of Shakespeare on T. S. Eliot” for his post graduate dissertation. To snub someone he twists his topic to “Influence of T. S. Eliot on Shakespeare.” One cannot read *Hamlet* and *Tempest* anymore without recollecting the echoes of it in *The Wasteland*. Felix Skinner, the publisher requests that his thesis to be sent so that it can be published. One cannot blame the students for going in search of obscure and complicated topics, simply because the safer and the simple ones have already been taken. Though Lodge handles the issue in a lighter vein in all the three novels, he is not very far from the truth.

In *British Museum is Falling Down*, Lodge has parodied the style of various writers. Parody is the central expression of our lives. It helps in judging the society ironically. It also helps to contrast the original work with the borrowed text. Lodge's first-hand knowledge about the campus as a professor helped him in his use of parody. In *Changing Places* he has experimented with different cinematic and journalistic techniques. In *Small World* he uses quite a lot of quotations from romances and literary theory to

enhance the purpose of the academic institutions and what they symbolise. Lodge writes for a learned audience. Students of Literature take pleasure in re-living all that they have enjoyed in their academic life. Parodies and pastiches of Lodge are like labyrinths. Michael Rosenthal reinforces this view in his work "Randy Roads of the Professorist" in the New York Times Book Review when he says "...no one is better able to treat the peripatetic of current academic life than the British writer David Lodge" (P 7). He is the master in satirising the academic society. Elaine Showalter in "Faculty Tower" says, "what appeals to me most in academic fiction is its seriousness, even sadness. Perhaps we professors turn to satire because academic life has so much pain, so many lives wasted or destroyed" (P 3). The American and British newspapers are made fun of in the novels of Lodge. TV and Radio networking are satirized too. Using irony as his major weapon Lodge satirizes the world around him. Using the soft glove of irony, he scathingly criticises the absurd nature of the faculty. His eyes do not miss much in this process. Harriet Waugh in her article "Grade Lodge" which appeared in The Spectator writes, "There is no savagery in Lodge's satire or malice in his wit. Instead, his novels engender a flowing sense of fun. The reader is given a very enjoyable time at nobody's expense. It makes him feel good. In this David Lodge comes close to the effect of P. G. Wodehouse's writing. His wit like that of Wodehouse, froths around and out of characters whose behaviour is seen as sweetly absurd as the antics of playful puppies" (P 29-30).

According to Elaine Showalter, a professor, "must be absolutely devoted to the two great tasks of the university: the education of young men and the extension of the boundaries of knowledge" (Faculty Towers 33). While Lodge's novels graphically deconstruct the academic scenario in the West, the academic culture of India stands to be evaluated and this is done by Indian campus novelists. The Indian campus novels by Srividhya Natarajan, Ranga Rao and Prema Nanda Kumar try to show that most of the

professors in the academic circle work for selfish motives rather than concentrating on educating the youth or extending their knowledge through various modes.

In the earlier part of this chapter of the thesis, it has been discussed that in order to have academic freedom, a student must pursue quality research on any topic of her/his interest, the student should have positive relationships and rapport with the guide. While some scholars attribute most of their success in research to the valuable guidance given by their guides, a few unfortunate are subjected to the formidable exploitation of their guides. Srividhya Natarajan mocks at the way the research guides treat their scholars. She shows how the research students are compelled to do menial jobs of the guides at both domestic as well as academic fronts. The research scholars are constantly kept on edge just to earn their degree.

True education has to be inherently egalitarian. For an academic institution to pursue and impart knowledge in the truest sense, it needs to be free from any stifling afflictions and divisions such as caste, class, race or sexual orientations. However, unfortunately a lot of institutions in India are still plagued by the afore-mentioned divisiveness which renders the atmosphere non-conducive for study. In *No Onions nor Garlic* caste system is used as a major symbol in order to ridicule the learned professors in the department of English at Chennai University. Professor Ram as a Brahmin professor labours under a superiority complex about his caste and about his knowledge of the subject. He exercises undue power over his students and his colleagues irrationally. He is arrogant and hostile to the Dalit students and the faculty. He does not treat them as normal human beings. While teaching in the class he demeans the downtrodden students and mocks their pronunciation. In his anger, he humiliates them and throws them out of the class. He blames the reservation policy of the government for allowing such students who

he feels are unfit to take Literature as their main subject. The duty of a teacher is to impart knowledge impartially. But teachers like Professor Ram are so imbued by their personal prejudices and condescending notions that they refuse to be assimilative and accommodative in their approach. Subsequently, such people prove worthless to society at large and students in particular. He makes Shastri, his research student who does his research under him for fourteen years, do all kinds of work at his house and in the department too. So, Shastri is called as Professor Ram's *chamcha* (Natarajan 18). Shastri's father teases him for doing his Ph.D. for fourteen years, "As Sri Rama spent in the wilderness or as Charles Sobhraj spent in jail" (Natarajan 158). By using virulent humour, Natarajan actually brings to light the plight of the scholars at the hands of the guides. Shastri is metaphored as right hand of Prof Ram and the characters in the fiction suggest that Prof Ram would not allow him to submit his thesis lest he would be handicapped (Natarajan 18). Natarajan brings out the pathetic situation in which the research scholars live, "Shastri buying Professor Ram's groceries and frying Professor Ram's bajjis, typing Professor Ram's notes and wiping Professor Ram's god-pictures, filling Professor's prescriptions and milling Professor's Ram's coffee. Sometimes you would have seen him right beside Professor Ram, thinking Professor Ram's thoughts" (Natarajan 18). While Natarajan's narrative may seem hyperbolic in its description and humour as it describes the miserable plight of some research scholars in India.

As a Brahmin student, Shastri does not get any benefit except enrolling himself for Ph.D. with Professor Ram. When the VC enquires about not taking the Dalits students as his research scholars, Prof Ram reluctantly agrees to take Jiva, who is brilliant in her subject. Without Prof Ram's support she completes her thesis on Drama and Folklore and submits it for his signature. When she applies for the teaching post, Prof Ram compels her not to appear for the interview so that his son would get the post which was kept open for

people from all castes and not reserved for a particular one. He promises Jiva that when there is a post for a scheduled caste he would recommend her name. When she defies his request, he threatens Jiva that he would not sign her thesis and she would not get her doctorate degree. Prof Ram takes his students for granted. When he does not want to allow the Dalit students to attend the ACS conference, he gets upset with Shastri for allowing them inside the venue of the conference. Shastri justifies that when he had gone out to take the print out of his thesis, the students entered the hall. Prof Ram gets annoyed and screams at him, “Your thesis! I don't want to hear about or see that worthless piece of- of garbage!’ He flung out a hand, for words failed him” (Natarajan 273).

The novel can be termed as a realistic novel as the characters resemble real life characters. The work highlights both academic as well as personal issues which reflect the contemporary academic life. Natarajan depicts the state of mind in an original manner and the academic norms of the present day educational system. M.H. Abrams in “Glossary of Literary Terms” defines realistic novel as “A type of novel characterised as the fictional attempt to give the effect of reaction by representing complex characters with mixed motives who are rooted in a social class, operate in a highly developed social structure, interact with many other characters and undergo plausible and everyday modes of experience” (P 260). Despite working relentlessly for fourteen years, Shastri is unable to obtain his doctoral degree due to the idiosyncratic and inherently exploitative demands of his guide. Natarajan presents the plight of such students in graphic detail. Shastri’s intellectual energy hits its nadir and he is pushed into a frustrated mental derailment. Out of frustration Shastri writes filthy messages about Prof Ram on the walls of the university and finally makes Prof Ram eat the pages of his thesis, “Hedrows, Hardly Hedgerows: Dwarf Plants and Crotons in Wordsworth's Poetry, this is amounting to a total of 1,662 pages. All the drafts are in this suitcase. What you are going to do, Professor Ram, is eat

the drafts” (Natarajan 301). In a fragile state he threatens Prof Ram, “IF YOU DON'T EAT THEM I WILL KILL YOU!” Shastri hollered” (Natarajan 301). One feels sorry for Shastri; as a student he has not done anything other than working for Prof Ram and working on his research. The novel depicts the status of research student as the one who has an inherited privilege and comes under scornful fire, and criticizes the non-empathic supervisors who wilfully extract their pound of flesh.

Favouritism occupies a prominent place in the educational environment. Sundar, Prof Ram's favourite student who is not in a position to write a single line to present a paper at the ACS conference struggles hard to get an idea. When he discusses his paper with Akilan, his friend, he says, “Don't talk to me about presenting papers, man, it gives me a stomach-ache. I still don't have a paper for my session tomorrow, and I've run out of excuses to give Professor Ram. You know, man I read a David Lodge novel in which one character is saved at the last minute from reading his paper, which is not written- just like mine, because all the people think that there is a person with a contagious disease at the conference and they run away. But who cares about contagious disease in India?” (Natarajan 267).

Prof S. Krishna Sarma degrades the research students and the guides in his article “What About Corruption in the Academia?”, “What happens in the name of research? The average research scholar has neither the intellectual urge nor the thirst for the search involved. For him, a research degree is yet another degree to be added” (P 3). He further criticises that the mediocre student has to be guided from selecting the topic till the submission of the thesis. He also mocks the guide that he does not get time to spend with the student because he is busy in attending seminars, conferences or would be on foreign

trips. Sarma feels pity on the student, “The student runs from pillar to post, go to other scholars, or catch hold of some retired professor to bail him out” (P 3).

Thinkers and critics in India have often subjected the Indian academia to intense scrutiny. Especially in light of higher pay scales and a defined status of the job, those outside the academic corridors carry the popular perception that academics are smug, stiff-upper-lip people living in their own formidable edifices of intellect, unapproachable for most others. Perhaps this is the reason why, academic institutions are constantly being subjected to intense examination and certification. The Accreditations by NAAC is one such scrutiny. In India for re-accreditation of an institute the academic circles get certain points for organising seminars. Prof S. Krishna Sarma in his article “What About Corruption in the Academia?” comments about the NAAC's (National Assessment and Accreditation Council) visit, “Apart from the physical face lift of the campuses, buildings, rooms, labs and even roadsides, the departments struggle to project their achievements in glowing colours. They have to highlight the academic activities which sometimes the institutes had to cook up records to show the pomp and panoply” (P 1). The target for the academic institutes is that they have to conduct either national or international seminars which would highlight the shaping of knowledge amidst the students and the faculty. Organising seminars and conferences requires a lot of planning and organising skills. In fact, these seminars and conferences are almost run like showbiz. The job of the host institution does not end with providing a good platform for intellectual deliberation. Apart from inviting papers there are other aspects like invitation to the keynote speaker, arranging accommodation for the guests and participants, entertainment programmes for the guests and local transport to be taken care of. As modern theory attracts the audience, the organisers have to select the theme for the programme and in the seminar brochure

attractive and famous literary personalities' names have to be printed as special invitees in order to attract the wide audience.

Srividhya Natarajan derisively portrays the way the ACS seminar is conducted by Prof Ram. She mocks at the professors who feel immense pleasure in attending such seminars. Due to their indifferent and egoist nature, some faculty members proclaim themselves as the icon of intelligence and work hard to get grants to organise such events in their premises. Prof Ram calls Shastri and says, "I am organizing the ACS conference this year. You may take care of all the details" (Natarajan 156). Immediately he takes the note pad and asks. "Who are we inviting sir?" Prof Ram says, "Oh you can ask some top Theory people. Like Derrida, for instance, or Spivak. And put it down in the brochure and the call for papers that they are coming" (Natarajan 156). But Shastri knows that it would be difficult to get experts in the subject. Prof Ram knows the trick of getting the participants, he says, "Let's not split hairs, Shastri. The names will be helpful, don't you understand-how else we will get all these tight-fisted Indian academics to pay their registration fees? They'll only come if they think some really famous critics are coming" (Natarajan 156). Shastri puts down all the names of the doyens in modern literary theory including Michel Foucault. Dr Lawrentia Arul, Prof Ram's colleague in the department questions Prof Ram about Michel Foucault as an invitee who is no more on this earth. Prof Ram gets very upset and Natarajan mocks at the way conferences are conducted, "This made Professor Ram either a gruesome necrophiliac or a liar when he stated in his brochure that such a deader-than-a-doornail theorist was coming to a conference in Chennai as a guest of the university" (Natarajan 157). At the end there is none who come for the conference as invitees as the reason given is that they are busy in presenting papers in other conferences. This is the plight of most of the conferences.

Natarajan lucidly portrays the actual scene of the backstage gimmicks which unfold at any academic campus while organising such academic activities. Getting funds is a Herculean task for the organizers. Prof Ram manages with the UGC, the British Council and the United States Information Service to get the funds by showing the names of the doyens in the field who would be attending the conference. He has to make a long errata page along with the conference schedule giving reasons for the absence of the special invitees. Prof Ram wants to conduct the conference in order to become the president of the ACS programme. He allows Chunky, his son to present a paper which would add to his C.V. In order to get promotion in the department or to get a job as an academician, he is required to equip himself with the stipulated qualification. Prof Sarma in his article "What about Corruption in the Academia?" says, "They are told to attend seminars, present papers and publish if possible; otherwise there would be no promotion and even increments would be put on hold. What kind of encouragement is given to these people for their intellectual pursuit?" (P 4). Prof Ram does not allow Jiva to ask the genuine question after Chunky's presentation but Dr Kurien, the special invitee by the VC interferes and allows Jiva to ask questions which Chunky is not in a position to answer. Natarajan makes fun of the participants who sit near the door so that they can escape the boring papers. The participants realise that Chunky has replaced Derrida. Prof Ram announces before Chunky's paper that the coffee would be served after the paper in the lobby and his book has been kept for sale and makes the participants collect their travelling expenses from Shastri. Natarajan humourously puts it, "All the academicians who were thinking on their feet realized that Derrida was not going to show up. They shot out of the doors like pellets from a BB gun" (Natarajan 281). Some of the participants are seen keenly taking notes but they never realise that it is a bad form of the conference, "It implies that what the seminars and conferences are about is not exchange of ideas" (Natarajan 282).

In all this formless chaos of seminars, conferences and meets, the quest for knowledge loses its true meaning. It becomes a faceless pursuit only in precept and not in practice. Academic freedom becomes subservient to grandiose displays of false intellect. In the relentless race to attain higher grades, better certification and more points, the quest for knowledge is forgotten or marginalised. Natarajan says that the joy of fully paid air-fare takes precedence over the academics in attending the conference (Natarajan 284). According to the novelist, academicians attend seminars for sexual gratification and shopping delight (P 284). As the anti-climax of the seminar, Dr Arul, Prof Ram's arch-rival is selected as the president of the ACS conference. The general purpose of sharing and enhancing knowledge in a conference, workshop or in a seminar is at a remote distance. The professors have become selfish and superfluous in their behaviour.

Ranga Rao in his campus novel *The Drunk Tantra* brings out the difference between the good and bad teachers in an academic circle through Mr. Daash and Dr Hairy. He mocks at the entire education system in India at an undergraduate college named St Jaans. Ranga Rao depicts the typical lust of materialistic teachers who get promotions through recommendations and not through their merit. Rao depicts the plot through the teachers point of view. There are exceptional cases like Mr Daash and Mohana in the novel *The Drunk Tantra*. On the first day when Mohana joins the college, the chowkidar advises Mohana, "Do not be like others. Like some of these teacher fellows, shameless worthless teacher fellows. Who does his duty now? Very very few teachers go to their classes in time. Daash saheb is different...No one does his duty now, neither teachers nor babus. Work thieves!" (Rao 35). Mohana gets the clear picture of the college that except a few teachers who are sincere, the remaining teachers come to the college to only to take home their big-fat salary.

Mr Daash's words, "Knowledge increaseth sorrow. God, save me from knowledge" (Rao 78) makes Mohana wonder whether expanding or sharing her expertise would take her towards sorrow. But she then thinks that she would at least have the mental satisfaction that she has cultivated a good rapport with the students like how Mr. Daash was close to the students. Mohana feels happy when Mr Daash takes up as acting principal of the college. She feels, "Mr. Daash would be confirmed in the post; I can't think of anyone better suited for the job" (Rao 43). As Mr Daash loves his teaching profession, he could dedicate himself completely for the students. Students at any point of time do not bunk his lectures and even the past students have great respect for him. The police Inspector, a former student of Mr. Daash tells Mohana, "You know, the most important lesson he gave us, gave me? Commitment to the profession, the self-respect of the professional" (Rao 209). Mr Daash, as a teacher has taught the greatest wisdom to the students and his colleagues. He is the role model for all the students and his colleagues. Knowledge can be attained not only from books but also from teachers like Mr Daash. After handling a ruffian student he tells Mohana, "If you love life, you will love college" (Rao 44). Mr Daash regrets about Mrs. Karan - an efficient and brilliant teacher who is a tough minded, well- read, active, articulate, vivacious, an honest teacher who worked for her Ph.D. and produced a decent doctoral dissertation while teaching in the college. However she changes completely after her marriage and is called as the "Goddess of fertility" (Rao 76) since she is giving birth to a girl child every year in expectation of getting a boy. The sincerity in her teaching vanishes and she does not even feel guilty about it. Due to extraneous reasons the faculty drift away from discharging their duties.

Mr. Daash proves himself to be not only a good teacher but also a good administrator when a student comes to threaten him by demanding an apology along with the student union. He handles the volatile situation with patience and solves the case

without the help of the police or the management. The teachers support him in his venture of correcting the students who go on strike. He congratulates the teachers and delivers a speech which makes the students go to their classes. “The motto of the college is Strive for a higher life. There are a lot of things I want to improve in this place. Let's hope we are now taking a turn for the better. Keep striving for the better, for higher things” (Rao 97). He does not take any help from the management which causes a drift in his relationship with the management. He deserves to be the Principal of the college but the management selects Dr Hairy who is the relative of the one of the stakeholders in the management. In a humourous way, Ranga Rao depicts the selection committee, “All the gentlemen of the committee belong to the same caste as the chairman of the college governing body. All of them were members of the same family, all fourteen of them, but several of them hadn't gone to any school” (Rao 154). Such episodes in Indian universities are common and Ranga Rao through this episode highlights that an undeserving teacher who does not go to class, has not contributed to the upliftment of the institute in any way, is unwilling to share his knowledge or is not interested in students' welfare becomes the Principal of the college. As a dedicated teacher, after recovering from his disappointment with the selection process Mr Daash does not forget his duties as a true teacher. He tries to forget his frustrations. “Mr Daash is putting in more hours at the college; he has decided on taking extra classes. Addiction to teaching? Why does he want to take extra classes now? Not many bandhs, very little dislocation of teaching because of staff problems; no strikes in the city; no disruptions of traffic” (Rao 140). Even when he is hospitalised, he is content in life as he says, “I have completed my courses” (Rao 142). It is due to teachers like Mr. Daash, the students join the institutions with enthusiasm. They are confident about their future because, due to teachers like Mr. Dassh they would gain knowledge and move out of the university as someone different from what they were before.

Each episode in the novel is connected to the college. An academician like Ranga Rao does not do anything without relating it to academics. It is not only the common public who want to become prosperous in life but even the teaching fraternity who work only for the personal upliftment. The irony is that Hariy is interested only in getting the monetary benefits. When he joins the college, he realises that the salary that he receives will not make him lead a comfortable life. So he tries his hand in many business ventures and when nothing works out, he wants to join a tutorial institute where students are taught like machines. As he does not have the habit of teaching, he could not survive for a long time. Ranga Rao uses farce and makes fun of Hairy who is not fit to be in his profession. His sarcasm is mixed with satire and through the portrayal of Hairy's character he ridicules the entire education system where such culprits flourish to attain the greatest height. Ranga Rao beautifully portrays the present education system in India where the tutorial institutes are mushrooming everywhere. The teachers do not teach in regular classes and the students have to get through their courses. So they are compelled to join such tutorials in order to get their degree. Class room teaching is slowly deteriorating in certain educational institutes.

Mr. Daash who is supposed to get his doctoral degree has to leave due to the misunderstanding between him and his guide. This is common in any academic institute. Ranga Rao brings out the conflict between a guide and a student which can play havoc with the career of the student. Prof Sarma in "What About Corruption in the Academia?" says, "The guide would not be satisfied with what is written because it is not in conformity with what "he had never discussed with the student" (P 3). The poor scholar spends his valuable time perambulating between the department and the guide's domicile."

After Hairy takes up as the principal, he has many challenges to handle. Ranga Rao satirises this, “Challenges make for a more meaningful life, they say, and if we, the educated classes of India, don't rise to the occasion and face a challenge, who will? They assert that Hairy can cope. Hasn't he established himself already in the hot seat?” (Rao 147). His first challenge is to hold an International seminar. He makes his teachers, administrative staff work hard. He spends much of his time selecting the title for the seminar. His committee debate for a long time to select the topic which should be amicable for the foreign funding agencies and they give a topic, “India's Green Revolution and the Proliferation of Blue Literature” (Rao 146). As he knows that the food is the only way to attract the participants, he arranges all varieties of food from east to west. But his pretentious nature reveals, “Food was not important – academic success is our goal, the mind must be supported, ably and amply supported, by a well-nourished body” (Rao 146). It is ridiculous that the VC sends his speech to be read out at the seminar as he is preparing himself for a foreign trip. As a keynote speaker Hairy gives an excellent speech which touches the intellectuals' hearts.

Academic revenge is a common scenario in a seminar. The professors try to pull each others' point of view down and no two professors agree with the same theory. Each one has their own way of interpreting their actions. When a US professor presents a paper, the Bombay professor, “Blasted the paper with such cool remarks laced with the most exquisite acid that Mohana thought the paperman could wear it around his fat trunk and midriff and play the hoop with it” (Rao 151). Sixteen years ago, the Bombay professor was humiliated by the US professor and he feels that divine justice has been done after many years. The participants had to witness the ugly fight between the professors. The chairperson interferes and announces that it is lunch time and closes the session by remarking, “The most fruitful pre-lunch session I have ever seen or experienced” (Rao

151). In a true quest for knowledge, there is no room for personal vengeance which prevents intellectual growth. But professors fail in this noble pursuit – they often get offended with criticisms and rather than taking it constructively for collective academic growth, they start thinking about ways of exacting revenge against those who have critiqued them.

The academicians are supposed to widen their knowledge by equipping themselves with reference works and current trends in their respective subjects by reading reference books, academic journals and current trends of their interest in magazines. A teacher needs many hours of preparation for lectures. A good teacher should be in a position to answer the queries asked by the students. Authentic reading is essential for making the student well-versed in the subject but the faculty members sometimes take the students for granted and manage the class with the cheap and substandard guides that they get in the market. It is sad to see such teachers who do not bother about the students and do not have the conscience that it is their moral responsibility that they should share the broad perspective of the subject. They are supposed to generate interest in the subject among their students. Some teachers are so unscrupulous that rather than teaching the students in class, they earn money by publishing guide books for students. In the novel, Kalidas Bannerjee who claims himself as the professor of Literature attends the seminar at St. Jaans college and proudly declares that he has earned one and half lakhs by writing guide books in Literature. He says, “They call them bazaar notes and professors who denounce me use my books. My books are so popular I don't have to write them at all- my name sells! The poor students will buy guidebooks written by me alone, my name is well known to students of literature all over India...Students openly use them, professors privately. They wouldn't accept it openly, they wouldn't dare mention my name in the classrooms, but unofficially they just

cannot do without me!” (Rao 152-153). Ranga Rao laments the way the present education system is deteriorating through such faculty.

Hairy feels happy about the seminar's grand success but he also gets a very clear picture of the faculty members who dislike him. Professor Sharma openly condemns the seminar as an extravagant show. Ved Vyas another faculty openly criticises the seminar “as a semi-literate barbecue” (Rao 155). Hairy takes revenge on them by bringing a new proposal that the students would assess the teachers’ performance periodically. The teachers do not accept it and reason that they need not be assessed because of a handful of foolish teachers. Hairy tries to punish the teachers by making them clean the deadly weeds on the pretext of campus cleaning campaign. He harasses Mohana by giving her a dismissal order when she questions about the facilities which are not provided to the hostellers when she takes charge as the warden of the ladies' hostel. Students intervene in the teachers’ affair in the name of revolution and force Hairy take the order back.

If power corrupts, absolute power corrupts absolutely and this saying holds true in the case of Hairy. He tries to pamper the faculty who listen to him. He sanctions promotions only to those teachers who praise him and his administration. Such an administration invariably succumbs to the obnoxious pitfall of self-degradation. With his upliftment, St Jaans loses its vision of aiming for higher goals. 'Each to his own' seems to be the new mantra. Each one is getting enlightened for his or her own sake. Mohana feels, “There is only one deadly sin that we, the educated, are all suffering from. And the deadly sin is centrism, self-centrism. Meanwhile the beast rules” (Rao 178). As there is no unity amongst the faculty, they do not come together to fight against the atrocities done by the Principal. They do not want to be in the bad books of the Principal and so they do whatever the Principal asks them to do. Unfortunately, this kind of unprincipled and

arbitrary administration is becoming the norm in various educational institutions. Rules, regulations, statutes and even ethics are blatantly ignored in pursuit of superficial growth. It is a common phenomenon in educational institute. Divide and rule is the best policy of the authorities in order to have their orders followed. Hairy, as the Principal, never goes against the chairman of the management which is the main secret of his success as a principal.

Ranga Rao, not only brings to fore the negative aspects of the educational institute but also mentions the positive side of the college. Teachers like Mr Daash and Ms Mohana who are the best teachers are liked by many students for their teaching and the values which they instil in students make them popular among the students' community. They are selfless teachers who work and share their knowledge without any inhibitions. They are experts in their respective subject and inculcate the right way of approaching the subject. Mohana's mother feels that teachers are fortunate to have assets in the form of students. When Mohana is dismissed she tries to search for a job elsewhere but the girl students from the college keep writing to her about how they miss her in the class. Mohana's mother, as an officer in a government department says, "How fortunate the teachers are! In our profession, the bureaucrat is more likely playing the role assigned to him, more likely playing the Russian roulette if his boss is a bad politician. But the returns in your profession are pretty good" (Rao 196). A mutually enriching academic relationship between a student and a teacher is one of the ways in which the system of education can be enhanced. When this happens, students are not only drawn more towards the institution but also find it difficult to move on from the institution when the time comes. Teachers too dislike being separated from their students. Mohana feels, "I missed several people; a teacher gets used to regular losses-each year loses a generation of his students" (Rao 197). A true teacher who is fond of the students has a strong bond and even after the students

leave the institute they remember the teachers and the knowledge and values which they share remain as a fresh leaf.

Ranga Rao philosophises the meaning of teaching in simple words. Mohana opines, “Teaching profession is a complex human process; it is bound to be uneven; you are happy with yourself one day, one semester, one term, one academic year, and not so satisfied with your contribution another time. An honest competence is all that is expected of us: work to the best of our abilities. Now the question is, what makes for success here? If you do not deny yourself to the students, you are being honest” (Rao 198). She tells that there are three kinds of contributions which a teacher can make to the students. A faculty can be a good counsellor not only for academic doubts but informal advice on different topics. A teacher should have time to spend with the student so that a student can share with the teacher even those aspects of her or his life which she/he can share neither with parents nor friends. The moral responsibility in connection with emotional, psychological and physical attachment should be cultivated. The teaching profession is one of the noblest professions but bogged down by personal or professional obligations, how many teachers *actually* have time to spend time with their students? The relationship between a teacher and student is volatile – it can be moulded as per the endeavours of both the stakeholders. But a teacher must extend the helping hand first. Once this is done, students get drawn not only to their teachers but also to their studies. The teacher, then, stays as a role model for these students throughout their lives. An expert teacher can connect the students physically, psychologically and emotionally.

While upward mobility is a positive aspect in every profession, it holds true only when it is based on merit and accomplishments. This scenario is turning out to be a rarity in academia since people with minimal and questionable credentials, rise higher up in the

ranks either through unscrupulous means or undue favour. Ranga Rao in his novel *The Drunk Tantra* tries to show how the undeserving people ascend to the higher positions in the academic milieu in India and how the talented are overthrown. He highlights other fatal flaws in the academic scenario such as the mediocrity of conferences which are held either for attaining glamour or for the sake of gaining visibility and, the prominence of cheap study guides that promote the 'learn-by-rote' method amongst youngsters thereby stifling their individual thinking. He also reflects the end result of mediocre type of conference where conferences are conducted for the sake of conducting, the effect of cheap guides which takes the sheen off the education system and also depicts the positive side of the campus where the actual duties of a teacher towards the students are depicted through the characters of Mr Daash and Mohana. Concrete and undesirable aspects of teachers are portrayed and he highlights which type would be preferred by the students. Through farce and satire Ranga Rao presents unmerited faculty's achievements in an educational institution in a realistic way.

Prema Nandakumar in her novel *Atom and the Serpent* sub-titled *Novel of Campus Life in India Today* raises that the fact that a few ill-natured faculty members mar the noble service done by other individuals. She mentions that the progress in atomic research is undeniable and noteworthy; but the educational institutions have visibly cordoned off progress through their rigid walls of sacrosanctity. They operate in ignorance, wallowing in their own stagnant, obsolete and often regressive ideas rather than opening their minds to newer vistas of knowledge. Their rivalry sabotages growth in research and their clandestine endeavours laced by self-centredness hinder collective growth of the institution. There is another side to this scenario too though and this too has been highlighted in the novel. While some academicians wallow in self-glory thereby veritably damaging the progress of knowledge due to their complacency, there are those who are

genuinely contributing to the dispelling of darkness by illuminating paths with newer lights of knowledge. There is an indignation of ill-natured faculty who poison the academic environment. She does not blame the progress in atomic research which the scientists try to expand but she wants to project how educational institutes in India operate in the name of corruption. The members of the faculty undoubtedly live in ignorance, rivalry and clandestine situation, wicked in nature, involve themselves in petty quarrels and slandering badly about their colleagues and at the same time she feels that there is hope that there are some authentic and worthy faculty who are true in spreading their principles, ideas and thoughts to the colleagues and students who would bring changes in India. Anita Desai praises the novel as the best novel as wonderfully woven plot and characterization (Journal of Indian Writing 60). Madusudan Prasad says about the novelist, "Nandakumar's imaginative treatment of campus life is marked by relentless realism and biting satire and has an immediacy of appeal" (P 223). G.S. Balarama Gupta in his article "English Studies in India with Emphasis on Indian English Literature" comments about the novel, "Prema Nadakumar's Atom and the Serpent (a rare campus novel), is rich in punch and force, which all academics and vice-chancellors- presuming they are all academics-should read" (P 3). The novel has a twofold plot wherein the primary plot depicts the ill fated academic life which is narrated in sarcasm and with stinging criticism and the secondary plot portrays the misunderstanding between a young couple who struggles to breathe through the tense academic environment.

Dr. Kamalapati Vatsa, an atomic scientist, the protagonist is from Bombay, visits the provincial university as a visiting faculty for five days to interact and share his knowledge with the faculty and the students. He is invited to give the Bahadur Vidya Sagara Endowment lecture which he thinks would fetch publicity and it would help him procure his promotion at his institute. His unforgettable experiences in the campus set the

plot of the novel. He realises the value of his father, Visweswaranatha Datta who is affectionately called as Mahashay by his students, when he meets professor Rajeswara, the Sanskrit scholar who is the student of his father, he realises how he has neglected the Indian culture and ethos by not giving importance to the valuable Sanskrit books of his father. He regrets that he had overlooked the magnanimous scholarship and stature of the great heritage of India which he missed by pursuing his higher studies abroad and has sought decent job prospects at the overseas. Dr. Rajeswara is the only solace to the remorseful heart of Vatsa as he realises that Dr Rajeswara is the noble teacher and lives for his ideals which he has learnt from Vatsa's father. He meets good people like Rajeswara and his wife whose company makes him to be a refined man. After meeting Professor Rajeswara, he realises the true value of a teacher, "That was the wonderful thing about being a teacher. To be able to gain an entry into the student's heart and make him blossom into a true votary of knowledge was verily to win this world as well as the world to come! But to fail in this sacred task because of insincerity and lack of dedication or the intrusion of deceit was to desecrate the sanctity of a teacher's vocation. Teaching was not the mere half-hearted trading of information, knowledge and skills. It was something more, almost a vocation, a sanctity" (Nandakumar 170).

At the same time Dr. Vatsa encounters many negative characters like Adhyaksha, the VC who used to be a great scholar in History, who changes completely his passion for the sake of power. He faces many hurdles to retain his position as the VC. Adhyaksha is known for his knowledge but he does not spend much time in spreading his intelligence but tries to use various tricks to fight for his seat as the VC. People in the campus remember him as a scholar and the sad part is that he remained as a politician forever. Adhyaksha, the VC is a well read man who used to write speeches for the political leaders. That led him into politics and he becomes a great administrator in the mean time he forgets

about his subject. Still he maintains his library which is a reflection of his love for diverse and avid reading. Not only the History books but also other areas like Literature, Political science, History and Economics occupied his library. Such a wonderful scholar becomes slave to hold power and loses all his in-built values. Vatsa meets Sheela Rani, another important character who is known for gossips and backbiting at the university. She is known for working for promotions not through teaching and publications but through political influence. She can be considered as the heroine and at the same time a female villain of the novel. She plays the negative role and she is described as a viper, a hooded serpent, a venomous worm, a mongoose and a vulturess. Nandakumar tries to show through Sheela Rani that there are teachers in Indian universities who get promotions through influence rather than academic merit. She criticises the modern education system where corruption is at its peak in the realm of sanctity. Nandakumar satirises and exposes through the novel that the teachers who take up the teaching position in academic institutes should have certain qualities as they should train the young minds to face the world with honesty and confidence.

G.S. Balarama Gupta in his article : Atom and the Serpent: An Analysis” says “If we could recognise the aptness of describing the university campus as a school for scandal, Sheela Rani, then, would easily qualify herself to be designated as its Head Mistress” (P 116). She is interested in giving nicknames and spends most of the time in spreading rumours about others. She creates chaos in the university when she is not given the promotion. Her scathy nature is visible when she says, “The need in Higher Education today is teaching, not research. But our authorities won't understand this. No wonder Higher Education is gravitating to the gutter” (Nandakumar 47). M.G. Hegde comments about Rani saying, “She is more than a 'visha kanya'. A perfect stranger to conscience, she vilifies everybody and fouls every nest not necessarily having a purpose in it. Almost

every *dramatis personae* suffers this serpent's hiss or bite or both” (P 231). Nandakumar uses various snake images in order to showcase her personality. She is known for her hypocritical nature and one can find her everywhere in the university except in the classroom. Students know that she does not engage classes as she advises the students to expand their knowledge by visiting the library. She is nicknamed as CCC which means Classic Class Cutter. Prema Nandakumar through Rani brings out the vicious nature of some teachers who do not represent what they are supposed to stand for. Such elements are common in some Indian universities. Pursuit of knowledge is the greatest concern in such atmosphere. C. L. Khatri in his article “Narrative Noodles: Essays on Indian Novels in English” says about the novel, “The third person narrative technique makes it so comprehensive that it touches almost every aspect of academic life - classes, administration, research, Ph.D., appointment and promotion, book publication, unions, agitation, club culture and the scholarship” (P 220).

Another prominent figure whom Dr. Vatsa meets is Dr. Yaugandharayana, head of the Atomic Research department. He is described as hyena, elephant, civilised gorilla and Hollywood monster by the author. He is “a confirmed victim of sensual pleasures, he is an utter disgrace to the Groves of Academe for he is interested neither in his subject, nor his Department” (Nandakumar 154). It is ironical that he forgets from where he draws his salary and the monetary benefits but he praises the sophisticated life which America has offered when he had visited the US. He finds fault with India for every single reason without realising that he is an Indian. The professors who go abroad on grants visit the countries of their choice but when they come back they boast about their lifestyle in the countries which they have visited. They never realise the real worth of their own country. Yana is not interested in the welfare of the students nor does he share his expertise with them. He just starts the drink culture with the students which he copies from his US

counterparts forgetting about the Indian tradition. Even the US professors discuss the subject and share their knowledge while partying with their colleagues and the students. He converts the activities of the party according to his convenience. He makes his student Mr Rajshekhar to pay for his drinks and in turn he is supposed to favour him during the seminar presentation. After the party Yana is carried to the car by the students as he is fully drunk. Dr Vatsa asks, “What price education? What price civilization?” (Nandakumar 125). The students give expensive items like car and other household items in order to get first classes in their examinations. The education system is completely ruined due to such faculty in some of the universities. Finding intellectual personalities is very common in Indian universities but how many of them are sincere in sharing their expertise with others is a debatable factor.

Dr. Vatsa meets Dr. Kavali Matsayacharya, the university physician who is known for his sycophantic nature. He knows exactly how to keep the VC happy and behaves like a typical politician. He gives all the information about the activities of the university to the VC. Though ensconced on his seat, the VC is privy to know the events that occur in every corner of the university. Mr Rahulkar, the librarian, an intelligent man accompanies the VC. He shows his intelligence by sharing his experiences as a librarian. Nandakumar describes him as, “He spoke seldom, and when he did, he tumbled portentous platitudes or second hand witticism” (Nandakumar 24).

G.S. Balarama Gupta in his article, “Atom and the Serpent: An Analysis” says, “Dr. Vatsa encounters various characters which fall into some recognizably distinct categories. Adhyaksha, Rani, Yana Dattraya, Rahulkar, Kavali and a few others like Kshema Rao come under one category of people who represent darkness in different degrees: Rajeswara and his wife, Vatsa's late father and a couple of others denote light:

and Satya, Raj and Vatsa himself, and some other constitute the third category, that is, of persons struggling to emancipate themselves from darkness to light” (P 114)

Man is born with positive and negative traits. His upbringing, education, surrounding environment makes him become what he is. Interaction with good natured people would transform a person's outlook towards life. Of all the characters in the novel Dr. Vatsa is portrayed as a realistic character who changes his attitude towards life after he meets Dr. Rajeswara. There is a complete transformation in him. A university is supposed to be the symbol of expanding knowledge but unfortunately is known for its groupism. The professors have no unity among themselves. There is always a group of teachers plotting against the others which is an integral part of an educational institution. G.S. Balarama Gupta comments about Dr. Vatsa in his article “Atom and the Serpent: An Analysis”, “Dr. Kamalapati Vatsa is perhaps the subtlest of all the characters in the novel. In a way he forms a category by himself. He is human – that is what he is. He is neither an irredeemable sinner like Yana or Rani nor a saint like Rajeswara of his own father. He has his weaknesses but they are by no means noxious, and he overcomes them eventually. And he, has his temptations too but his in-built strength and restraint help him conquer them. He benefits from his experiences and rediscovers his real identity, thanks to Rajeswara's benign influence” (P119). Dr Rajeswara shares his experiences of spending fruitful years with Vatsa's father and inspires Vatsa to turn into a new leaf. Nandakumar with sparkling satire brings out the difference between good natured and evil natured people. In a humorous way she highlights the negative characters in order to initiate the academic world to change themselves and learn not to be like them from such evil natured teachers. The narrative technique of the novel is exemplary as the novelist narrates the story from Dr. Vatsa's point of view, who is the protagonist of the novel. Through the portrayal of

Vatsa and Dr Rajeswara, the Sanskrit teacher, Nandakumar's art of characterization is explicitly visible.

Madhsudan Prasad in his article "Some Post Independence Indian English Novelists: An Overview" talks about the novel, "Atom and the Serpent is regarded as a trend- setting campus novel as it projects the essential reality of a university campus where opportunism, character assassination, the virtues of simulation and dissimulation, moral depravity and all sorts of insidious politics are rampant" (P 225). Dr. Vatsa comes with the hope that he would meet the faculty and the students who would be interested in listening to his lectures, he thought, "he was verily a performer on the platform, and that he could read the pulse of the audience would be here" "There's sure to be a large one" he told himself; "such a big university, with an imposing list of Professors and Readers and Lecturer and Fellows!" (Nandakumar 18). To his disappointment Dr Yana, two boys and a girl along with VC's family and Prof Rajeswara attend his lecture. After meeting such a scholar like Prof Rajeswara, he restricts his lecture and sees to it that he uses words which are related to only his subject. If VC is invited it would be considered as the official function. So Yana invites VC for the lecture in order to attract the teachers and students to attend. Dr. Vatsa remembers the formal lectures arranged in his university when the eminent scholars are invited to give lectures, the entire faculty along with the students attend with enthusiasm. Then for days they used to discuss and even the discussions would end in heated arguments. Vatsa is disappointed as nothing of that sort happens after his lecture. The shallowness of the faculty is exposed through this episode.

Many of the teachers lead superficial life, boast about themselves and posate their superiority over others in having great knowledge of their subjects. Dr. Vatsa observes Yana is interested only in collecting the souvenirs from various universities. The subject

books in his department are untouched either by the faculty or by the students. Dr. Vatsa observes that the books and the journals are untouched by teachers and students. Vatsa finds Yana as someone not interested in his subject, his department and his students. Rajashekar, his student who is supposed to present a paper does not turn up as he goes to Bombay for a film shoot. The student knows that there is no point in preparing for a paper because Dr. Yana would neither be interested in listening to the paper nor would involve himself in any healthy discussions. Even when he is present for the presentation, he is bored of listening to the papers and he mocks at the way research is done in India. He says, "What we do is the umpteenth imitation of a theory already grown antediluvian abroad. You call this work specialised research? It is nothing but encode raw B.Sc graduates and decode them as M.Sc's two years later" (Nandakumar 146).

Teachers misuse the students and harass them according to their whims and fancies. Yana fights for foreign grants for Vandana, his student who should get a year's grant so that when he goes over there he can take advantage of her. He enjoys his drink at the cost of his students in a three star restaurant. Initially Vatsa thinks it is Dr Yana who is hosting the party but he learns from Sheela Rani, Yana's colleague that the students spend for every party. That is the situation of the present day research scholars. S. Krishna Sarma in his article "What About Corruption in the Academia?" says, "In recent years a tradition has developed: the research scholar is made to throw a luncheon or dinner party to the visiting external examiner, the entire department, and the dignitaries and officials of the university. What kind of intellectual/academic tradition is this in which the researcher is 'buying' his degree? Is it not one form of bribing the expert, postfacto, for the favour of recommending him/her for the degree?" (P 4).

Dr Vatsa is unable to cope up with the attitude of the professors who are supposed to be the embodiment of wisdom. He asks, “What had come over the Indian universities? How come the Indian educational scene had grown so murky of late?” (Nandakumar 148). Yana believes that the research done at the Indian universities is a hoax (Nandakumar 144). He blames the system as the universities do not give any facilities to conduct experiments and he condemns the entire Indian education system. M.G Hegde comments about the novelist, “the novelist is sarcastic and satiric about atom and the serpent but is equally critical of pseudo-westernization which has drained the vitality and originality of the Indians. If anything equals the satire of the serpent in the novel, it is pseudo-western values which are esteemed so high by the learned academicians” (Power of the Glory 231)

Dr. Vatsa regrets that as long as corruption exists, there would be no development in the Indian university system. He makes it a point that when the American universities can get Nobel prizes, the Indian academicians, “Would dole out idle talk, growing obsolescent themselves and infecting the academic community with their self-righteous talk about how it was all high-level politics that made the Americans capture most of the Nobel Awards” (Nandakumar 155). The teachers are known for blathering and capable of crushing the reputation of an individual.

Dr. Yana goes one step ahead by making his students carry him to his house as he is fully drunk. A teacher should command respect but Yana's students pay no attention to his commands as they know his weakness. Dr Vatsa feels, “The more he thought of the kind of people he encountered in the university, the greater and the more humiliating was the shock.” He told himself firmly “I'm ashamed to call myself a teacher, a Doctor, a professor! What's it we are doing in our institutes and universities? It's not teaching, for we are indifferent to students! It's not leadership, the way we drag the young minds down!”

(Nandakumar 136). When he witnesses the violent revolution organised by the academic staff, he regrets his decision of coming to the university which looks like a madhouse and rues about what was happening there (Nandakumar 250). Dr. Vatsa rues that the students in India do not think but just listen to the faculty. They never want to learn as they never ask questions. “They take everything for granted when the professor mouths it. They are known for their lassitude, they are obviously facile when it comes to writing examinations” (Nandakumar 137). Prof Rajewara looks at the students from a different angle, “I don't think our students are all that dull. I would rather put it down to an innate Indianness, An unquestioning attitude towards the elder is instilled in the Indian consciousness” (Nandakumar 137). Positive thinkers can see only the positive side of life. Prof Rajeswara is known for his soft nature especially with his students.

Sheela Rani, the serpent in the university is supposed to teach but she is given the nickname by her students as parrot as she repeatedly cancels her classes. In the presence of Dr. Vatsa, the students come to remind her about her class but she says that as time is already over there is no point in holding the class for a short time. When her department's head asks her about the lecture, she tells a white lie that she has given an assignment to the students and they would work in the library. She cancels her lecture as she wants to put a word with higher officials about her promotion. Prof Yana narrates about Rani, “Her major problem just now is to become a professor. The short-sighted UGC has sanctioned a second professorship in the department. While the VC is adroitly stalling, her own professor is plainly antagonistic. But she will manage, she will!” (Nandakumar 101). She belongs to a powerful faction that fights against the “tribal chief” who is none other than the VC. She is known for gossiping about the scandals.

Shyamala A Narayan opines about Sheela Rani in her article, "The Higher Education of Geeta Mehendiratta and other Campus Novels", "The novelist presents a completely convincing picture of evil in Sheela Rani. One cannot recall any other women in Indian English Fiction who is painted so completely black, yet so credibly" (P 157). Rahulkar, the university physician comments about her and says, "She knows everything about everything, except her subject" (Nandakumar 26). She is given the names like "perfect stranger to conscience" (Nandakumar 206), "venomous worm (Nandakumar 176)" "slippery serpentine charmer" (Nandakumar 160),"snake-like charm" (Nandakumar 44) "wily snake" (Nandakumar 142) and "has a snake's x-ray eyes" (Nandakumar 98). The title of the novel "Serpent" depicts Sheela Rani as "Visha Kanya." The images which the novelist uses to depict her true nature as are who poisons the entire academic surroundings. Her hypocritical nature is known to the members of the faculty. She was of the opinion that it was teaching and not research that was the need of the hour and lamented the fact that the authorities failed to recognize that fact and hence higher education was going down the tubes (Nandakumar 47). She neither teaches nor does research but the only occupation which she is involved in is to gossip about the faculty and their family members. When she is confronted by Dr. Vatsa, she does not feel guilty but justifies her statements. Her real nature is visible when she says about the research done at the educational institutions that the Ph.Ds can be bought with money and she claims that she knows the trick of how to get it. She thinks that the VC and the head hinder her on her way to promotion. She forgets that the basic requirement for a professor is a Ph.D. degree. There is a rumour that she has bribed her examiners to get gold medal in her post graduation. She is so corrupt that without teaching and doing research she would like to get a hold of a professor's post. Her inner mind always works towards that goal forgetting that she is at the university and the basic expectation from her would be teaching. Her life

goal can be achieved through dubious manner. VC says, “After all, where is the need for research qualifications when you have the union President as your brother?” (Nandakumar 297).

When Vatsa enquires Rani whether she would attend his lecture she says, “I do like to learn about things. Mustn't we intellectuals evince a lively interest in all knowledge?” (Nandakumar 94). The irony is that during the lecture she spends her time chatting with others. She introduces her departmental head Dr. Lakshmipathy sarcastically with an emphasis on his non-availability in the department due to appointments on various committees and other foreign assignments (Nandakumar 46). Her introduction of her departmental colleague proves that the faculty in the university are interested in getting promotions, foreign grants and getting funds. The essential component of teaching is completely sidelined. Rani is known for telling lies and giving nick names to the faculty. She does not have a single trait of a teacher. She is known for connecting people in unwanted relationships. She makes Dr. Vatsa to feel embarrassed when he hears that Satya, the VC's daughter-in-law is too friendly with him. As a gossip monger, she tries to poison everyone's relationships in the campus. In such an atmosphere what kind of knowledge would be shared with the students. Nandakumar uses satire in portraying Sheela Rani's character. There are such teachers like Sheela Rani in Indian universities who use others in order to climb the academic ladder without any conscience.

Prof Rajeswara, of the department of Sanskrit is “Well known scholar in Indian and international circles as a great scholar. He had also a shrewd intellect in assessing people” (Nandakumar 64). Dr. Vatsa's interaction with him proves that he is an intelligent and wise man who is well versed in any book in Sanskrit language. He is different from other professors at the university. He does not mind spending time with his students in sharing

his wisdom. They discuss from the Upanishads to the present day articles in Sanskrit. He discusses atomic research to the current affairs of the world which prove that there is no dearth of such highly regarded teachers in universities. By portraying the character of Prof Rajeswara, Nandakumar tries to prove that the academic experience is still felt amidst the students and the teachers.

Prof Rajeswara's true quality as a teacher of integrity is shown when he says, "I am a teacher, and I must strain every nerve to be a perfect teacher. But I should also try to exceed it, and strain after new knowledge through dedicated research. And there are still higher heights to climb, if one has strength and the faith" (Nandakumar 185). He is the role model for the teaching community who waste their time in petty politics. Dr Vatsa feels, "the presence of lone lights like Rajeswara in the otherwise murky atmosphere" (Nandakumar 193), would create quiet a lot of ripples in the university circles. According to Prof Rajeswara, the research in a particular subject can be done without much facilities. He says that it requires dedication towards the subject. He says that when Tilak wrote his monumental Gita Rahasya when he was in prison and without any aids and with one note book he could write. In the current university system there are better facilities available but still the faculty grumble about it. When he cites Tilak's example, one can understand his interest in research and the novelist brings out his true qualities of a teacher who respects his profession.

Another important trait of Prof Rajeswara is the way he gives respect to his students. He plans for his student's thesis chapters, he talks about the relationship between a research guide and the research student, "It is always the Director who is lucky, for good students pull you away from your familiar grooves and tempt you towards the yet undetected riches in their chosen fields. Do you know why I am silent most of the time. I

do not encourage conversation because all that my colleagues in the university seem to be interested in is criticising students. They aren't regular, they aren't studious! They aren't honest! But who is to blame? How much interest do our Research Directors take in their students? There is no race between Director and the student to lay hands on the material needed. Each thinks it is entirely the other's job. And suddenly they sit up because the sands of time are running out, and they hastily fabricate some patched-up stuff!” (Nandakumar 180). He never visits the staff association hall as it is known for its idle talk, reckless-character assassination and political games. Such place is meant for the gossip mongers and idlers who don't have any integrity to be a true teacher.

Prof Rajeswara further adds about research, “You must live with your subject, walk with it, eat with it, go to sleep with it and also dream about it” (Nandakumar 199). He regrets about the present day academicians like Sheela Rani who is interested only in self-appraising. He says, “A teacher is an Acharya, whether he is lecturer, Reader or Professor, but today people are impatient to get to the top. Teachers are under constant observation by their wards. When teachers make a virtue of impatience, their pupils too wish to get results quickly. And you know what it can mean” (Nandakumar 187). He has high regards for Mahashay, Dr.Vatsa's father from whom he learnt how to be a good human being and how to treat a student. He also tells him that Mahashay is a “treasure or jnana sagara” (Nandakumar 69) in Sanskrit language. When Dr Vatsa hears about his father's extraordinary dedication to his profession as a teacher and a great contributor for the growth of Sanskrit language he feels guilty, “All Vatsa's light-hearted mockery of the petty world of university politics and his own pride of scholarship went up in smoke, and he stood there, a bundle of guilt, overwhelmed by remorse and helplessness” (Nandakumar 69). Prof Rajewara remembers his teacher Mahashey who “Was at his best as a casual teacher, coming down to the level of the student and lifting him up on wings, as he did with his

own son” (Nandakumar 70). He used to teach current politics with humour while teaching *Mudra Rakshasa*. By observing the Sanskrit knowledge of Dr. Vatsa, Prof Rajeswara feels, “And that treasure island of a library would influence even the unlettered to become a scholar!” (Nandakumar 71). Mahashay has stimulated knowledge among his students through leading by example; his life is set along the lives of the ideals he upheld. When a student introduces a new book, he would read and there would be stimulating discussions on it. Datta sets a trend of how a teacher can widen his knowledge during the interaction with the research students. Through discussions and debates a teacher can share the true knowledge but in the present day education system such debates does not have any value. The faculty don't have time to spend with their wards. Nandakumar brings the difference between the research students of the past who had wide knowledge in the subject matter when compared to the present generation of students. Not only that when Dr Vatsa introduces the ancient Indian scripts to the foreign students during his stay in a foreign university, they could even link with their teachers and students whereas the Indian students pay no heed to the Indian mythologies.

Seeking knowledge is limitless and at any age one can pursue knowledge. Dr. Vatsa realises that he is leading a lethargic life with a set routine schedule consisting of research, teaching, drinks, playing tennis, dinner, selections, examinations and seminars (Nandakumar 214). Dr. Vatsa realises that he unlike his father, has wasted his time. His father has lived a full and complete life till his death by spending his valuable time with scriptures and students. He has been a living monument for his students. His students have gained the real meaning of life which is difficult to pursue. P.G. Sridevi in her doctoral thesis “Campus novels in Indian English Literature: A Study in Themes and Forums” comments, “With the character of Vatsa the author shows how the youth in modern India

fail to identify the importance of ancient knowledge, traditional values and concepts in India” (P 259)

A teacher is the one who would carve respect in a student's heart. Prof. Mahashay makes Prof. Rajeswara to remember him even after his death. Mahashay has many students who worship him. The knowledge which he spreads through his sagacity makes him a great man amidst the scholars and students. M.G. Hegde in his article “Power of the Glory: A Thematic Analysis of Prema Nandakumar's *Atom and the Serpent* says “Professor Rajeswara and his wife emerge in the pages of the novel as representatives of wisdom and values of traditional Indian culture” (P 233). In contrast to him Nandakumar portrays the characters like Yana and Sheela Rani who would be forgotten before the students complete their course of studies. In one of the episodes, Kumar, Sheela Rani's colleague has to guide Pannagesh, a research scholar who has to join under Sheela Rani as it is the policy of the university that only a particular number of students can be enrolled under one faculty. Though she does not have a Ph.D, she has to take as the research scholar as a formality. One of the faculty member comments that the doctorates come from nowhere and occupy the posts and the future of the hardworking teachers in the department are kept in abeyance. The status of a research scholar is well explained by one of the faculty to Dr Vatsa, “We spend years and years doing research, trying to widen the frontiers of knowledge. And the writing of a dissertation is no joke. Then comes the long waiting, and at last we get the degree. But such honest and hard work has no place here, for the powers that be prefer their own frogs in the well that go on all the year around. And you talk about improving the standards of education” (Nandakumar 221). He comments the motto of the university which asks, “the teachers, publish or perish!” (Nandakumar 293).

Prema Nandakumar concludes the novel with a sad note that the university is like a museum where there is neither noble livings nor with straight forward notions. “Ah, how 'low' is this 'high'! O educationists and politicians! When the fence is being pulled down and the gates are being burnt by the custodians themselves, do you expect wonders from future generations?” (Nandakumar 286). Though she ends the novel on a sad note, there is a hope that Dr. Vatsa who has learnt the life values would continue what his father has left in the students. C.L. Khatri in his article, “Narrative Noodles: Essays on Indian Novels in English” talks about Dr. Vatsa, “It is a kind of metamorphosis for him. His opinion about his father “a bookworm lost in outdated literature and hair splitting logic”, about the relevance of classical Sanskrit literature is also changed. The traumatic psyche of the hero echoes the general decadence of our interest in the classical learning” (P 222).

Through the portrayal of Prof Rajeswara and Prof Mahashay, Nandakumar brings the real meaning of the theme 'quest for knowledge'. She penetrates and ascertains the problems faced by the educational institution. It can be classified as an intellectual novel. She also brings through the negative characters that the readers who read her novel should avoid such traits if at all they possess. C.L. Khatri in his article, “Essays on Indian Novels in English” says, “Prema Nandakumar, a distinguished critic of Indian Literature in English, in her maiden novel delves deep in the decadence of campus life in India. It holds a mirror to the life of the campus and we blush to see our own degraded and perverted faces. It is not the story of Delhi alone. The anonymous university is a sample in the novel. It can be any university. So we all share her sense of loss and aching sensibility” (Narrative Noodles 218). The epigraph of the novel says,

“Only patience, purgation and prayer:

Beyond this darkest night, perhaps the Dawn!”

When the novel reaches its climax the novelist attempts to bring a resolution that life is simple and one can survive with the treasured values of the past. Nandakumar hopes to see some changes where Dr Vatsa would be a reformed man who would bring some reformation in the academic milieu. Overall Nandakumar accomplishes in expressing the sad stories of the academic campus in a powerful tone and her anxieties about the faculty and the students who stray from acquiring true knowledge is well portrayed. Prema Nandakumar brings out the various aspects of campus life inclusive of real life like incidences with its positive and negative side. M.G. Hegde says, “The novel mixes satire and sympathy, irony and humour, oscillating between the past and the present state of our Grooves of Academe.” (Power of the Glory 228).

Atom and the Serpent portrays the transforming mindset of the teachers and students in the present academic scenario with the use of stinging satire. The sub-title of the novel *A Novel of Campus Life in India Today* suits very well as Prema Nandakumar, exhibits the degenerative conditions of the academic institution in a multi-dimensional perspective. The novel portrays about the contemporary Indian university where one can witness the over-indulgence of silly and dishonest faculty who fight for status and position and aim for foreign grants, neglecting the basic academic concepts like teaching and guiding and forgetting the primary goal of spreading knowledge. The novel is written in third person narration where the novelist uses allusions from the ancient Indian classical scripts and Shakespeare's *Hamlet*. She liberally sprinkles Sanskrit, Kannada, Urdu, French, Latin and Greek words in her narrative technique. In order to bring the novel close to the readers, she uses Indianised usage of English.

Five Point Someone by Chetan Bhagat insists on by-rote knowledge than creative knowledge by professors. The students always labour under threat of getting their GPA's

by acquiring bookish knowledge where students are not given a free hand to think innovatively. That creates problems for students who come with big dreams to such recognised institutes. Ryan, the major character tries to change the attitude of the faculty and succeeds at the end. Professors like Veera who support the students in their new ventures can be found in very limited numbers. Prof Cherian is rigid in many ways and follows the traditional teaching and research method but the novel tries to show that the faculty should change according to the needs of the contemporary world. There is a wide gap between the faculty and the students. The gap can be bridged only if the teaching community change their perceptions towards the teaching methodology.

In *Times of Siege* by Gita Hariharan one can find knowledge is gained only through distant education course. There is no interaction between the students and the teachers. Prof Shiv tries to bring the Historical story of Basava in his History course which becomes controversial issue amidst the religious parties and the commotion which it creates is the main plot of the novel. There is not much scope for quest for knowledge in the novel as it is aborted by vested interests.

The novels which are taken for study by and large cover the theme of quest for knowledge from many angles. The novelists try to portray the characters whom one can meet at any given academic institution. Prof Treece, Prof Zapp, Prof Swallow, Prof Ram, Prof Rajeweswara, Dr Vatsa, Prof Yana, Prof Laurentia Arul, Sheela Rani, Hairy, Mr Daash, Mohana, SS and JR can be found in and around the academia. Quest for knowledge in students like Hari, Ryan, Alok, Bates, Carmody, Adam, Shastri, Jiva is a big question as they work in the clutches of the tyrannical teaching fraternity who suppress their quest in such circumstances. There is solace in knowing about teachers like Prof Treece, Prof

Rajeswara and Dr Laurentia Arul who work selflessly for the upliftment of the student community.

4.8 Conclusion

The quest for knowledge is the primary driving force in the world. It is this very quest that has led to the discovery of the sciences, established the human civilizations and propelled a constant enhancement in human ways of life translated into multiple, co-existing cultures. It is this quest that has looked beyond the obvious, authenticated the possibility of multiplicity in meanings and felt the need to know the unknown. In its truest sense, then, the quest for knowledge operates on dialectics. Knowledge cannot thrive, survive or flourish in an atmosphere of stagnancy and complacency. It needs to undergo the process of thesis, antithesis and synthesis. There has to be a constant process in place to create new knowledge, eschew obsolete knowledge and revisit extant knowledge to see if it holds true in the face of changing times. A constant pursuit of knowledge alone can save any society across the globe from the pitfall of anachronism and anarchy.

The endeavour and purpose of educational institutions, then, is perhaps the noblest one. Quest for knowledge is the primary driving force in the world. Campus novelists address this issue of the quest for knowledge in its multidimensionality. They take a more holistic view in trying to gauge whether academia is losing its necessary focus by hankering after false pursuits. They try to see whether their endeavours of research are informed by a true pursuit of knowledge or by a false gimmick of undertaking farcical intellectual charades. The campus novels deconstruct most of these disguises subjecting academic foolery to scathing criticism. Through their satirical portrayal of characters who have veritably forgotten their academic duties and yet enjoy positions of higher echelons by achieving hollow benchmarks of research, the campus writers throw light on the shift in

priorities. In doing so, these novelists criticize not only these individual characters but also the larger system that refuses to take cognizance of this corrupt practice. In the bargain, the meritorious ones suffer. And so does the larger pool of knowledge because the addition made to it is neither substantial nor benchmarking.

Rather than contributing positively to knowledge-creation, it creates false paradigms and standards of achievement and success. In this process, true research is eclipsed by false glamour; rather than contributing tangibly to knowledge-creation, this warped pursuit leads to a fake facade of accomplishments which jeopardises the sustenance and validity of true merit. This disintegration of knowledge, due to an imposed increase in quantity rather than quality, is plaguing the academic set-up today. And this disease is epidemic – it's not exclusive to *a* certain region. False standards of academic accomplishments are being set everywhere; random acquisition of knowledge without appropriate assessment of the validity of that knowledge is taking place everywhere. In the name of academic progress, easy pleasure and grandiose pomp is rampant everywhere. Some conferences and seminars, then, become breeding grounds for such hedonistic pursuits. There is nothing wrong in enjoying oneself while being on an academic pursuit. But the question is, at the end of the day, what holds greater priority?

The campus novelists, however, show another side to this too. They portray the dedication of a few professors and students in the academia who are standing at the helm of the intellectual juggernaut and moving the academic chariot in the right direction of enlightenment. They also bring to light the endless and resilient struggle of younger scholars who defy rigid academic norms and try to find their own foothold in the hierarchical academic scenario.

In their portrayal of the 'good' and 'ideal' characters, they hold up a mirror to the rampant deterioration owing to the corruption of ideals. With stakes fixed and few, the academic world is circumscribed; the games of one upmanship are indulged in only to prove oneself as the top billed scholar. This can be achieved by honesty and integrity too, by staying true to one's professional ethics. In these characters, the writers unanimously identify and appeal for greater academic generosity and kindness towards students in order to infuse academe with the genuine spirit of give and take to nurture and nourish real talent while simultaneously equipping them to be contributing members of society and one can show examples like Appleby, Bates, Carmody, Jeeva and Ryan.

The quest for knowledge is twofold: to equip oneself with a skill set by which to enhance one's employability and to gain an ethical frame of reference by which to live one's life like Prof Mahashay. These two categories are inseparable and closely intertwined. It is not possible to have one without the other is the message of all the campus writers whose negative characters viz. Prof Ram, Prof Howard, Prof Yana, Mr Hairy and Ms Sheela, embody this tenet. It is easy to go with the strong and trenchant criticism levelled against academe visible through these characters while glossing over the 'good' characters. The 'good' characters hold but the hope that the 'heroic' in the quest for knowledge is not overlooked for the dross of power.

Without ideals to tinct our lives, meaning and positivity would bleed leaving us with no hope and nothing to look forward to. The vitiation of the academic world is both topical and must be of great and urgent concern to academics and common man alike. It is not mere employability and narrow parochial interests at stake, but the progress and development of human civilization being challenged. Should the human intellect wallow in convenient self-indulgence viz. Prof Zapp, Prof Swallow, Ms. Sheela, SS and Hairy or go

forth on a disciplined path to yield further knowledge, for example teachers like Prof Cherian, Prof Vatsa and Mohana. Perhaps the holy grail of the quest for knowledge has been diluted for self-aggrandisement. True knowledge at the end of the quest for knowledge must benefit society and therein lies both fame and glory. These authors thus seek to expand the idea of the ultimate goal as a more ethically enlightened individual striving for the betterment of all and not narrowly limited to his/her prejudices and greed.

What compels campus writers pen such narratives is to sound the alarm about the deleterious effects of focussing on the self and its growth only. Characters like Prof Howard and Prof Swallow have power which is wielded to serve their vanity. Education and knowledge must be for the larger good and encompass society as a whole. Campus writers warn that if the rot is not stemmed the consequences of failure would be the downgrading of human civilization itself. The culture vultures who deem that Basava has a fixed reference is a case in point. These writers uphold the highest of egalitarian and humanist ideals and their critiques are the clarion call to clean up the academic act: to get one's heart, mind and hands to work in coordination imbued and inspired by noble ideas to ameliorate humanity's suffering as in the case of Dr. Arul. It is easy to read the concern of the writers who fear that research funding being associated with profitability will lead to other concerns being sidelined, even overlooked. One of the greatest challenges facing academia is how best to allocate and use limited resources? In the strategies that one comes up with should there be equal representation or priorities? What guidelines should prompt us in this regard? These are some of the subtle questions these campus novelists prod us to think about. Isn't most of the negativity depicted in these novels a basic fight for resources? By putting the student at the centre, the authors clarify that training minds, hearts and hands is the foremost priority of academics.

The quest for knowledge is for enlightened living and not for narrow minded bigotry. That progress should be inclusive is yet another thought that campus novelists advocate. Furthermore, they compel us to rethink and re-imagine the place of ethics in our life and profession. What the readers gain is the understanding that all human achievement without an ethical foundation is empty and will be the cause of even greater suffering. Ethics must inform, imbue our life and profession-these are not to be compartmentalized but must fuse so as to enable us to become ennobled.

End Notes

Acharya (Sanskrit)	- An instructor in religious matter.
Bajji	- A fried snack.
Chamcha (Hindi)	- Someone who follows others blindly.
Charles Sobhraj	- A serial killer.
Diwali	- Indian festival of Lights.
Gita Rahasya (Marathi)	- Philosophical book on Bhagavat Gita.
Jnana Sagara (Sanskrit)	- Abundance of knowledge.
Legionnaire's Disease	- Severe form of pneumonia.
Mudra Rakshasa (Sanskrit)	- A Historical Play by Vishakadatta which portrays the ascent of the king Chandragupta from the 4 th century.
Upanishads (Sanskrit)	- Class of treaties in Sanskrit Literature.
Visha Kanya (Hindi)	- A young woman who acts against powerful enemies.

CHAPTER V

Conclusion

The art of teaching is the art of assisting discovery

- Mark Van Doren

5.1 Introduction

Twentieth century was a witness to the advancing processes of industrialization, capitalism and the consequent rise in production including publishing. During the latter half of the century, there were quick developments and a proliferation of media (from the print to electronic and the digital). The paradigm shift from agrarian to Industrialization and from Industrialization to a new outlook of knowledge (and the creation of the knowledge economy) is a positive sign in the present context. Education and Institutes of education enjoy a central space and the educationists are perceived as elites and intellectuals, especially due to the interface between Industry and the educational Institutions. Because of the centrality enjoyed by the campus, a new genre has arrived in the form of campus novels. The writers of this genre are mostly college and university teachers who portray their colleagues in natural and realistic surroundings. The campus novels elucidate the real experiences of the teachers. The novels selected for study- both Indian and British campus novels- are written by the teaching faculty; except Chetan Bhagat who has written from the students' point of view. Bhagat turns the students into well rounded, fleshed out characters; whereas the teachers become flat, cardboard characters. The teacher-writers make the faculty members they have depicted in their novels round and real characters.

The present study explored campus novels in relation to issues of power play, interpersonal communication and quest for knowledge. The campus novels selected for this particular study have been thoroughly exposed to analyse on these grounds. The study throws up several observations, similarities and differences. This chapter will elucidate the conclusions drawn from the study thus far and attempt to further co-relate them to the hypotheses framed in Chapter I. This exegesis should provide conclusive evidence as to whether the conclusions arrived at support the hypotheses. The chapter will also delineate the secondary evidence and compare and contrast the observations to realize the stated objectives. The chapter will also provide the scope and delimitations of this area of research.

This study comprised of a set of select eleven texts on campus novels: viz. *Eating People is Wrong* (1959), *The History Man* (1975), *The British Museum is Falling Down* (1965), *Changing Places* (1975), *Small World* (1984), *Atom and the Serpent* (1982), *The Awakening – A Novella in Rhyme* (1993), *The Drunk Tantra* (1994), *In Times of Siege* (2003), *Five Point Someone - What not to do at IIT* (2004), *No Onions nor Garlic* (2006). These novels were selected after deep deliberation as they seemed most suited to highlight the stated objectives and hypotheses framed in Chapter I. The area of campus literature is fairly new and, other than Chetan Bhagat's *Five Point Someone*, the other writers of this genre remain relatively unheard of. Bhagat's book also saw its cinematic avatar-both of which became hugely popular and is viewed as a critique of the Indian academic system and the ills that pervade it. That there are other novels also engaging with the world of academe have not caught the public imagination and that these novels offer an explanation of the travails ailing the academic set up in India is less known. Furthermore, these novels explore areas hitherto left alone, issues perceived as taboos, like the caste system, the reservation policy and the communally clouded battles that are fought out on the campus.

The British campus novels stand apart from its Indian counterparts. The caste system gives way to the class system, the attempts to be inclusive are often counter-productive and, only in its exchange programmes to American campuses that student unrest gets page space. The novels portray differences in both approaches and sensibilities. The two world views appear remarkably separate; but somewhere between the issues explored and the narrative structure, the two worlds merge to provide a glimpse of the larger issues at stake in the world of academe.

The researcher had identified the hypothesis, aims and objectives as set out in chapter I. This chapter will briefly set out the scope of future research in the area before launching into the conclusion. A brief explanation on the various narrative techniques on display is included to highlight the discursive tools used to maximise impact.

5.2 Narrative Techniques

The campus novelists use different narrative techniques to portray an almost photographic depiction of campus reality. First person or third person narratives, juxtaposition, humour, irony, decorative language, stream of conscious technique, flash back technique, all information supplied at once through simple narratives, use of realism, epistolary form and central characters narrating the plot are some of the techniques used by all campus novelists. Malcolm Bradbury is known for his ironic ambiguities. In *The History Man* he compares the seasons with the moods of the main characters. He does not worry about the plot as he concentrates more on depicting the liberal values through his characters and gives importance to relationships between the individuals. He lampoons characters in all his novels. His use of slapstick style in his narration is munificent in comic parody. By depicting characters like Eborebelosa in *Eating People is Wrong*, he creates comic situation as he brings to light multi cultural satirical situations. David

Lodge's main goal is to use parodies and pastiches. His humorous characters provoke laughter amidst the readers. The problems and solutions of the university as depicted in all his campus novels show that his heart is satiated by indulging in exposing the campus milieu. His use of repetitions, metaphorical language, multiple points of view, epistolary elements to depict the characters' thought process, cinematic techniques and in the form of newspaper articles makes him the best campus writer. Linda Williams comments about Lodge's novels as "Inventive, humourous tales of academic life, full of jokes, puns, allusions, parodies and reflexive comments on the nature of narrative which reflect his interest in critical theory" (Bloomsbury Guides 224).

The Indian campus novelists use pen as their weapon in order to show their annoyance with the Indian education system. Prema Nandakumar reveals her ire through her pen on the corrupt campus in her novel *Atom and the Serpent*. As a Sanskrit scholar she uses the Indian mythological episodes so well and her characters Dr Vatsa and Prof Rajeswara discuss the classical Sanskrit Literature with full authority. Rita Joshi follows Vikram Seth's writing skill and her novella, *The Awakening – A Novella in Rhyme* is written in rhymed couplets. She satirizes the drawbacks of the college campus. Visa Ravindran in her article *Novella in Verse* comments about the novel as, "The emblem of the dialectic between power and individualism" (P 37). Ranga Rao uses wimpy slang and though the novel does not awaken much interest in the readers; still, it depicts the abrasive nature of the faculty which exists in any campus. Srividhya Natarajan rekindles Wodehouse's style of writing in her novel *No Onions nor Garlic*. She uses slapstick style in depicting Chennai city with all its flavour. The slang can be understood by the Tamilians who read the novel. She might have written the novel to narrate a story and she might have not expected to get an award for it. The language is humourous, dialectal and genuine. She uses satire to highlight the follies of the faculty. The plot is narrated in a

comical way and the comic academic world is well narrated with genuinity. Though the end of the novel imitates the Indian movie tradition of bringing an unexpected end in the climax, her characters remain forever in the minds of the readers. Chetan Bhagat does not use the literary language of the conventional writers in his novel *Five Point Someone* but uses the language of the youth which is conversational in tone. He uses Indianised English with simple sentences which has gone down well with the readers and has earned him a following. He uses colloquial and informal language with the theme which would create some change in the mindset of the society. He uses slangs, abbreviations, acronyms and full forms in order to give the realistic touch. Connie Ebel comments about Bhagat's style of writing as, "The language used by college students is highly expressive, oral and informal form of language that has a distinct subculture" (College Slang 101, 34). His writing is simple yet expressive with realistic descriptions. He is known as the youth icon. He uses an ironic tone while narrating the plot of the novel.

5.3 Power Play

The thesis highlights what a campus novel is and how the campus novelists portray power politics played by the academicians. Through Michel Foucault's power theory, the thesis tries to prove that power is everywhere and the ways in which it can be misused. It is explained how the teaching faculty try to overwhelm others for their own ends. Few teachers like Prof Treece in *Eating People is Wrong*, Prof Rajeswara in *Atom and the Serpent*, Prof Shiv in *In Times of Siege*, Prof Laurentia Arul in *No onions nor Garlic*, Mohana and Mr Daash in *The Drunk Tantra* and JR in *The Awakening -A novella in Rhyme* treat their colleagues and students as their equals and there is mutual understanding and cordial relationships highlighted here prove the possibility of interpersonal relationships in academic campuses. But characters like Prof Howard Kirk in *The History*

Man, Prof Morris Zapp and Prof Swallow in *Changing Places* and *Small World*, Hairy in *The Drunk Tantra*, Prof Kurien, Prof Dubey, Prof Sen, Prof Goel and Prof Bhatia in *Five point Someone*, SS in *The Awakening-A novella in Rhyme*, Prof Yana and Sheela Rani in *Atom and the Serpent*, Prof Ram and Prof Natarajan in *No Onions nor Garlic* extol and exert their unwarranted power and exploit the colleagues and students to suit their convenience. Carmody in *The History Man* loses his battle as he affirms a different ideology to showcase his knowledge but Prof Kirk precludes his continuing in the department. Carmody fights back to remain at the University but fail to find a foothold for himself in the university against the power giant. Such teachers make reveling in plural views next to impossible. Power, in such hands, becomes an acknowledgement of the superiority of the faculty's erudition and a differing point of view is viewed as a threat to be crushed with no mercy to preserve their own survival and keep them relevant.

British campus novels depict the positive and negative characteristic features of teachers in a sensitive manner. There is humour in the portrayal of the follies of the teachers. There is neither any internal or external malignity in the display of the actual characters on the campuses. The image of the faculty is not dismantled and held up for ridicule in front of the public. Malcolm Bradbury's characters- Prof Treece in *Eating People is Wrong* and Prof Kirk in *The History Man*- have their own philosophy in dealing with their colleagues and students. Prof Treece makes use of subtle ways in handling his colleagues and students to achieve harmony, but he fails miserably; whereas Prof Kirk's idea of the sociological perspective makes him handle his colleagues and students experimentally which ends him facing failure in his personal life. Prof Kirk and his wife Barbara go to the extreme of divorce. He shows his power on his student which is not right on his part but he does not change his mind and his ideology for the sake of the future of the student. Carmody, his student has to go away from the University for holding his own

sociological perspective, which differs from Prof Kirk. Prof Zapp and Prof Swallow in *Changing Places* and in *Small World* represent the real life characters and Lodge portrays them as light characters where it was easy for them to exchange not only their positions in their institutes; but was also possible to exchange their wives which is unthinkable in the Indian context. Prof Zapp is seen as the twentieth century counterpart of Swift's Nominal Christian. He could be called as the Nominal atheist. He detests the naive confusions between literature and life as it destroys the critical opinions. For him, life is open, transparent, composed of things and what it appeared to be about, while literature is opaque and a closed system, composed of words and literature is never what appeared to be about. Lodge uses a light hand to handle his characters. When Prof Swallow decides to divorce his wife, he remembers the line, "Life, after all, goes forwards, not backwards" (Lodge, *Changing Places* 264).

The follies of the professors are mildly satirized in British campus novels. Lodge is writing to a learned audience. Students of Literature get a never-ending pleasure in re-living all that they have enjoyed in their academic career. Parodies and pastiches of Lodge are brain-teasers. Lodge makes his characters gracious and delightful. The concept of vile malignity is never displayed in his characters. That is why all his campus novels are mild satires on the university life. Lodge, with his skill of irony, contrasts the satisfied and torpid life of the English with powerful and ambitious temperament of Americans. Malcolm Bradbury, his contemporary, uses his characters to demonstrate the failures of the faculty in a harsh light. The difference between Lodge and Bradbury is the way they use satire which poses the question of tolerance and intolerance of human folly. Bradbury satirizes Louis Bates of *Eating people is Wrong* and Prof Kirk of *The History Man* from the university in a derisive manner and scathingly points out their mistakes. Lodge on the contrary, does not make any of his characters detestable, in spite of their nonsensical

idiosyncratic ways. On the whole it can be concluded that the voice of Lodge and Bradbury is not heard but their characters remain in the hearts of the readers.

In striking contrast, the Indian campus novelists attack the Indian education system vehemently. As the teachers of literature and language, the novelists show their frustration while portraying their characters. Prema Nandakumar in *Atom and the Serpent* brings to fore the cynical nature of the faculty through Sheela Rani and Prof Yana where they are interested only in furthering their personal stakes and accruing the gains thereof. They are akin to the snake emitting its venom, especially Sheela Rani, who is depicted as an evil character through and through with no redeeming quality whatsoever. Such characters are best avoided on campuses. Nandakumar's portrayal of Sheela Rani shows how some of the faculty in academic campuses is not fit to be in the teaching profession. The characters often become typecast and represent the stereotypical cast and are rendered as mouthpieces for the authorial purpose.

Ranga Rao in *The Drunk Tantra* depicts Professors like Hairy who should not be selected as principals and, if they are selected, the repercussions are highlighted well in the novel. There is a strong attack on the higher authorities who hold the key positions in the educational institutions. Prof Hairy is the embodiment of all evils. Neither is he a good teacher nor a good administrator, it is his connections with the political leaders which fetches him the principal's post and definitely, he would be made the Vice Chancellor too. Political power is more essential in the current scenario of the educational institutes. Ranga Rao mocks at the present educational system where nepotism is more important than the educational qualifications.

Srividhya Natarajan shows her displeasure through Prof Ram in her novel *No Onions nor Garlic*. She satirizes the ills in the campus through highlighting the caste

system. Caste discrimination plays havoc in society in general; but in educational institutes the integrity of a faculty or student is important. Natarajan vehemently lays siege upon the caste fanatics and the readers sympathies with the downtrodden community. High caste has its own value when compared to the downtrodden is highlighted in the novel. Through *In Times of Siege*, Gita Hariharan brings in the religious sentiments and pulls down the ideological sadists. Though we do not find direct culprits in the campus, the fundamentalists reigning outside the campus interfere in a distant education system where there are no students present. These extra-campus elements act as the criminals and vandalize the whole institute with the support of some of the faculty is well narrated. In case of Chetan Bhagat, the readers find sympathy for the students who face humiliation at the hands of the faculty as described in his novel *Five Point Someone*. It is a strong satire on the entire teaching community and the present education system.

The mixed bag of characters represents a wide variety of social strata. Both the British authors attempt at integration at the social level. Whether they do succeed or fail in their attempt to achieve their goal is a matter of perception. Bradbury shows his anxiety while portraying the disparity of his characters especially with Bates in the novel *Eating People is Wrong*. The class consciousness is prominent in the sophisticated society of England. The working class society is portrayed as they succumb to the pressures of the higher class and has no value in society. They are not able to overcome the social barrier and fall prey to the social hierarchy. Contrastingly, in Indian campus fiction there is solace, for example Srividhya Natarajan in *No Onions nor Garlic* tries to make her characters identify themselves as strong personalities and their voice is heard by others. Jiva, being a dalit does not feel low and she asserts her rights whenever it is necessary. In the same manner we find Dr Arul, who does not budge or yield to the pressures imposed by the high caste Brahmin professors. When everyone opposes the installation of the statue of

Ambedkar in an educational institute, she goes ahead with the plan and achieves her goal. Due to her immense potentiality, she even wins the election to be the president of the ACS; while her staunch rival, Prof Ram, loses the election. Natarajan through this novel proves that if there is credibility in a faculty or in a student, gender is not a major criterion of discrimination.

The intensely changed circumstances pave way for deep angst against social uncertainty. The rapid technological advances have impacted life as they know it and the new set up does not find favour with them. The democratic forms of government have taken pole position and have become the new power centers. Though they espouse an egalitarian approach, the students belonging to working class/dalits are yet to find a place for themselves. The campus only exacerbates their social differences; they are belittled, their efforts are not recognized and they are exploited too. Hence, social trauma in society is cause for demonstration and a vent to rationalize their existential strife. Bates in *Eating People is Wrong* showcases how the class system in Britain operates. Prof Treece, the protagonist of the novel finds himself in an awkward situation among the students when he deals with Charles Bates, his student who belongs to the working class. The students and the faculty do not acknowledge him in the class. The members of the faculty know that Bates is a smart student who writes the best articles and gives best answers but they don't accept him as a fellow human being. He tries to accommodate himself to be friendly with other students but the treatment meted out to him by the faculty and the students proved to be a disaster and at the end he lands up in a mental asylum. The class consciousness of the faculty makes a student to lose his mental balance. Power of the faculty is subtly shown in handling the working class student. At every moment of interaction with Bates, Prof Treece tries to make him comfortable in his approach but fails miserably as he is aware that he is not in a position to help Bates, as he is from the marginalized society. Bradbury

through the portrayal of Bates brings out the suppression and repression of upper class faculty on the working class who don't have voice of their own.

The Indian scene is still steeped in feudalistic legacy of the caste system. Though the Indian Constitution professes democracy, society has yet to catch up. The Reservation Policy which is a means to provide opportunities for the marginalized to meet their socio-economic aspirations and join in the process of nation building. This cuts into the privileges of the upper castes and in retaliation they snub them socially. Prof Ram in *No Onions nor Garlic* is unable to tolerate the presence of the dalit community and hates the sight of Dr Arul and tries to snub her and the dalit students whenever he gets the chance. This is even more of an issue in *In Times of Siege* where the syllabus on the twelfth century saint-reformer Basava is questioned by the right wing fanatics because it does not align with their cultural sensibility.

5.4 Power as Hierarchy

An academic campus is a place where knowledge is shared amidst its members. Learning true values of life is an important component in an educational surrounding. Students come to such institutes with a lot of hope not only to gain knowledge but to learn some important life skills. In some of the institutes one can find self centered faculty who aim to further their own prospects while neglecting the sole purpose of their existence at the campus. The power game indulged in by the teachers to wrest control so as to enhance their convenience, wrecks havoc in the institutes. Academic institutes ideally should spread the message of equality amidst its inhabitants; but the faculty does not follow the message of egalitarianism and human bonding. Many times the class, caste, creed and religion play havoc in creating divisions among the faculty and the students. The marginalized community suffers at the hands of powerful section of the society. The

downtrodden face insults not due to the lack of academic skills; but owes it to the caste to which they belong. Though education is meant to create a level playing field, the institutional framework represents classic power equations that haven't changed from inception. The hierarchical status is still maintained by the faculty. Students are always portrayed as meek and vulnerable whom the faculty use as targets and practice their supremacy and exercise their power. Students enter into the educational institutes with certain ideals; only to find their concept of education completely ruined by the cynical nature of the faculty.

The erudite professors are not founts of knowledge for the students who perceive the teaching of their subjects as dull and lackluster. The classroom does not assist students in discovering new insights whereby they can develop a love of learning. University teaching often derails into an exhibition of the professors' superiority in the subject, while leaving the students unmoved. Thus knowledge becomes narrower with specializations and its validity is questioned by the students. In *Five Point Someone*, when Prof Goyal asks a question to Hari, "I had recited the answer in my mind. But Prof Goyal stared at me alone while asking the question, not surprising since he prefixed the question with what was a good facsimile of my name. Sir...I queried as my hand started to shiver" (Bhagat 55-56). In such atmosphere the students would not be in a position to gain knowledge but to move out from the classroom. The methodology is still lecture based and interaction is still largely top down and rarely does one see a dialogue. This is even truer of the guide-research student relationship: here, the guide does very little mentoring and giving direction which leaves the researchers floundering in uncertainty. The power wielded here is one on one and the professors extract maximum mileage. Having scholars working under you is an ego trip for such professors and having them waiting in abeyance gives them a powerful high. Such professors have forgotten that the *raison d'être* is their ability

to nurture the young minds to take their productive place in society and the civilization process may continue its upward graph.

Lodge's description of Adam Appleby in *The British Museum is Falling Down* shows the pitiable condition of a research scholar and he remembers his own days of research. He depicts Adam's consciousness which is terribly disturbed due to the crisis he faces both at home and in his work. This disturbed state of consciousness makes his obsessive fantasizing possible. Lodge has parodied Graham Greene in the passage in which Adam is faced with a spiritual dilemma and is torn between tame acceptance and defiance. When Adam accidentally starts a fire alarm, the immediate response of the scholars in the womb of the reading room is panic. They cling to their research work as if they were precious jewels snatched from the cabins of a sinking ship. Their only identity and sense of achievement in life lie in their notes. Lodge gently prods the stupidity of the system. Shastri's position in *No Onions nor Garlic* is the same. He writes fourteen drafts of his thesis but none was corrected by Prof Ram and at the end Shastri loses his mental balance and makes Prof Ram to eat the drafts of his thesis.

The true value of a student is completely nullified with the hierarchical attitude of the faculty. Despite mandating student centric pedagogy, the faculty clings tightly to their hierarchical status and treat students as transitory beings. Since the faculty continues for longer periods, the faculty presumes that they are central to the delivery of goods. As faculty jockey for more elbow room by a process of exhibiting greater power, it is also the moment it is to serve their own egos and central focus of the academic set-up- i.e. students-becomes secondary. It is found that all campus novels portray the faculty in academic institutions as pursuing enlightened self-interest by struggling for power through sidelining the downtrodden community. Exploitation and victimization are the common

threads that weave the campus novels together. The dominant get empowered and the marginalized, in particular the low caste, become the victims. The class and caste disparity is a common factor irrespective of the milieu to which the human beings belong. Through the protest writings, the authors voice the chief operational ideal that everyone is equal irrespective of their class and caste distinction. This fiction seeks to force an acknowledgement to usher in change wherein they hope to find the world a heaven on earth with good values like equality and justice for all.

5.5 Power through Interpersonal Communication

Teachers are supposed to be known for their communication skills. But how many of them use it for the right purpose? Prof Treece uses his communication skills moderately on his students. Prof Laurentia Arul commands respect from her students and colleagues through her knowledge in the subject. Prof Rajeswara etches himself as the embodiment of perfection from whom Dr Vatsa learns how to be humble in spite of his wide perspective of his subject. JR tries to exhibit her inability to cope up with the entire corrupt education system but still she wins the heart of her students. Mr Daash's sincere approach to teaching and the values which he inculcates in students make the teaching fraternity feel pride in it. Both the British as well as the Indian campus novelists portray the positive and negative aspects of the academic milieu which makes their novels more interesting and convincing. One cannot deny that such characters exist in the real academic surroundings.

Students like Adam Appleby in *The British Museum is Falling Down*, Jiva and Shastri in *No Onions nor Garlic*, Ryan, Hari kumar and Alok in *Five Point Someone*, Bates in *Eating People is Wrong* and Carmody in *The History Man* suffer and get humiliated at the hands of their teachers for no fault of theirs. Power game and the dirty politics are an integral part of the academic life. The students face the repercussions of the

departmental politics. The research students cannot align against their guides since their future is at the guide's mercy. The professors take advantage of the students' weakness and manipulate them the way they want. Students become puppets and agree to do whatever the guide asks them to do. None of the campus novels show any sympathy for the students. In British novels, the students play secondary role; but in most of the Indian campus novels, the students occupy the center stage and they help in developing the plot of the novel.

The Indian campus novelists imbue the atmosphere of the academic campus with biting satire. Though the characters in the campuses appear realistic, there is sufficient hyperbole in the descriptions to identify stereotypes. Teachers by large are helpful and student friendly but the Indian campus novelists highlight the vicious elements more than the altruistic side of the faculty. All characters of Lodge have positive and negative points in them like real-life personages. Prof Zapp may be arrogant but he has redeeming qualities like the instance when he shows kindness to O.Shea and Mary Make Peace in *Changing Places*. The other professors like venomous Howard, Ringbaum and the obsessed Robin Dempsey are just stupid and misled. None of them are outrageously wicked and cunning. This is due to Lodge's love for academe and the people in it.

It is found that communication or lack of it is experienced in all academic campuses. Horizontal communication, if present, is seen among equals, while difficulty in vertical communication is observed due to various reasons like hierarchical differences between the faculty and the students. Power inequality in a campus is the main reason for misunderstanding between the colleagues and the students which create stress and unwanted chaos. Fear of authority acts as a silent killer of communication and therefore is

the main barrier to interpersonal communication so also the power games and manipulation which invariably takes place in an academic campus.

The novels under discussion by Indian and British campus fiction writers, highlight all the intricacies of interpersonal communication. Keeping the theoretical aspects in mind, each of the select novels brings to light the whole paradigm of communication process. Since the matrix of interpersonal communication is such an intricate network crisscrossing relationships, every aspect of human emotions, psychological make-up, cultural background as well as technology plays an important role. The novels are evident proof of the aforementioned theories. What is also apparent is that interpersonal communication is a life-long process and the effectiveness of the interpersonal relationships depends on the extent to which one is able to work on the various relationships using interpersonal skills. The campus novels bare the truth of academe that rips apart the halo surrounding the pursuit of knowledge.

The idea of knowledge as enlightening takes a beating. Here knowledge as a tool to attain power gains greater credibility. Interpersonal Communication tries, “to exhibit empathy- that is, experience the world from behind the eyes of another person. This means you need to socially more decent, or take the focus off yourself and place it on another by considering that person's thoughts and feelings first. Doing this allows you insight into the other person's state of mind and lets you see things from his or her perspective; by stepping into other person's shoes, you can re-create or vicariously experience what he or she is feeling, and thus develop emotional understanding and a sense of what the person is going through” (Gamble & Gamble 85). One should try to construct lasting relationships. If we can understand another person's point of view we can raise a proper communication between the two. Always one should remember that we close our channels of

communication in the form of our moods and tantrums which leads to a complete absence of interpersonal communication. We try to put our point of view in order to stress our opinions without listening to others. “Listening increases relationship satisfaction. When we fail to listen to each other, our relationships usually experience problems” (Gamble & Gamble 95). Actually listening to others helps us to lessen our stress, multiplies our wisdom establishes our confidence, ameliorate our planning skills and develops our trust. Listening with patience gives happiness as well as relaxes our mind and also makes us to have a new outlook towards our relationship. One should remember that when we evaluate or estimate others, others too will judge or revere our integrity. Listening to problems of the colleagues or students would make the work easier. There would be proper interpersonal communication. Compassionate listening is important to have a long lasting relationship.

Faculty need to be open to ideas from other spheres of knowledge to further the academic agenda. Instead the faculty is busy playing power games or having ego trips, threatening to jeopardize the careers of the least popular. Faculty perception of threat v/s popularity among students is a common phenomenon in an academic campus. On this fulcrum, human relationships function in the world of academe. JR in the novel *The Awakening -A Novella in Rhyme* is blackmailed by the principal to take up the drama practice which she abhors; only to have more students who adore her for treating them as her equal at the end. Intimacy between them develops at a greater speed. JR could not tolerate the corruption and the manipulation of the principal and finally resigns from her position and takes up writing as her career. A good teacher like JR has to take such drastic step as the power game played by the principal is intolerable. Foucault does not complain about power game played by people but insists that the misuse like SS, the principal of the college is the efflorescence of new forms of power.

Natarajan brings the same situation in the novel *No Onions nor Garlic* where Dr Laurentia Arul suffers at the hands of Prof Ram who wields his power as the head of the department and uses false allegation in order to dismiss Dr Arul from her post. He does not mind resorting to telling lies to the Vice Chancellor and tries to provoke anger in other professors against Dr Arul. Prof Ram misuses his power in handling Jiva, his research student and thinks that as head he has the right to manipulate her. He interprets the university statutes according to his convenience during the selection of teachers in the department. He is against the reservation policy of the government and tries to sabotage the process by hiring the faculty only from his community. In handling of Shastri, his research scholar, he uses his power and controls him for fourteen years without encouraging him to submit his thesis. Shastri is always at the receiving end and at the end of the novel Natarajan portrays humorously that Shastri loses his mental balance and takes his revenge by asking Prof Ram to eat all the manuscripts of his thesis. Herein, interpersonal communication is strategized to extract maximum advantage.

5.6 Favouritism as Power Ploy

Favouritism is privileging of a few students over the whole class. The existence of the phrase 'teacher's pet' in the lexical space is clear enough indication of favouritism. Favouritism is indulged in by both teacher and student. When the teacher shows preference for a particular student, the motives may be two-fold: because the teacher appreciates the student's capacity and knows that by mentoring this talent, the student would shine and the teacher can bask in reflected glory. The other, and more probable scenario, is when the teacher espouses a preference, it is with an ulterior motive. These questionable motives are in ample circulation vis-a-vis the campus novels. SS, the principal of the college allowing her niece to copy in order to enable her to pass in the novel *The Awakening -A Novella in*

Rhyme is an example of the teacher forfeiting ethics and engaging in nepotism for personal gains. Another illustration of such deviant behaviour is Prof. Ram's favouritism towards Sundar, his Ph. D. student who belongs to his caste. As the story unfolds, we realize that he is merely being fattened for sacrifice when it is learnt that his daughter is in the family way without the benefit of a handy husband in the picture and Sundar can step into this role. Prof Yana sells his ethics for a drink by allowing his students with insufficient preparation to present the seminars and permitting them to go away for a film shoot on seminar days.

The scheming machinations and shrewd manipulations are part of the game plan. The larger picture emerges only when the reader moves further. At the outset the reader may ascribe charitable intentions to these Machiavellian characters; but is soon dissuaded by the intricacies of the plotting before going in for the kill. When Prof Ram in *No Onions nor Garlic* realizes that there are students who wish to participate in the seminar circuit, he ensures that they are marginalized and given the drudgery of assessment of examination papers to put them in their place. This brings us to the crux of the argument that favouritism is bestowed upon the self by using foreknowledge to put oneself in the driver's seat. Favouritism is a power ploy used with deliberation and careful consideration. In this, most of them resemble the calculated moves of the chessboard where human colleagues are shields or pawns in defending one's seat. The whole politics on campus is for small stakes but the price is often too high because if, as a pawn we are slayed, then the future is indeed grim.

The whole show is stage managed with the precision of a war room game plan. There is scope for failure and Plan B for an emergency bailout is, unfortunately, by way of oversight/over confidence not put in place. This is where the plot unravels and these

villains trip over their own entanglements. Prof. Ram is in for a rude shock when he realizes that he is not the twice born Brahmin that he presumed he was. His fall from grace is a spectacular vindication of good triumphing over evil. Fate steps in to right the wrongs of the villain. In the case of Prof. Shiv in *In Times of Siege*, the manipulations are in favor of colleagues to gain plum assignments or positions of power. Favoritism is in the form of sycophancy when they vie for the positions that will crown them with greater power through their closeness with the political powers that be. Erudition and ability are not the requisite qualifications; instead it lies in the favor bestowed upon a favored vassal for his loyalty. There is something very feudal about favouritism and it should have no place in modern democratic set ups which should be ideally based on merit.

5.7 Gender Discrimination as Power Ploy

The campuses took off and developed in the second half of the twentieth century. Thus, the campus fiction portrays the skewed gender ratio both among faculty representations as also student protagonists. In Bradbury and Lodge, female faculty is marginal and female students are wall flowers with the exception of Viola and Emma in *Eating People is Wrong*, Barbara in *The History Man*, Hillary, Desiree and Angelica Babst in *Changing Places* and *Small World*. The IIT campus in the 21st century India is no different from the British campus of the mid twentieth century: No female professors and few female students. The campus was exclusively a male bastion. The networking too is largely the 'ol' boy' network and is the best source of power transfer. Women characters are secondary and are used to focus attention on the issues of moral permissiveness that is often cloaked as power play. Dr Arul in *No Onions nor Garlic*, Mohanna in *The Drunk Tantra* and JR in *The Awakening – A Novella in Rhyme* are leading ladies who fight for not only a place for themselves on campus but also fight the systemic discrepancies to

make the campus more equitable for them and their students. Their gender does not preclude them from fighting for their rights against the power play of their respective male colleagues. Though Sheela Rani in *Atom and the Serpent* is depicted as the negative character but she too fights for her own goal.

The campus today is vastly different from those of the past but they beautifully portray the chauvinism of the earlier times. The parochial views find expression through the male professors whose attitude is that of the academia being their fiefdom. The women's place is secondary, often as wife/lover/student and the selfish gratification of men who justify their casual attitude towards women. Divorce or infidelity is a way of evading personal issues that arise from poor communication as a result of which their relationships suffer. The student as lover is also the victimization of the female students who are exploited on account of their femininity; the female students assent to this exploitation because they believe that their silence will fetch them closer to their goals that will ultimately free them from these predators.

5.8 Sex as Power Ploy

The British campus novelists boldly expose the sexual relationships and justify the extra marital affairs as a common feature in their characters. Power game is played by many teachers in order to show their authority over the subordinates. Philip Swallow in *Changing Places* and in *Small World* does not mind in having physical relationship with his students, girls who are of his daughter's age specially Melanie, Prof Zapp's daughter and does not feel guilty about his extra marital affair with Joy and Desiree, Prof Zapp's wife. Professors who attend seminars and conferences go out with new colleagues and feel comfortable with whomever they meet. Bradbury in *The History Man* acknowledges the extra marital affairs between faculty and students. Prof Kirk justifies it through his social

parties in his house which he hosts. Barbara, his wife, goes to London to meet her boyfriend every week. The students do not mind getting into a physical relationship with professors in order to be in good books with the faculty. In case of the Indian writers, the theme of sex is handled in a different manner. Ranga Rao in *The Drunk Tantra* makes Prof Hairy, a sex maniac who tries to seduce all his female colleagues. Prema Nandakumar in *Atom and the Serpent* makes Sheela Rani gossip about Prof Vatsa and Satya, VC's daughter-in-law but in truth nothing of that sort really happens. Prof Yana, takes advantage of his research students but is not discussed in detail. Prof Shiv in *In Times of Siege* is attracted to Meena, his school friend's daughter in his wife's absence from home but does not take undue advantage. Sexual permissiveness is first seen on campuses. The British authors explicitly express and the Indian writers gloss over it. The British authors' matter of fact attitude allows for a detached approach of the issue; the Indian counterparts are uncomfortable expressly committing to the issues of sexual permissiveness. Instead the focus of the Indian writers of campus fiction is the faculty politics and the consequent degradation of the education delivery system. The Indian campus novelists as an entire bunch, attack the teaching community and the education system strongly; whereas their British counterparts laugh at their characters and do not portray them as black or white. There is a blurring in their portrayal of exhibiting the idiosyncrasies of their characters.

5.9 Activism as Response to Power Play

The students in British universities organize demonstrations and rallies outside the campus and destruction within the campus is relatively avoided by them. In *Changing Places*, Prof Philip Swallow finds the revolutionary groups at Euphoria University go for public demonstrations and shout out slogans outside the campus; but in case of Indian campuses, the strikes occur inside the campus and students along with the outside elements

do not mind destroying the infrastructure of the campuses. In *The Drunk Tantra*, Ranga Rao ushers in the violent behaviour of the student leaders who invite external political influence to get the upper hand in their fight to gain their demands. In *In Times of Siege*, the Ithihas Mandal vandalizes Prof Shiv's room and the university campus. *Atom and the Serpent* shows the non teaching staff, along with some teaching faculty, destroys the garden and the infrastructure of the Vice Chancellor's house in order to receive their salaries from the government and to get promotions. Violence is supposedly unthinkable in educational institutes but most of the Indian campus novelists highlight the frequent and sad episodes on the campus where brutality and turbulence is a common phenomenon.

5.10 Quest for Knowledge

Education being linked to employability kills education for its own sake. Though the monastic need to toil to taste the fruits of education persists, the need to find gainful employment trumps the idea. British campus novel like *Eating People is Wrong* portrays how the students struggle to get a degree in order to settle in life. Bates comes into the university system at the age of twenty six after working for many years. He wants to get a degree which would fetch him a decent job so that it would enable him to do well in life. Unfortunately it does not happen. Adam Appleby in *The British Museum is Falling Down* tries his best in order to get the teaching post but he gets frustrated with his own research. The craze for attending seminars and conferences to gain knowledge makes Angelica Babst in *Small World* not to concentrate on her doctoral thesis. Ryan in *Five Point Someone* tries his best to fight for a change of mindset amidst the educationists through his innovative ideas but the professors do not give him their ears. Most of the campus novelists show how the main characters want to change the world through their discoveries are viewed as naïve follies of immature students and are not channelized into research of a

gainful nature that would satisfy the students' need for creativity and erudition and not merely slavishly argue arcane inanities. Students are mere window dressing and crutches to prop up the academicians and shone their reputations.

The research topics presented by the faculty to students are so vague and the students are not in a position to write even a single page on the topic. Adam in *British Museum is Falling Down* selects a wider aspect and finally narrows down to such an extent that he cannot think or write even a single word on his research topic. Sundar in *No Onions nor Garlic* makes a valiant attempt to write a comparative study on poems of William McGonagall and Abhinavagupta's *Abhinavabharati*; yet appears doomed to fail in writing a single word. In the power game, there is room only for survival of the fittest. The faculty exhibit power trips to ensure a social pecking order, a calculative survival strategy to ensure the trajectory of their career advancement. Philip Swallow in *Changing Places* and in *Small World* tries to get BBC funds in order to travel and meet his girl friend. Prof Ram organizes the ACS conference in order to become the president of the ACS Association. He is interested neither in academic deliberations nor in plenary sessions. He counts the number of participants who would be voting for him when he shares the session at the conference. Ryan in *Five Point Someone* tries to maintain the need for the practical knowledge than the rote knowledge which the professors insist. He succeeds in his attempt to convince some of the professors and his friends.

5.11 Seminars and Conferences as Power Ploys

Seminars and conferences were created to form a basis for sharing of research findings and to avoid duplication. The reinvention of the wheel benefits none and the sharing of the new ideas would prove to renew and redirect academic effort in the right channels so as to benefit the maximum people. It was to also serve as an incentive to

professors to keep them abreast of the latest discoveries while simultaneously motivating them to generate their own research. The thematic leitmotifs is in agreement that such occasions serve to be both carrot and stick for the professors wherein they have to perform and their effort is rewarded with the foreign junket.

The academe has turned this on its head. Who goes for these seminars and conferences? The senior faculty who have nothing to lose are the ones who make it to all the major shindigs and they utilize these occasions to network and build power positions that make it a prestige issue to have their presence in these events. Their presence is the key to the success of the event and not the deliberations which actually take a back seat. The grasping and the subtle competition is to buff up their own reputation without adding an iota to the body of knowledge goes to show the small mindedness of these learned faculty. Lodge brings the entire doyens of the literary world to attend the prestigious MLA conference in his novel *Small World*. He mocks at the way seminars are held. The participants enjoy the venue and the companionships rather than the literary sessions. The high-hand professionals worry about the UNESCO chair rather than showing interest in what sessions they could attend to know more about the subject. The Professors do not want to show that they are left with limited knowledge of their own interest. Ranga Rao shows the pitiable condition of the Professors who fight and pull each other in a seminar organised by Hairy in the novel *The Drunk Tantra*. Prof Ram's ACS conference is well criticised by the novelist. She mocks at the way the ACS seminar is conducted. Prof Ram uses the names of the stalwarts in Literary Theory in the brochure of the seminar which he thinks would attract more audience. The irony is that Prof Ram is unaware that some of the names which he mentions in the brochure is no longer living on this earth. He conducts the seminar in order to become the president of the ACS. Personal gain is more important than acquiring wisdom. Gaining knowledge is completely sidelined. Perks as accoutrement of

power are sought to be given free rein in the arena of organizing and attending seminars. Seminars and collaborations- instead of broadening the sphere of knowledge, it becomes an arena to slug it out to reach positions of power by fair means or foul. It creates a coterie effect of favored savants, 'an old boy' school network and new entrants are strictly kept in place. The creation of a level playing field and the cornerstone for democracy is satirized. Educational institutions perpetuate class/caste structures in order to protect privileges. Prof Shiv in *In Times of Siege* portrayed as a simpleton who would prefer to work using his expertise in framing the syllabus for the distance education students but the anti-social elements try to bring down the integrity of a faculty by questioning the veracity of the syllabus prescribed by Prof Shiv as against a cultural right interpretation. Though they do not have any authority to interfere, they still want to prove that they have power over the educational Institute and the head; with the dean of the institute asking Prof Shiv to tender an apology which Prof Shiv does not kowtow to. In such circumstances, where is the question of acquiring knowledge through academic deliberations?

5.12 Question of professional ethics

Ultimately, whose idea of education is taken forward? Does education reform the society? Or does it remain as a piece of qualification? The monks' dedication with education is replaced with the economic aspect of gainful employability which anoints education with powerful status. Personal-professional interface-Is there a tilt? David Lodge's trilogy of novels showcase that the professors are more interested in their own personal happiness rather than the overall development of education. Prof Swallow feels comfortable the moment he gets sexual gratification either through his girl friend or from Mrs. Zapp. He is not worried about teaching or guiding the students in creative writing classes. Prof Zapp wants to leave from the nagging wife and prefers to keep himself busy

and gets his choice and also Mrs. Swallow. Education is not viewed as a service but still carries echoes of a vocation. Prof Ram in *No Onions nor Garlic* uses Sundar, his student for his personal benefits and tries to convince Sundar to get married to his daughter. He suspects that his daughter is pregnant and tries to hush up the issue by threatening Sundar that he should commit himself with Prof Ram's daughter otherwise he would not allow him to get the teaching job anywhere in the state. He further degrades himself by asking Jiva, his Ph.D student to give way to his son for the lecturer's post. SS in *The Awakening- A Novella in Rhyme* helps her niece in the examination hall in order to pass and get a degree. The novelists portray the real standards of education and how it has stooped to the new low level. Campus novels apparently critique erring professors who is perceived as the root cause of the falling standards of education. Yet, a mature reader is aware that society inherently exhibits the macrocosm in the microcosm and this is true of campus fiction. The thought of sexual favour in return for a better grade is repugnant as in the case of Felicity Phee in *The History Man*, but it is reflective of the larger malaise afflicting society.

Education as progressive is a notion that takes a back seat. The incidents of exclusion overwhelm and therefore education becomes regressive. Ryan in *Five Point Someone* tries to create a change through his invention of a new machine in the field of Mechanical Engineering but his project is completely neglected by professors as they focus only on his previous abysmal grades than his creative and innovative work. Bates in *Eating People is Wrong* is shown his way out of the institution because he is from the suppressed class. The writer who is invited by the university appreciates the creative talent of Bates and encourages him to write and send it for publication but he is pushed to the mental asylum due to his clumsy nature. Education does not bring about a great change in Bates' life. This is depressing reading but social realities manifest themselves into fictional narratives. The authors' heartburn does not translate into neat resolution, problems solved

to allow the audience catharsis; instead, the reading audience is offered a peek into the ills affecting academia and they are invited to mull over these ills. While the British campus writers portray the upheaval on campus, the Indian novelists have rarely ventured into the field a second time. If at all a second innings has been undertaken, then it is Bhagat who uses the campus as the setting for a romance which then moves to the workplace viz. *Two States* and *Half Girl friend*.

Campus fiction, though over-burdened with the foibles and frivolities of the teachers, reflects the 'slackening' of moral standards. Society upholds the status of teachers in the highest regard and the frailties displayed by the teachers come under trenchant attack. The society views teachers as educated and hence ennobled; thus weaknesses can play no part. The campus fiction writers tarnish the halo around teachers and firmly ground them in the social reality of the times. The question of ethics then is a difference in standpoint and perspective as to the denotative and connotative meanings associated with the profession.

5.13 Conclusion

Campus novels thus amply justify the hypotheses posited in Chapter I while also aligning to the aims and objectives stated therein. The topic of this research has been a rich hunting ground, even familiar owing to the similar backgrounds of the topic and the researcher's profession, to enable a close reading to identify the evidence which propels an ease of incorporation of points of similarities and disparities. The selection has been broad involving British and Indian campus fiction writers. The palette has been sufficiently multifarious in evolving a theoretical understanding of the themes, techniques and plots that make for interesting ideas. The collating of evidence with the theoretical framework

enables the research to stand independently and be open to further rigor of testing to verify the stands taken by the researcher.

It can be concluded that power play is implicit in academe and is incontrovertible. 'Knowledge is power' is an old adage that seems to amplify its echo in these novels. From academe to administration of the same institution is a small leap but is fraught with perils of sycophancy, charades, spite and snobbery. Administration is not perceived in terms of service but as accruing status and pelf to add to one's power. That this power resides in the relationships between the faculty and students is a given. This power is latent in the nature of their relationships and this can make or break them. That power infuses this particular set of relationships to play out predetermined denouements become obvious in the course of the story. That it is in research that power oscillates between merit and mediocrity. Hence, the power plays and relationships are gauged in terms of the ability to propound merit as against empty power veiled in pseudo-research. Relationships and research are aimed at adding feathers to one's cap rather than in genuine contribution to the wider body of knowledge.

The application of Foucault's theory of power to Campus Novels is a strong medium to illustrate these ideas of power. The campus is a constantly reinventing universe where the only static points are the faculty; and these positions too change as and when new positions open up. The machinations among the faculty are the strategies they employ to grab power. Power is seen in positive terms by those who have it; for they have the opportunity of redefining and manipulating both people and circumstance to suit their ends. It is a carrot and stick that can be applied to meet one's ends. It does not always guarantee acquiescence from those below you; but it definitely points in the direction of the structure of power playing out. The most liked characters in the select campus novels

under study reflect the sites of resistance and counter-positions of power. Ultimately then, power seemingly exists in pockets everywhere; people assess where they wish to join and as the events pan out, new centers of power are created.

Campus fiction tells us that the rarefied academic world cannot be seen in isolation from the society at large because in the final reckoning it is the reflection of society as a whole. Human nature is an amalgamation of good and evil, where the so called evil traits come to light in the battle for survival of one's ideals. Campus novelists portray the bad and the corrupted in the academic institutes and create the atmosphere that it is not different from the outer world. Campus fiction brings out the built-in contradiction in Higher education.

Academic institutes are supposed to produce academic excellence and explode the boundaries of knowledge but in reality it is a complicated web to be discussed. The campus writers' views are an insider's viewpoint. The truth of campus life is shorn off its ideals and held up for all to see. It is an ugly picture that is congruent with social reality. The clashes inherent here are the ideal v/s the real, and the real takes a beating; but the ideal is just a signpost of what ought to be. The ideal reflects the perfection that should inspire and motivate; but we must be mature enough to admit- difficult to emulate. The academe is not a per se creation but it goes beyond. By focusing on the dross and flotsam, "the good is oft interred" (Shakespeare, Julius Caesar, Act III, Scene II, line 75), with the bad. Characters do represent the good admirably. When acting as officiating Principal, Mr Daash shows that a people centered approach by the administration can resolve problems instead of creating crisis. This approach is built on the belief in the unity of both the staff and the administration to troubleshoot students' issues before they blow out of proportion. That power is neutral and its forms are politicized is what becomes apparent in these

novels. Again, Mr. Daash as acting Principal amicably defuses issues, while Prof Hairy as Principal uses the confrontationist approach to clamp down on Mohana from exposing him. The campus fiction hinges upon the personal character to reveal the use or abuse of power.

The quest for knowledge still inspires and influences most students to pursue higher education and even research. Their pursuit is either made easy or strewn with obstacles and this is dependent on the availability and accessibility of the guide. It must also be noted that research is no longer equated with the search for the holy grail but has become just another degree to qualify for a university position. True scholarship is perceived in the depth of one's knowledge ie expertise and whether this is communicated to students to generate an abiding interest and respect for such purveyors of values is clearly communicated in campus fiction.

Campus novels are ingenious in nature. Various aspects of campus could be captured up for further studies. There is much scope for further research on the American, African Canadian, Australian and other countries campus novels. The best novels about university life like *The Secret History* by Donna Tartt, *Pictures from an Institution* by Randall Jerrell, *Lucky Jim* by Kingsley Amis, *On Beauty* by Zadie Smith, *Possession: A Romance* by A.S. Byatt, *Marriage Plot* by Jeffrey Eugenides can be taken for comparative studies. The films based on campus life can be taken for research. Comparative study between the campus novels and the films taken on that would give a different perspective. Using different parameters of campus novels to study would be another rewarding area of research. Louis Althusser and his framework of ideology may be used to gratifying effect on the newer Indian campus novels to study the nationalism, culture and academia debate.

This thesis limits itself to the stated aims, objectives and hypothesis and will not venture into the ethical debates nor into the directional trajectory that education apparently seems to tread.

To conclude, most campus fiction is grappling with the perceived loss of value and sense of inadequacy to rise to the challenges that are prevalent in society. Society looks to education for a solution to combat its ills; and when education reflects only this confusion without a solution sight, the educational institutes and teachers come in the line of fire. Thus, campus fiction is only symptomatic of the disease engulfing society; and not the disease itself as is often interpreted.

A SELECT BIBLIOGRAPHY

PRIMARY SOURCES

- Bhagat, Chetan. *Five Point Someone -What not to do at IIT!* Rupa &Co, 2004.
- Bradbury, Malcolm. *Eating People is Wrong*. Picador, 2000.
- Bradbury, Malcolm. *The History Man*. Picador, 1975.
- Hariharan, Gita. *In Times of Siege*. Penguin Books, 2003.
- Joshi, Rita. *The Awakening-A Novella in Rhyme*. UBS Publishers' Distributors Ltd, 1993.
- Lodge, David. *The British Museum is Falling Down*. Penguin Books, 1983.
- Lodge, David. *Changing Places*. Penguin Books, 1978.
- Lodge, David. *Small World*. Penguin Books, 1995.
- Nandakumar, Prema. *Atom and the Serpent*. Affiliated East West Pvt. Ltd, 1982.
- Natarajan, Srividhya. *No Onion nor Garlic*. Penguin Books India, 2006.
- Rao, Ranga. *The Drunk Tantra*. Penguin, 1994.

SECONDARY SOURCES

- Abrams, M H. *Glossary of Literary Terms*. 7th edition. Prism Press, 2003.
- Anderson, Lesley. *British Commonwealth Fiction Series*. Salem press, 1987.
- Avatar, Ran and Talan, Pradeep Kumar. *Chetan Bhagat and His Youth Calling Approach*. The Indian Journal of Research, Bi-monthly International Journal, 11th September, 2012, ISSN 973-9777. pp. 220-232.
- Baldick, Chris. *The Concise Oxford Dictionary of Literary Terms*. Oxford University Press, 1991.
- Barker, Philip. *Michel Foucault: An Introduction* Edinburgh University Press, 1998.

- Bergonzi, Bernard. *Contemporary Novelists* 5th edition, ed., Lesley, Anderson. St James Press, 1991.
- Bergonzi, Bernard. *The Situation of the Novel*. The Macmillan Press Ltd, 1979.
- Bhagat, Chetan. *Indian Institutes of Idiots* (article) What Young India Wants? Rupa Publications, 2012. pp. 121-122.
- Bhagat, Chetan. *The Real Dirty Picture: A Column*. The Times of India, 12th February, 2012. pp. 9-14.
- Billington, Michael. *Leading Three Lives*. *Newyork Times Book Review, Interview with David Lodge*. 17th March 1985. pp. 7-12.
- Bradbury, Malcolm. *Contemporary Novelists*. 5th edition, ed., Gindin, James. St James Press, 1991.
- Bradbury, Malcolm. *If Your Books are Funny, Please Tell Me Where*. New York Times Book Review. July, 7, 1988. pp. 24-27.
- Bradbury, Malcolm. *The Novel Today*, Journal on Contemporary Writers. St James Press, 1977. pp. 50-59.
- Bradbury, Malcolm. *Stepping Westward*. Arena, 1984.
- Broyard, Anatole. *Epiphanies of Indignation*. The New York Times on the Web 24th February, 1976. pp. 7-9.
- Burden, Robert. *The Novel Interrogates Itself: Parody as Self-consciousness in Contemporary English Fiction*. The Contemporary English Novel. ed., Malcolm Bradbury , David Palmer, Holmes and Maier, 1979.

- Candon, William. *British Commonwealth Fiction Series*. Salem press, 1987.
- Chall, Jeanne S. *The Academic Achievement and Challenge: What Really Works in the Classroom*. Guilford Press, 2000.
- Cody, Michael. *The Dynamics of Human Communication: A Laboratory Approach* ed., Myers, Gail E. & Michele, T. Myers. McGraw-Hill, 1972.
- Collins, Harper. ed., *Advanced British Dictionary*. Harper Collins Publication, 1979.
- Cousins, Mark., and Hussain, Athar. *Michel Foucault: Theoretical Traditions in the Social Sciences*. Palgrave, Macmillan, 1984.
- Covey, R. Stephen. *Building Connectins Together*. Sage Publishers, 2014.
- Daly, John., and Augustin. *Handbook of Interpersonal Communication*. Sage Publications, 1977.
- Dangle, Arun. *Past, Present and Future Dalit Literature- the Creation of Dalit Literature is Inevitable*. Edited. Poisoned Bread, Translation from Modern Marathi Dalit Literature. Orient Longman, 1992. pp. 266-274.
- Das, Biswas, Munmun. *Depiction of Youth Culture in Chetan Bhagat's "Five Point Someone."* The Criterion, An international Journal in English, Quarterly Refereed and Indexed Open access Journal, Vol- 4 Issue II. April, 2013. pp. 49-53.
- Desai, Anita. In a letter, quoted in *Journal of Indian Writing in English*. Volume. 1, January, 1987.
- Devi, Gayatri.V. *Intellectual Pretensions and Reality in Select Indian English and Tamil*

Campus Novels. Ph.D Thesis. Pondicherry University. 2014.

Devito, A. Joseph. *The Interpersonal Communication Book*. Pearson & Co, 1984.

Dreyfus, L. Hubert. and Rainbow Paul. *Michel Foucault: Beyond Structuralism and Hermeneutics With an Afterword by Michel Foucault*. Harvester Wheatsheaf, 1982.

Ebel, Connie, C. *College Slang 101*. Special Lane Press, 1989.

Faizal, G. *Malcolm Bradbury's The History Man: A Study in Discourse of Power*. Jazym Publications, 2009.

Fielder, Leslie. *The War Against the Academy Wincohsin Studies in Contemporary Literature*. 5.1 (1964): web.10th May, 2006. pp. 5-15.

Fraser, Nancy. *Unruly Practices: Power, Discourse and Gender in Contemporary Social Theory*. Polity Press, 1989.

Foucault, Michel. *The History of Sexuality Volume I: An Introduction*. Transl. Robert Hurley, Vintage, 1980.

Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. Pantheon Press, 1977.

Foucault, Michel. *Power/ Knowledge. Selected Interviews and other Writings 1972-79*. Ed., Collin Gordon, (Translated Colin Gordon, Leo Marshall, John Mepham and Kate Soper), Pantheon Press, 1980.

Foucault, Michel. *The Subject and Power - Critical Inquiry* IInd Edition. Chicago Press, 1982.

Foucault, Michel. *The Courage of Truth (The Government of Self and Other II)*.

- Lectures at College De Franca, Translated by Graham Burchell, Ed., Francios Edward and Alessandro Fontana, Palgrave Macmillan, 2011.
- Foucault, Michel. *The History of Sexuality: The will to Knowledge*. Penguin Books, 1998.
- Gamble, Kwal Teri. and Gamble, W Michael. *Interpersonal Communication Building Connections Together*. Sage Publishers, 2013.
- Ghose, Aurobindo. *The Renaissance in India - With A Defence of Indian Culture*. Sri Aurobindo Publication Department, 1997.
- Gindin, James. *Contemporary Novelists* 5th edition. St James Press, 1991.
- Goethe, Johann Wolfgang Von. *Faust-Part I*. Poetry in Translation, A.S. Kline, 1920.
- Green, David. *The Winged Word*. Macmillan Ltd, 1974.
- Griffin, E. *A First Look at Communication Theory* 9th Edition. McGraw-Hill, 2012.
- Gupta, Balarama. G. S. *English Studies in India with Emphasis on Indian English Literature*. The journal Indian Writing in English, ed., G. S. Balarama Gupta, Volume. 35, No.2, July 2007. pp. 3-12.
- Gupta, Balarama. G. S. *Atom and the Serpent: An Analysis*. The Indian English Literature, Anmal Publications Pvt. Ltd, 2003.
- Haffenden, John. *Novelists in Interview*. Methuen and Co Ltd, 1985.
- Haffenden, John. *Malcolm Bradbury- Novelists in Interview*. Methuen, 1985.
- Haffenden, John. *David Lodge - Novelists in Interview*. Methuen and Co. Ltd, 1985.

- Hegde, M. G. *Power of the Glory: A Thematic Analysis of Prema Nandakumar's Atom and the Serpent*. Indian Women Novelists, Set III, Volume 2, ed., R. K. Dhawan. Prestige Books, 1995.
- Hilsky, Martin. *Satirical Comedy*. H&H press, 1992.
- Honan, Park. *David Lodge and the Cinematic Novel in England*. *Novel*. 5 (Winter, 1972).
- Hubert, Reyfus and Rainbow, Paul. *Michel Foucault, Beyond Structuralism & Hermeneutics* 2nd edition. University of Chicago press, 1982.
- Khatri, C. L. *Atom and the Serpent: Pangs of Paradise Lost*. Book Enclave, 2008.
- Khatri, C. L. *Narrative Noodles: Essays on Indian Novels in English*. Book Enclave, 2008.
- Knapp, L. Mark and Augustine, John. Daly. *Handbook of Interpersonal Communication*. 3rd edition., Sage Publishers, 2002.
- Koontz, Dean. *Brother Odd*. Harper Collins, 2009.
- Kramer, E John. *The American College Novel: An Annotated Bibliography*. 2nd edition. Scarecrow press, 2003.
- Kureishi, Hanif. *My Beautiful Launderette*. Faber and Faber Ltd, 1986.
- Lal, Verma, and Preeti. *Interview with Gita Hariharan- Literate World*. 21st March, 2003.
- Lane, D Shelley. *Interpersonal Communication – Competence and Context*. 2nd edition. Routledge Taylor and Francis Group, 2010.

- Lodge, David. *The Modern, the Contemporary and the Importance of Being Amis*.
Winter, Critical Quarterly, 1963. pp. 53-57.
- Lodge, David. *The British Museum is Falling Down - An Afterword*. Penguin Books,
1983.
- Lodge, David. *Nice Works*. Penguin Books, 1990.
- Lodge, David. *After word to Small World*. Penguin Books, 1995.
- Lodge, David. *Thinks*. Penguin Books, 2002.
- Lodge, David. *Fact & Fiction in the Novel- The Practice of Writing*, Vintage, 2011.
- Lynch. *Broken Heart. Interpersonal Communication Building Connections Together*.
ed., Gamble, Kwai Teri and Gamble, W Michael. Sage Publishers, 2013.
- Lyons, O. John. *The College Novel in America*. Illinois University Press, 1962.
- Marlowe, Christopher. *Doctor Faustus*. Dover Publications, Inc. 1994.
- Maslow, Abraham. *Motivation and Personality*. 2nd edition Harper and Row, 1970.
- McNay, Louis. *Foucault – A Critical Introduction*. Polity Press, 1984.
- Mills, Sara. *Michel Foucault*. Routledge Taylor and Francis Group, 2003.
- Milton, John. *Paradise Lost and Paradise Regained*. Collins Classics, 2011.
- Mukherjee, Sumana. *Gita Hariharan Writings: Writers at Work*. Almost Home Books,
21st February, 2015.
- Nambisan, Kavery. *The Truth Almost About Bharat*. Penguin Books, 1991.

Nandakumar, Prema. *Author's Note: Atom and the Serpent*. Affiliated East West Pvt. Ltd, 1982.

Nanadakumar, Prema. *Atom and the Serpent epigraph*. Affiliated East-West Press, Madras, 1982.

Narayan, Shyamala. A. *The Higher Education of Geetika Mehendiratta and other Campus Novels*. Postmodern Indian English Novel Interrogating the 1980s and 1990's, ed., B. Vinay Kirpal. Allied Publishers Ltd, 1996.

Prasad, Madhusudan. *Some Post-Independence Indian Novelists in English*. Perspectives on Indian Writing in English. ed., Naik, M.K. Abhinav Publications, 1985.

Rainbow, Paul, ed., *The Fun Reader: An Introduction to Foucault's Thoughts*, Penguin, 1991.

Rainbow, Paul ed., *The Foucault Reader: An Introduction to Foucault's Thoughts*. Penguin, 1991.

Raman, Meenakshi. *Interpersonal Communication as an Essential Ingredient of Organisational Bonding*. ELT weekly volume 6, Issue 15, 7, July, 2014. ISSN 0975-3036. pp. 12-17.

Rao, M. Eshwara & Naranya, T. *In Times of Siege: A Manifestation of Campus Politics and an Ideology Battle*. An International Refereed e-Journal of Literary exploration. Vol.2 Issue IV, November, 2014. ISSN 2320-6101. pp. 176-181.

Ravindran, Visa. *Novella in Verse. Review of The Awakening*. Indian Review of Books, May 16th - June, 1993.

- Rosenthal, Michael. *Randy Roads of the Professorist*. New York Times Book Review, March, 17, 1985. pp. 7-12.
- Rossen, Janice. *The University in Modern Fiction: When Power is Academic*. St. Martins Press, 1993.
- Rouse, Joseph. *Power/Knowledge- The Cambridge Companion to Foucault*. Ed., Gary Gutting, Cambridge University Press, 1994.
- Ruskino, Susan *British and Commonwealth Fiction Series I*. ed., Frank. N. Magill, Salem Press, Englewood Cliff, 1987.
- Sarma. Krishna. *What about corruption in the Academia? A Biannual of Creative and Critical Indian Writing in English*. The Journal of Indian Writing in English Vol.40, No.1, ed., Balarama Gupta, January 2012, pp. 1-8.
- Scott, Robert. F. *It's a Small World, After all: Assessing the Contemporary Campus Novels*. The Journal of the Midwest. 7th January, 2004. pp. 86-92.
- Shakespeare, William. *Selected Works of William Shakespeare. Mid Summer Night's Dream*. Black Rose Publication, 2003.
- Shakespeare, William. *Selected Works of William Shakespeare. Julius Caesar*. Black Rose Publication, 2003.
- Shelley, Mary. *Frankstein*. Lackington, Hughes, Harding, Mavor et al House, 1818.
- Shelley, Mary. *Preface to the novel Frankstein*. Lackington, Hughes et al House, 1818.
- Showalter, Elaine. *Faculty Towers. - The Academic Novel and Its Discontents*. University of Pennsylvania Press, 2005.

- Shumway, David R. *The Star System in Literary Studies*. PMLA, 1997.
- Singh, Khunju Kh. *Indian English Women Novelists at the Millennium End: A Critical Survey*. ed., Mohit K. Ray and Rama Kunder, Atlantic Publishers, 2005.
- Simons, Jon. *Michel Foucault and the political*. Routledge, 1995.
- Sridevi, P.G. *The Origin and Development of Campus novels in Indian English Literature*, IRWLE Vol 7 No.2 July 2011. pp. 259-263.
- Stewart, John and Thomas, M. *Dialogic Listening: Sculpting Mutual Meanings. Bridges not Walls: A Book about Interpersonal Communication*. 6th edition, McGraw-Hill, 1995.
- Tannen, Debora. *You Just Don't understand: Women and Men in Conversation*. Morrow, 1990.
- Thoreau, David S. *Journal: Volume I*. ed., Elizabeth Witherell, Princeton University Press, 1981.
- Tubbs, S.I. *Human Communication*. McGraw-Hill, International Editors, 2000.
- Waugh, Harriet. *Grade Lodge*. The Spectator. 252, 8126 April 7, 1984. pp. 29-30.
- Watson, George. *Campus Clowns and the Cannon: David Lodge's Campus Fiction*. MA Dissertation, University of Umea. 1993.
- Weber, Max. *Essays in Sociology*. Oxford University Press, 1946.
- West, R. and Turner, L.H. *Introducing Communication Theory: Analysis and Application*. Mountain View, 2000.

Williams, Linda. R. *Bloomsbury Guides to English Literature: The Twentieth Century*.
Bloomsbury Press, 1994.

WEBLIOGRAPHY

Arjun, Jai. Blogspot.in/2006/08/batting-trodditude-no-onions-nor.html. Jabberwock,
30th August, 2006.

Carey, Kevin. *The End of College*. [https://www.insidehighered.com/ views/ 2015/03/26/
essay-challenging-kevin-careys-hetechnofantasies](https://www.insidehighered.com/views/2015/03/26/essay-challenging-kevin-careys-hetechnofantasies).

Drabble, Dame Margret. *Malcolm Bradbury's History Man*. [www.picadar.com/blog/sep-
2012/margret-drabble-on-malcolm-bradbury-s-thehistoryman](http://www.picadar.com/blog/sep-2012/margret-drabble-on-malcolm-bradbury-s-thehistoryman).

Felluga, Dan. Modules on Foucault: On Power. Introductory Guide to Critical Theory.
Purdue U. Accessed on 20th May 2017, [http://www.purdue.edu/guidetothory/
newhistoricis/modules/foucaultpower.html](http://www.purdue.edu/guidetothory/newhistoricis/modules/foucaultpower.html).

Hutton, William. "The Quest for Knowledge is Good in itself and helps the Country
Thrive." *The Guardian*. (Date of publication) 25.09.2011. (Date of
Access) 22nd January, 2017. [https://www.theguardian.com/
commentisfree/2011/sep/25/tuition-fees-university-coalition](https://www.theguardian.com/commentisfree/2011/sep/25/tuition-fees-university-coalition).

Iskandar, Malik. Abdul. *Interpersonal Communication – A Handbook*. [www.nir.edu/
international/ images/abdulmalikiskandar.pdf](http://www.nir.edu/international/images/abdulmalikiskandar.pdf).

Martens, Christina. *Malcolm Bradbury's History Man*. *English Language and Literature
Studies*<http://www.uni-jena.de/cInstituteforAnglistics/Americanstudies>.

Pawlowski, D.R. *Dialectical Tensions in Marital Couple's – Accounts of Their
Relaionships*. <https://scholar.google.co.in>.

Robinson, Maisah. *How to Improve Your Interpersonal Communication Skills*.

<http://www.associatedcontent.com> 2006.

Singh, Amardeep. *Professors Under Siege: Gita Hariharan and A.S. Byatt*. 2004,

www.lehigh.edu/~amsp/04/professors-under-siege-gita-hariharan.html.

Sridevi, P. G. *Campus Novels in Indian English Literature: a study in themes and forms*.

Ph.D thesis, Karnatak University, Karnataka. 2013. [http://hdl.handle.](http://hdl.handle.net/10603/8396)

[net/10603/8396](http://hdl.handle.net/10603/8396).