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Quest for Home: A Critique of Globalization in Girish Karnad's *Wedding Album*

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Letter of Recommendation

Mr. Dibay Adhikari has completed his thesis entitled “Quest for Home: A Critique of Globalization in Girish Karnad’s *Wedding Album*” under my supervision. He carried out his research from September 2011 to December 2012. I hereby recommend his thesis be submitted for *viva voce*.

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Letter of Approval

This thesis entitled “Quest for Home: A Critique of Globalization in Girish Karnad’s *Wedding Album*” submitted to the Central Department of English, Tribhuvan University, by Dibay Adhikari, has been approved by the undersigned members of the research committee.

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Abstract

The present research “Quest for Home: A Critique of Globalization in Girish Karnad’s *Wedding Album*” excavates the causes of suffering to an expatriate who is in the deep network of globalization and materialism of twenty first century. Ashwin Panje, an Indian-American boy is in the state of cultural and spiritual crisis in the US due to the encroachment of western globalization. He feels himself as culturally hollow. He is burning inside like a volcano because of the lack of his own culture, tradition and custom. He longs for his native country and returns India to marry a traditional Hindu girl who could save him from cultural crisis. His returning to India from the US indicates the significance of the custom, tradition, rituals, culture and spirituality to the individuals who are entangled in the vast maroon of western globalization. It reflects the quest for home which is an important issue for an expatriate. On the one hand, he returns India in search of his culture and spirituality on the other hand, the Indian society no longer remains as traditional as in the past. The socio-cultural aspects of the society have been altered due to the flows of globalization.

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I. Crisis of Cultural Identity and Tradition in the Age of Globalization

This research puts Girish Karnad's Play, *Wedding Album* under its scrutiny in order to demonstrate how globalization creates cultural dilemma, lack of home and spiritual crisis to the expatriates of the twenty first century. Karnad's latest play, *Wedding Album*, has been selected for the purpose of this research as it explores the ample situations where an Indian-American like Ashwin Panje, finds himself in a state of dilemma and cultural as well as spiritual crisis that leads him to return back to his own native country to marry with a traditional and cultured Indian Brahmin girl. Ashwin's returning to India from the US, in fact reflects the quest for Indian tradition, culture, home and nationality.

In this research, my main concern is to demonstrate how the people of non-western societies are affected with the flow of changing trend of twenty first century. This research simply analyzes the change in the lifestyle, tradition, culture of the people caused by the encroachment of western materialism and globalization. The main objective of this paper is to bring forward the significance of home, culture, nationality, rituals etc. to the expatriate like Ashwin who is entangled in the flow of western globalization. Globalization is the trend basically developed and took its pinnacle in the late twentieth or in the beginning of twenty first century. The playwright has depicted the changing concept of people in the modern world. In the present era, those who are plunged in the flow of globalization and materialism feel alienation and spiritually hollow. They quest for their culture, tradition, rituals and try to get rid of the materialistic world. Contrary to this, those who are deprived of tasting the seed of materialism and globalization desire to incline towards it. In the play, *Wedding Album*, Karnad has depicted the characters like Ashwin, who is in search of his tradition, Indianness whereas Vidhula and Rohit are attracted towards the western

materialistic world. Vidula, a twenty five and half years old south Indian Brahmin girl becomes ready to get married with an expatriate boy, Ashwin Panje. She accepts the marriage proposal of the boy whom she has never met. Her acceptance of his proposal indicates that the non-western people's intense desire to incline towards the western tradition as well as life style.

The basic intention of this paper is to clarify the play, *Wedding Album*, as a representation of the modern world where the influence of globalization is dominating the localism. Playwright has depicted how the Indian society is oriented toward the global flows. At the same time, Karnad presents the picture of frustration increasing inside to the expatriates because of global domination.

Wedding Album is the most recent play of Girish Karnad. In which he gathers some vignettes from a typical Indian arranged marriage. Karnad explores a traditional Indian wedding with a view to exposing the strained relations which come to the fore on the occasion of a wedding when even the farthest relatives come together to celebrate the wedding. In addition to this, Karnad uses the occasion to explore several contemporary issues related to relationship and society. Vidula, the female protagonist, is about to get married to Ashwin whom she has known only through emails, video-conferencing and photo-sharing. Incidentally, the marriage of Vidula and Ashwin appears as an arranged marriage in the contemporary India which is changing rapidly under the impact of several global forces. One can notice a cooptation of postmodern technologies by a conservative social institution.

The play *wedding Album* by Karnad revolves round the wedding preparation of Vidula. The marriage ceremony is planned to be organized in a traditional way. Vidual's mother focuses on her own culture and tradition as she wants to conduct this marriage ceremony grand in order to show her position in the society. Mother's focus

upon the traditional costumes like Sari, Dhoti, Kurtha etc indicates somehow she is trying to preserve her tradition. But the new generation of the South Indian societies is no more as traditional as old generation. In the case of Rohit, being the member of Brahmin family has an affair with the Christen girl. He does not feel odd to say that he has a girlfriend from different religion. In the same way, Vidula seems traditional but actually not. She frequently visits Cyber Cafe and operates voice calls with stranger which is not allowed to Brahmin girl in the society. Karnad's depiction of the character like Vivan in the play, a thirteen years boy, who proposes to have an affair with Hema, aged like his own mother, presents the impact of globalization in the south Indian society.

Girish Karnad, Indian playwright, poet, actor, director, critic and translator, was born on 19 May 1938. He is the latest of seven recipients of *Jnanapitha* Award for Kannada, the highest literary honor conferred in India. Karnad has written a number of plays in Kannada which have also been translated into several major Indian languages and English by the playwright and by others. He has often used history and myth to tackle contemporary issues. His plays have been directed by eminent directors like Ebrahim Alkazi, B.V. Karanth, Alyque Padamsee, Prasanna, Arvind Gaur and Satyadev Dubey. He is also regarded as an eminent figure in Indian cinema, where he has worked as an actor, director and screenwriter, earning numerous awards. He has been honoured with Padma Shri and Padma Bhushan by the Government of India.

Karnad was born in Matheran, Maharashtra, into a Konkani speaking family. His initial schooling was in Marathi. He watched and enjoyed *Yakshagana* and the *Natak Mandali* performances in his village. He graduated from Karnataka College, Dharwad with Mathematics and Statistics in 1958. He experienced the power and

influence of Western drama for the first time when he moved to Bombay for his postgraduate studies. At the end of his studies in Bombay, he received the Rhodes scholarship to go abroad for further studies. He thus went to England and studied at Oxford, where he received a Master of Arts degree in Philosophy, Politics and Economics. Karnad has also been a Visiting Professor and Fulbright scholar in residence at the University of Chicago.

Indeed, Karnad found a new approach like drawing historical and mythological sources to tackle contemporary themes about the artistic nature of Karnad's works. Karnad's plays are a mirror to the formation of contemporary Indian subjectivity against the backdrop of several ages. He has a wider range in comparison to Tendulkar and Dattani. While Tendulkar explores the socio-political and cultural constituents of subjectivity, Karnad explores the multiple layers of subjectivity in not only the mythical and historical but also the contemporary Indian subjects. His plays can be regarded as representing the contemporary Indian subjectivity across classes, genders and temporalities. He modernizes the historical and Mythical subjects, making them appear extremely contemporary. He deals with almost every strata of society including the royalty, the rural lower class and the urban middle class where Tendulkar's focus lies in the middle class and Dattani's subjects belong to urban middle class. In a situation like that Karnad found a new approach like drawing historical and mythological sources to tackle the contemporary themes; about the artistic nature of Karnad's works. Kirtinath Kurtikoti states:

Karnad's work has tone and expression of great drama. He has the genius and power to transform any situation into an aesthetic experience, the quality of which, to use Joyce's vocabulary would

be static rather than 'kinetic. 'One looks forward to work of greater and more enduring worth. (71)

Yayadi (1961), his first play, extracted from Hindu epic Mahabharata, reinterprets the myth of King Yayati, in early ancestor of the Kuru dynasty. Although the play was written to escape from his stressful situation, the mythical touch in the play articulates a set of values that was from him impossible otherwise to arrive rationally. In the opinion of Braian Crow and Chris Banfield, Karnad's play in Indian context. They opine:

The central difficulty was in finding an appropriate theatrical form in which to express his interests in the mythology. Although inspired by Elorahim Alkasis production of Strindburg and Annonilh, the question becomes one on how he might use the dramatic medium of his own way not merely in irritation of western dramatist. (137)

Yayati deals with king Yeryati's greed for youth and scarifies of his son to satisfy his father. *The Fire and the Rain* has presented the full concentration of truth even in the level of language. He very successfully presents violence on the stage. Nothing is spread and he accommodates murder, bloodshed, adultery, treachery and impersonation all with his plots. In the regard, Neeru Tondaon comments:

In *The Fire and The Rain* too, the dialogues between Brahman Rakshasa, Indra and Arvasu is a commentary on contemporary evils like patricide, fratricide and adultery. The narrative is taunt and the play fraught with unremitting tension, as betrayal, murder and reduction enmesh the character who lives out their destinies is a tumult of element passions. (48)

Tondon, thus observes the human baseness explored in the play She says, "The play illuminates the universal theme of love, Jealousy, and loneliness" (49). The play deals about the human instincts that lead the life towards pain and suffering.

Karnad's other bestselling plays are *Telendala* (1990), *The Dream of Tippu Sultan*, *Nagamandala*, *Hayabadana*, *Two Monologness Howenes Broken Images*. They are also the blending of myth with his personal experiences of life and parable and issue of modern society. *Wedding Album*, the latest play by Karnad is a hilarious and moving spectacle about the marriage culture of India today. The play operates at two levels. It explores the importance of culture: tradition, spirituality and home to the people who are fade up of the western globalization even it juxtaposes the very different life experiences and expectation of the family. Since the time *Wedding Album* appeared in the field of literary scenario in 2009, it became able to attract the attention of many critics and scholars. The play appears to be a contemporary modern play and it forwards the issues of tradition, modernity and globalization. This play is read by a number of critics whose interpretation is different according to their own understanding.

Karnad's *Wedding Album* has various qualities and tries to captures the different aspects of the global world. It can be analyzed from different perspectives; therefore, the criticism depends on the reader how he/she interprets. In the context of *Wedding Album*, Amrit Srinivasan expresses his view that this play is a unique contribution to Indian Global success. And also points out that woman's emotional in and self endurance is voiced at different points in the play, only to underline the complete indivisibility granted to such domestic sacrifice on the public plane. He further says:

Quite clearly, *Wedding Album* walks a razor's edge in seeking to convey South Indian Brahmin marriage's remarkable and culturally unique contribution to Indian global success, without at the same time shying away from exposing the excruciating, even obscene risks involved in its transnational undertaking. The implication this has for women in particular shows us *Wedding Album*'s difficult and uneasy truth. Women's emotional pain and self endurance is voiced at different points in the play, only to understand the complete invisibility granted to such domestic sacrifice on the public place. (XV)

He views *Wedding Album* as culturally unique contribution to Indian global success on the one hand and also as a risk involved in the transnational undertaking. But because of globalization, the protagonist of the play feels homelessness, rootlessness and spiritually empty so returns back to his own country in search of a traditional girl for marriage.

Similarly, Kavita Nagpal expresses her view in *Hindustan Times* that the *Wedding Album* by Karnad is the best play of modern world which incorporates the two different worlds i.e. modern and traditional. It is the amalgamation of two different thoughts. She further states:

Wedding Album which is structured into nine scenes deals primarily with women and their two different world's i.e. traditional and modern cyber world. But both of them merge into each other. Even the traditional elder women are fused with energy, hope and modern sensibility. Younger sorts enjoy liberty in education, love, courtship via 'distance' technology; and marriage. The play marks the highest evolution of feminine psyche. The play explores the tension between

forces of tradition and modernity, both vying with each other for a space in subjectivity, leaving a hole in the subject. It also depicts how the discourses of culture, morality and tradition are associated with a sense of guilt and remorse, as is apparent in the case of Radhabai and Rohit. (4)

The above mentioned extracts depict the contemporary scenario of the third world country where the tension between modernity and tradition has in existence. It is noteworthy that in *Wedding Album* Karnad moves from myth,folklore and history to cultural stereotypes and modernity. There is no direct allusion to either myth or history.

Similarly, Sunayana Panda also has her attitude on *Wedding Album* that glimpses all complexities of modern Indian society and also the lifestyle of the young. She further writes about it as:

It gave a glimpse of all the complexities of modern society, as it adjusts to the tech-savvy lifestyle of the young. It did not however answer the many questions that arose in the viewer's mind as one by one the scenes unfolded. Can the system of arranged marriages survive in a changed world? Can the Indian family continue to be as close-knit as it used to be if each one has a parallel life that he does not share with the rest? How long would it take before the Indian family too gets fractured as in the west? (5)

As if she raises the question of survival of Indian marriage system in this changed world; there are many benefits of our marriage systems and also can survive in this global age and must be saved.

The cover page of the play deals about the wedding system of middle class Brahmin family and the clash between older and younger generations where younger are adjusting to the tech-savvy life style. Further Karnad elaborates:

It is known to light the fuse of anxieties and resentments long burred in the bosom of the family. Forces raging in the world around also bring their own tensions to the events: the older generation feels defunct in the new technological turmoil; the young are by aspirations to easy prosperity and notion of sexual freedom; and dreams and phantasm, ardently desired but only vaguely grasped, turns in to nightmares as they waft in from the other side of the globe. (Cover page)

As in the cover page, young generations are striking to easy prosperity and notion of sexual freedom. The concept of the people has been changed due to the modern development of science, technology and media. These aspects of development have direct impact upon the new generation of twenty first century.

From the above mentioned critics and their criticism regarding Karnad's Play, it is pretty obvious that some of them have focused on the either myth or history of the contemporary Indian society. The scholars have not paid much more attention to notice the issues of cultural identity crisis, lack of spirituality due to the encroachment of globalization operated by the western countries. Thus, departing from all the above mentioned criticism, the research aims to excavate the crisis Ashwin feels by being expatriate and his quest for the identity, home, culture, tradition etc. and focus will be on the impact of glocalism upon him. Drawing on and departure from those critics who have acknowledged the concept of globalization, this study takes the critical perspective of globalization in the twenty first century. The researcher follows the lead of the concept propounded by Arjun Appadurai with its differences and

disjuncture in global cultural economy. The new global cultural economy has to be seen as a complex, overlapping disjunctive order. He proposes five dimensions of global cultural flows to overlook the disjunctive relationship: “a) ethnoscape, b) mediascape c) technoscape d) financescapes e) ideoscapes. The suffix-scape allows us to point to the fluid” (230).

Mike Featherstone’s understanding of identity consists up of localism and globalism will play an important role to analyze the crisis aroused by globalization. He has a clear view on globalization: “It is an extension of modernity. It is not only the cultural varieties rather the cultural complex of western modernity” (334). Hence, he opines that the globalization process should be regarded as opening up the sense that the new world is a single place with increased contact becoming unavoidable. Hence, theory of globalization will remain as the primary tool of my analysis.

Globalization can be seen as the process by which regions of the world become linked, at various levels of society, through an expanding network of exchanges (of peoples, goods, services, ideas, traditions etc.) across vast distances. The process itself goes back to the heyday of mercantilism, voyages of “discovery “and empire building, but it did not reach its pinnacle until the late twentieth century. Since the end of the Cold War, globalization has increasingly assumed an American Face: In many instances, in fact, it has come to mean Americanization. A significant feature of the present juncture is the sweeping economic, social, cultural and political changes often referred to as globalization. In general, the term globalization refers to the change of temporal and spatial limitations, that is, the reduction of distance due to the dramatic reduction in the time needed to bridge spatial differences which have, in turn, resulted in the gradual mixing of political, economic and social space across national borders.

Thus, the term globalization is sometimes used to indicate that globalization is not a universal or uniform process, but, it manifests differently in various contexts and has different effects for people. Within this fast globalizing world with all its contradictions, struggles for identity have emerged as one of the most striking characteristics of the social, cultural and political scene. One of the most important features of the identity discourse is the relative period of its emergence and rise. In 1996 the prominent British cultural scientist, Stuart Hall remarks that, “there has been a veritable discursive explosion in recent years around the concept of identity” (1). According to him the issue of identity has been discussed vividly among the scholars with curiosity in a positive way. In the similar vein Mowlana asserts his idea that, “Globalization is a complex phenomenon, marked by two opposing forces. On the one hand, it is characterized by massive economic expansion and technological innovation. On the other hand, there is increased inequality, cultural and social turmoil, and individual alienation” (22). This means that globalization comprises the both positive and negative aspects- massive economic and technological advancement is the outcome of it and secondly it has created inequality, social and cultural chaos and alienation of the individuals.

According to *Oxford Advanced Learner's Dictionary* the word globalization is defined as “the fact that different cultures and economy systems around world are becoming connected and similar to each other because of the influence of large multi-national companies and of improved communication” (659). An early description of globalization was penned by the founder of the Bible Student movements Charles Taze Russels who coined the term ‘corporate giants’ in 1897, although it was not until the 1960s that the term began to be widely used by economists and other social scientists. The term has since then achieved wide spread use in the main stream press

by the latter half of the 1980s. Since its inception, the concept of the globalization has inspired numerous competing definitions and interpretations, with antecedents dating back to the great movement of trade and empire across Asia and Indian Ocean from the Fifteenth century onwards. Globalization according to Roland Robertson is:

[. . .] compression of the world and the intensification of consciousness of the world as a whole, in thought and action. It makes the world a single place. What it means to live in this place, and how it must be ordered, become universal questions. These questions receives different answers from individuals and societies that their position in relation to both a system of societies and the shared properties of humankind from very different perspectives. The confrontation of their world views means that globalization involves comparative of different forms of life. (27)

Globalization has helped to shape the human behavior and helps people guide their action. However, it also gives the individuals their identity. Moreover the hunger of culture brings about identity crisis in the lives of individuals as they cannot assimilate to new culture a – global culture. Regarding this, Edward Said says, “Culture with its superior position has the power to authorize, to dominate, to legitimate, denote, indicate, and validate” (9). Thus, the superiority of the new culture dominates individuals as they feel inferiority of their culture. When someone nurtured in a new culture in one culture is plead in another they face cultural dislocation and alienation and the resultant reaction may be anger, frustration, fear, curiosity, fascination, hatred or confusion.

This present work has been divided into three chapters. The first chapter outlines the whole project along with the short introductory outline of the play and

playwright. It gives a bird's eye view of the entire project. Some of his texts and critics views are mentioned as supporting materials to justify the issues how globalization, modernity and materialism affect the different aspects of the life of the people of third world and the expatriates.

The second chapter aims to analyze the text with the theoretical modality that is discussed and applied in this research work. The final chapter is the conclusion of this research work. Basing on the textual analysis, it concludes the explanations and arguments put forward in the preceding chapters.

II. Ashwin's Longing for Home: A Critique of Globalization.

The research entitled "Quest for Home: A Critique on Globalization" in Girish Karnad's *Wedding Album* depicts the clear picture of suffering of the expatriate, Ashwin Pange, due to the domination of materialism and globalization which is operated by the West. The tension between global and local forces puts him in trap. Neither he can totally accept the foreign culture nor can he enjoy with his own culture in the US. He finds himself in a complete dilemma and ultimately returns to India in search of his home. The research also explores the changed contemporary scenario of the different aspects like social, cultural and traditional etc. of the South Indian society because of the impact of globalization.

The concept of globalization has become the interest of the discussion topic in the contemporary day to day situation, literary and theoretical discourses.

Globalization is the process whereby individual lives and local communities are affected by economic and cultural forces that operate worldwide. In effect, it is the process of the world becoming a single place. Globalism is the perception of the world as a function or result of the processes of globalization upon local communities. Globalization refers to the increasingly global relationships of culture, people, and economic activity. In general, it indicates to the trends towards countries joining together economically through science and technological education; society and politics and viewing themselves not only through their national identity but also as part of the whole world. Globalization is set to bring people of all nations close together especially through a common media like the economy or the internet.

Resources and materials of one country are in use of the people of another country because of the regular contact of the people through advancement of the science and technology. Scientific invention of one part of the globe can be easily

accessible to the people of other parts of the globe. According to Mike Featherstone, globalization process is known as the process of becoming the world a single place. It develops a new concept to the people of any place and makes the world more unified and homogeneous. From this perspective, the local cultures are being collapsed due to the intensification of new communication technology, flows of information and commodities. He further opines:

One of the problems in attempting to formulate a theory of a globalization is of adopting a totalizing logic and assuming some master processes of global integration is under way which is making the world more unified and homogenous. . . . The fate of our places of residence and work is seen as in the hands of unknown agencies in other parts of the world. Localism and a sense of place gives way to the anonymity of no place spaces or simulated environments in which we are unable to feel an adequate sense of being at home. (342)

It is clear that globalization makes the whole world as a single place. The connection of the people from one zone to another becomes possible due to the development of science and technology. Along with this, globalization brings change in the cultural aspects of the society.

By making distance technology almost a character in the play, Karnad is able to demonstrate its constant co-present in the contemporary South Indian home, which underwrites the transnational embeddedness of their lives. But the master stroke lies in linking technology to the arrangements of marriage between Ashwin and Vidula. *Wedding Album* opens with a shooting of video in order to send Ashwin in the US. Vidula is in front of the camera to tell about her background and about the family to Ashwin. She further says:

I am Vidula Nadkarni. I am twenty-two and half, actually. I have done my BA in Geography. Passed my exam last year. I am not doing anything at the moment. . . My father was a doctor in government service. We are three of us. Eldest sister Hema is married and lives in Australia. Then Rohit, who is shooting this film. He is a writer. Then there's me (5-6).

These above lines indicate that Vidula and Ashwin are familiar to each other through the exchange of Smses, Emails and videos. The marriage program is conformed with the exchanging of information to each other. Though, they are in different part of the globe but in touch regularly through the media.

In the play, Karnad depicts the character Ashwin, an expatriate who has been staying in the US; feels lack of home culture and his own tradition. He finds himself in the juncture of materialist world. There is no sense of being at home to him. He longs for his own native country India in order to save to himself from the chaos. Further, in contemporary time people become so much attached with their traditions that are living in western world; once they are from the east, especially South Asians. They aggressively become traditional and seek to solace in their own culture. As Nandy has noted in relation to expatriate South Asians:

In recent years many expatriate South Asians in the West have become more aggressively traditional, and more culturally exclusive. As their cherished world becomes more difficult to sustain, as they and their children begin to show symptoms of integration into their adopted land, they become more protective about what they think are their faiths and cultures. (158)

In the above extract, the feelings described by Nandy are the evidences of destabilizing effects of the global-local nexus. As people feel increasingly uncertain about their daily life, the search for security takes on ontological and existential dimensions. They feel that after living in west, for many years it is their own culture which is more important and more natural than the adopted western one. So they feel culturally alienated and out casted. Therefore, it becomes so difficult for them to sustain culturally.

The people who are far away from their native land unable to feel that they are at home. They find themselves inferior in front of the western culture and tradition. They are always in search of their cultural roots. They long for their home and expect something more from their native country. In play, protagonist Ashwin Panje is the blazing example of these kinds of feeling of eastern people, who are living in the western world. As an expatriate, he feels very much difficulty to survive in America culturally, so that he feels he can get out from these kinds of turmoil only if he seeks a solace in his own root. He shares his frustration with Vidula about his present condition. He says:

I want to be honest with you. I am passing through a crisis. It sounds pompous to use the word, but let me use it' I am passing through a spiritual crisis. I am boiling inside like a volcano. I want you to share my agonizing search of myself. It will require an intellectual effort to understand real me. It may even require an emotion giving-up. If you agree to marry me, you will have to share my inner turmoil. But it the end of the day, I believe you will find it enriching. (79-80)

This above extract expresses the real situation of the Ashwin, who has been passing through the turmoil of frustration. Globalization, which is also understood as

modernization in present time, provides various opportunities to the people. It helps to make people economically and technologically powerful but there is also the gradual change in the tradition and cultural ethos. The cultural and spiritual side of the people is in verge of collapse. It creates a kind of crises to the people who are the victim of the deep network of globalization of twenty first century. After falling in the vast maroon of the materialism and globalization, he/she realizes his/her root and regrets upon the loss caused by it. In the same way, Ashwin is facing the crisis in day today life of US.

Globalization has destroyed cultural aspect of society, stable location and displacing peoples. It has created various cultural, religious and psychological identity crises. It brings several changes in traditional social structure. There is encroachment of secularism, decline social solidarity and it creates complexity in social relations. People do not take interest in cultural side. The influence of western tradition is deeply rooted especially to the young generation of society. In the play, mother says to Vidula and Hema to select the traditional wedding costumes like Dhoti, Sari but they do not take interest upon these things. The influence of western modernization has made them not to be as traditional as their mother. There is vast difference between mother and daughters. As the conversation between Hema, Vidula and mother indicates:

Vidula (picking the kanjeevaram sari up): How about this?

Hema: For whom?or you. Ma has chosen this for you. But I don't think this is your colour.

Hema: (without enthusiasm); Why?" it's nice. Very nice. Lovely.

Vidula: so you see, Ma, she is'nt too keen. b didn't ii say? I will choose another one for her myself. Mother: if you don't like it' why don't you say so? Why all this . . .

Hema: All this what? What did I say? Mother: (regined) All right, Vidula. You sort that out with her. (To Hema). This Dhoti is for your husband.

Hema: what for? The sari is enough. Where is he going to wear a dhoti in Australia?

Mother: it's a wedding costume Australia and no Australia. And along with the dhoti, this. (Holding up the golden necklace) For him. And one for the bridegroom.

Hema; (putting the necklace aside); No, no such an expensive chain.

What will he do with it? He doesn't even wear a ring. (Agitated)

Excuse me. With people just dropping in without warning, I haven't even begun unpacking. (13-14)

The above dialogue shows the concept of young and old generation which is totally different. Because of the influence of globalized culture, the tradition and culture of the society is altered. This kind of cultural change is a threat that causes serious problem for society. The openness of the foreign contact can erode the traditional values and indigenous cultural identity. The fact is evident that cultural identity and globalization are co related and interconnected phenomenon these days, where globalization is a source to transform new and modern ideas, developments of human capital and information all over the world. But there is also the threat to socio-cultural environment of the society. In the play, Hema being the member of Brahmin family denies to wear Dhoti while staying in Australia. Her husband too lives in

Australia even does not wear a ring. They do not give importance to their culture and tradition because they want to be modernized by adopting the western culture. It clearly depicts the cultural transmission to the non-western people staying in developed society.

The identity of Oriental culture is seen as a subaltern culture and constituted through its exclusion from the Western culture; therefore it is the West that has given identity to the Orient. As Morley and Robins states, “if the West did not exist, the Orient would not exist either” (155). In above quoted lines, different people who are considered as expert in the subject matter of identity creation and identity crisis in the age of globalization try to show the reality that identity is the creation of power, position and power can represent anyone differently. If anybody has power he/she could represent anyone positively as well as negatively. Power holding people could dismantle the real identity of the person and can divert it any other way they would like to take it. Because of the globalization, different kinds of identities have been created in this world such as hybridity, homogeneity, which has caused the loss of originality. The domination of materialism and technology has adverse impact upon the culture and spirituality of the people; which creates chaos, frustration, alienation and ultimately people start to seek their home, in order to seek solace from this chaotic juncture.

Karnad in the play, *Wedding Album* tries to show this kinds of reality of which the people of 21st century are facing in different levels of their life. Especially those who are outside from their nation, they want to follow their culture, tradition, in everyday life, but they could not. So, they are always in search of their traditional values. As far as possible they try to save themselves from the materialistic

domination over their spirituality. As in the play Ashwin reveals his innermost feelings to his would be bride, Vidula:

I have dunked life in the US to the lees. Girlfriends, affairs, mistresses, one night stands. And on the public stage, glamour, success, social connection. I have been through them all. And I have come to the conclusion that whole culture is empty of values now, bereft of any living meaning. It is shallow, you see what I mean, glittering and shallow. The European Industrial Revolution began by rejecting religion in favor of material values. But today that legacy is strangling the west. They have no spiritual moorings left. They are adrift in a godless amoral world . . . A culture which is full of wisdom and insight. India should have the capacity to lead the world. (80-81)

The above extract makes it clear that western materialistic life becomes no more sustainable for the expatriate. The western way of living is totally different than south Indian. Girlfriend, affairs, one night stand, glamour all these are easily accepted in the western societies. Ashwin also finds his life surrounded on by all these things in the US. At last, he comes to the conclusion that the whole western culture is empty and hollow which ruins the cultural and spiritual side of the individual.

In the play, Ashwin tries to impress upon Vidula that he is looking for a life partner from a place like Dharwad because it means that the girl would be full of “innocence” and “purity” (81). He has been staying in the US for many years which has caused him to be westernized in somehow, but he is not. Outwardly he seems like westernized but inwardly he is still purely an Indian. So that it seems he is in deep identity crisis, he is in dilemma, that whether he has to adopt westernization or seek asylum to the Indian spiritualism, and ultimately he decides to seek his originality

through marriage with Indian girl. While talking to Vidula through western invented technologies like video conferencing and web camera, he shows his eagerness to return to his oneness that is Indian-ness. Though he lives in US and behaves to be like American outwardly, inwardly he is in deep identical problems which makes him to search peace of mind, ultimately he sees it in Indian culture. On the other hand, the influence of western modernity has also caused several changes in the social system of the third world society.

Karnad presents the picture of Indian contemporary society which is in the state of dichotomies between tradition and modernity. The concept of old and new generation is vast different. There is the intense desire to the young people to adopt the western lifestyle. They are highly fascinated with the global changes.

Development of technology, media and easy access of internet are the factors which are making people of different zone always in touch which ultimately brings change in different aspects of their life.

Although globalization is often conceptualized as an international economic integration and business transactions among the nations since most of the power and momentum take place in these areas, it is a highly complex process with important consequences for social and cultural distribution and transformation. As McGrew Held and Perton Goldblatt claims that “ globalization refers to processes of cultural change which underpin transformation in the organization of human affairs by linking together and expanding human activities across regions and continents” (15). To sum up, globalization accepts the situation of process of change It also destroys the national culture, tradition and nationalism.

Karnad, in the Cafe episode of the play, shows the impact of the western globalization even in the Indian society of contemporary time. Local tradition, ethical

values, norms of the societies etc. have been gradually in the verge of collapse. People start to adopt the western way of living. There is not any respect upon their social norms. They feel no any hesitation to go against the social norms and values in order to fulfill their own selfish desires. Vidula is one of the representatives of the contemporary south Indian Brahmin society. Her frequent visit to the cyber cafe is taken against the social norms. In her visit to cyber cafe, she enjoys to have a conversation with several unknown male voices about unnecessary remarks. She further has conversations in the dark room:

Voice: Ananga the bodiless. And that's my darling, Kuchla.

Vidula (*Laughing*):... The Jezebel. You should wait till I give my password.

Voice: No need, love. I know the voice of my Indian pea-hen. I dream of you. I pine for you. Where have you been all these days? Why have you made me wait? Do not do that again.

Vidula: Sorry my darling, pining peacock. But there may be no 'again'. I have to come to say bye. . .

Voice: First I will strip you. Then I will rape you.

Vidula: I can't wait. I can't. . . Go ahead. I am yours. All yours.

Voice: Good. Take off your Shawl. Now unbutton your Blouse.

Vidula; Not Blouse. It's called the *Kameez*.

Voice: I don't care. Just take it off. Now the bra.

Vidula: Okay. Hold on. Voice: Hurry up, slut. Hurry up. I am all.

Vidula: Done. Done.

Voice: You are bare-bobbed baby?

Vidula: Yes.

Voice: Caress them for me. The left one first. it is smaller than the right one. It should not develop an inferiority complex.

Vidula: Yes. . . . (64-66).

The above conversation between Vidula and unknown male voice makes it clear that there is the tension between the local and global forces. It indicates how the global forces affect Indian society. A girl from Brahmin family performs this kind of activities without any hesitation show the real situation of the society. In the name of modernization, social norms and values are degraded day by day. It shows direct impact of globalization up on the Indian Brahmin society. The Indian society is in verge of transformation with the help of science and technology invented by the western society. Though science and technology helps the society to advance forward to the development, it helps people to corrupt their social norms and values as well. In the text female protagonist Vidula corrupts her mind because of global culture, entered in the south Indian society by the help of the modernization and globalization.

Though globalization has made whole world as a one family, by bringing people together through different means of media and technologies, it has also caused many loss to the humanity. Because of this globalization people have lost their morality, feeling of oneness, brotherhood, and their roots, and people are in fragmented condition within themselves. Though people outwardly seem to be well and happy and society seems moving ahead smoothly but inwardly every people and every society is in deep hollow. All the social norms and values have been in the verge of collapse, norms and values of particular culture are deteriorating day by day. It has brought kinds of clash between old and younger generation, in each and every societies. In the name of globalization; people are destroying their originality and creating everything hybridized. In terms of the impact of media and communication

technologies, Giddens defines globalization as “the intersection of presence and absence, the interlacing of social events and social relations ‘at a distance’ with local contextualities” (21). Here Giddens defines that Media and technology ruins the local culture and customs where as at the same time it attracts so called negative culture.

The self- styled guardians of Hindu culture are against the activity of Vidula. They say to Vidula, “You are watching porno films, aren't you? . . . Lady, you are a disgrace to our ancient Indian culture. Come and stand here by the computer” (69). It is all because of the development of science and technology. She frequently visits to the Cafe in order to get entertainment having conversation with unknown friends. This activity of the people degrades the cultural ethos of any society. That is why the guardians are worried about the changing situation of the Indian so called traditional society.

Everyone considers Vidula to be shy and submissive, but in the internet café when she is attacked by the self-styled guardians of Hindu culture, she is stanced once with great surprise that she feels her individuality and freedom is taken away by the people whom she does not know. Therefore she reacts in an aggressive manner, using expletives and threatening her assailants, “What gives you the right to come in here. I’ll do what I like here. Who the hell are you to question me?” (70). And later, “Get out of here, you bloody bull-shitters. If you don’t fuck off this minute . . .” (71). The language she uses itself vulgar to the people who consider themselves as a guardian of the Hindu culture and tradition. In South Indian society, people are in big blow of conflict; some of them, who like to call themselves as a traditionalist and as a guardian of social values and norms. And there is some other like Viduala, who considers herself as a modernist and wants to live her life with total freedom and wants to enjoy fully with the global phenomenon such as facilities of internet and

other technologies. To show this conflict the researcher like to highlight the word of young man, from the play, where he replies to Vidula; "I do not know what you mean. We should be worried about our total culture" (70). He acts here as he is the security force to save the whole culture. It seems neither he has any consideration with tradition nor he knows the ways to save social norms and values; rather he is just showing conservatism. He further says "one needs to at least think about ones caste. You have sworn to renounce caste, have you forgotten? All right" (70). The young man is the representative of the guardian of culture and tradition of the society. The tussle between Vidula and young man is the conflict prevalent between the local culture and global forces.

Contemporary associate analysts, critics and interpreters describe the growing trends of the debate of the globalization in relation to the geographical location of the participant. One of the influencing factors of the concepts of the globalization stands as the constituting part of the whole of the social space through which different people want of communicate by using the recent means of global sources such as communication and information that institutionally occur anywhere and everywhere in the world. The sources of the internet and television allow people to know the information about the varied issues from the comforts of their living rooms. Desperate geographical locations mingle into the local communities that keep people in touch with the different social activities. They teach to know and entertain as well. In this connection, Jan Aart Scholte argues: "Global event can- via telecommunication, digital computers, audio- visual media, rockery and like- occurs almost simultaneously anywhere and everywhere in the world" (45). Thus, the globalization implies the increased possibilities for the action between and among the

people in the situations where the latitudinal and longitudinal location reflects the immaterial relation to the social activities in contact.

Ashwin, out of many years of his life in the US, is unable to identify himself as an American. However, he has enjoyed lifestyle of America. During his stay in America, he finds himself in a state of dilemma whether to adopt lifestyle as it or quest for his own tradition and culture. Ultimately, he attempts to seek his own home and returns India to marry an Indian girl. He has faith upon that she can save him from his chaotic life. He believes that India, his native country, is rich in religion, culture and tradition. The western Materialistic life is oriented towards hypocrisy, and glamour shows it has lost the cultural life, bereft of any living meaning. The European industrial revolution began rejecting religion in favor of material values. Still the legacy of revolution is prevalent in the west. Karnad in the play highlights the value of tradition and culture through the mouthpiece of Ashwin. He wants to expose how Indian tradition, customs and spirituality play pivotal role in order to provide peace in mind. Ashwin further express his opinion with Vidula about the Indian civilization and culture:

Unlike the US, India has an ancient civilization a culture which is full of wisdom and insights. India should have the capacity to lead the world . . . India had become the Walmart of spirituality . . . I have realized that Hinduism can indeed save this world from morale chaos. We have to look into our hearts, and discover our ancient values of fresh. (81)

The above lines clarify how people after all are in dire search of their roots. They can be financially sound, technologically advanced but not happy at all. There is always darkness in the side of tradition and culture in an advanced and global world. They

seek their high spiritual culture which gives them the solace and also save their soul from degradedness. They think that their culture and religion is high than any culture than other cultures in the world which only can save their heart.

Globalized people are compelled to think themselves inferior in this or that. Neither they can assimilate into new culture nor do they understand language. They cannot be happy with their present situation. They are on the border of two cultures. This situation makes the confused, and ultimately want get rid of this chaotic this condition by adopting their own culture. In the play, Ashwin takes marriage as a "mission" to save him and the whole "west" (82). He has a strong faith upon Hinduism that it can provide him a peace of mind. He believes that Vidula has all the qualities that a traditional girl deserves.

C. Muzaffar describes globalization has affected certain values which are rooted in major religions and cultures of the world. It dehumanizes many people and also compelled to live a degraded life which is not tolerable for cultured people and society. He further says:

Concepts of good and evil, right and wrong, individualism and pluralism, cultural invasion and cultural imperialism, social isolation and declining social solidarity, individual interaction with the society and the very meaning of life are all warped and corrupted by global capitalism, international markets, mass media and the promotion of excessive consumption. Even some local languages and valuable traditions are on the verge of disappearance as the result of globalization. Global consumerism is now forming a homogeneous global culture where indigenous cultures of the oriental are becoming accidental is being replaced by western cultures. (56)

The concept of the good and evil, right and wrong, meaning of life etc, all are deformed and corrupted. It is all because of the adverse impact of globalization. In such connection, it is fair to say that the impacts of globalization in social and cultural sphere have most generally been viewed in a pessimistic light. The meaning of life is being corrupted by the western degraded culture.

The activities of Rohit and Vivan in the play prove how globalization makes massive change in the behavior of the people. Vivan, a boy of thirteen who is even younger to Hema's son, shows an interest in Hema. He repeatedly gives her the letters and tries to manipulate her. He even proposes to have a sexual affair with her. The evidences of the play make it further clear:

Vivan: I saw you yesterday. I immediately sat down and typed it out on my laptop. Very personal.

Hema: (*reading the letter, only half-interested*): personal? How odd.
(*Suddenly her eyes widen in horror.*) Oh, god!

Vivan (*takes out another letter from his pocket*): Here.

Hema: I don't want it.

Vivan: Let them. It's all true. Every word.

Hema: Such filth. Filth. I have no time now. But are you going to stop this nonsense or shall I tell your mother?

Vivann: Go ahead? I will also tell her I love you. The moment I saw you the other day, I fell desperately in love. I want to die kissing you. I want die with my hand inside your blouse...

Hema: Such dirty stuff?

Vivan: Hit me. The touch of your hand fills me with ecstasy. I am crazy about you. (18, 19 and 45)

The above mentioned dialogue indicates that the social structure of south Indian society has been deteriorated day by day. People are deviated from their social responsibilities. They are morally corrupted and culturally degenerated because of the wrong adaptation of global culture. Younger people are trapped in the punch of science and technology. They are misusing it. People are adopting the bad habits and behavior of the westerners because of the easy access of internet and other technological facilities. It really presents the adverse consequences developed due to the encroachments of globalization. Hema, is first shocked at receiving the letters from a boy so young, but later she feels flattered and looks forwards to short meeting with him and his erotically charged letters. Playwright, through this episode, tries to present sexual openness prevalent in third world society like India. 'Sexual openness' is the concept basically developed in the western societies. People of western society have no any restrictions about having an affair and sex. Society is open to the sex. However, it is taken against the norms and values of the Indian society. Sex before marriage is considered as an evil and sin. So, Vivian's remarks upon Hema make it clear that Indian society's morality and social decorum are on the way to disappear.

The south Indian people once they were considered so much rigid with their social customs and tradition. They were very much loyal to their social values but now globalization has changed the social norms and values. Rohit, being the member of the society has no concern with these traditional values as he declares “we live in modern world. A divorce is no shame” (86). Traditional Indian society has deep respect to the customs of marriage and they used to think if any one marries once it is for not only for his/her whole life rather, it is for his/her seven lives after death. But now in this modern world, a person like Rohit has no respect to their customs of marriage. He thinks it is contract, and contract can be for a day or for life, it does not

matter. There is an adverse impact of globalization upon eastern culture. Eastern culture is being destroyed by the influence of western culture in every society. It is because people think that everything which is western is good. Vidula replies to her brother Rohit and says, “but I will never divorce Ashwin” (86). She says it not because of being loyal to her Hindu culture rather she shows an interest to stay in America with Ashwin. Her remark indicate the intense desire prevalent to the young people of the thirld world societies to go towards the globalized western countries like US. Karnad shows the contemporary situation of the south Indian society. A girl from well educated family becomes ready to get married with the boy whom she has not met. The family members of Vidula also take this event normally and they easily accept it. It’s all because she is going to the US after marriage.

Through the character of Rohit, Karnad presents us a glimpse of how the Indian people turn their attention towards different things, out of their social values and norm. Rohit being from a strict south Indian Brahmin family insists to marry Christian girl, Isabel, and go away from his family values. This seems so simple to the present generation of people because they are under the influence of foreign culture but people who are strict to their culture, these kinds of act of Rohit are unbearable to tolerate.

Through Rohit, Karnad also presents the predicament of how the lure of money and fame could make a person opportunistic. Rohit loves Isabel, but the Sirur family wants him to marry their daughter Tapasya. They offer him foreign education and even assistance in setting up his own business. Rohit at first refuses but gradually the luster of wealth tempts him and he gives up dumping Isabel to suffer. Rohit marries Tapasya and yet has his eyes on Isabel, and so invites her to join him when Tapasya is away. But the promise of prosperity and material well-being makes him

suppress his emotions for Isabel. It is thus the conflict between wealth and prosperity on the one hand and love and emotion on the other that defines the character of Rohit which is in between global and local forces.

In the play, *Wedding Album*, Karnad chooses to lay bare the workings of the forces of modernity on traditional institutions, depicting how the forces of materialism, individuality and consumerism on the one hand and culture, spirituality and ethics on the other, rend their subjects apart, pulling them in opposite directions and leaving behind a sense of loss and guilt. In this connection, M.E. Rupert says that globalization makes world of winners and losers. He further says:

Globalization will create a world of winners and losers along with the global conquest and economic domination of specific political groups, especially in the wealthy nations like the U.S. These groups are strong enough to resist any pressures to alter the new world-order and could impose their desires and goals as global agendas and work plans. The promoters of this school of thought point out to the waning of national sovereignty and local identity and the eventual prevalence of inequality and injustice in the world. (6)

In this present age, people have materialized themselves. They do not have feeling of love and emotion. If they feel something they suppress it to let materiality overcome their feeling. Money, prosperity and wealth have overcome them and they do not have any feeling in their heart. Globalization has transformed human into machine like things. Human feelings are under the shadow of global phenomenon like globalization and its components like money, wealth and materiality. Globalization has created a kind of environment, where people compete between two things; whether one has to

apt remain with their traditional values and perform according humanity or let humanity degrade and hoard wealth and power by at any rate.

In play, *Wedding Album*, it is the case with Rohit, he leaves the girl Isabel whom he loves but he is attracted towards Tapasya for money and dowry. Therefore it is struggle between human values and materiality created by globalization in the society like South India. It is not seen only in the case of the Rohit rather we have another character Radhabai. Through her behavior, it is better understood that there is struggle between human values like emotions, feelings and love and material values like job, money, position, power and wealth. Radhabai, the widow, she has deserted her daughter in hunger and shelter less in the street, and feeds masters children only because she is getting money from her master. Radhabai, the cook, too makes a similar move, when it comes to choosing between the love of a daughter and a job. Radhabai's daughter was a kept woman. She used to send money to her, with which Radhabai is able to come to the city and find a cook's job in a household. But she does not tell anyone about her daughter because it might cost her the job if the employer came to know that her daughter is a concubine.

Incidentally, her daughter's master dies and his people turn her out. With no shelter or money and heaps of insults from people, she goes mad and starts running on streets in search of her mother. But her mother refuses to recognize her when she finally finds her house. The incident, however, leaves Radhabai guilty and repentant, causing her to weigh and ponder her decision time and again, throwing her into fits of temper. At the end, Radhabai contemplates on the decisions she made, reliving the crucial moments and justifying to herself what she did and why she could not do otherwise. It appears that she repeats the incident to herself time and again in order to consider and reconsider her options:

You can't keep a grown up daughter at home, can you? . . . there she was- this mad woman-stark raving mad. Shouting foul abuses at the kids who were throwing stones at her. it took me a few minute to recognize her. yamuna! She was shouting and screaming: where's Amma? Which is Amma's house? I was paralyzed. Why is she here? What if my mistress sees her? What'll happen to me? I ran hide in a corner of the terrace. I buried my head in my knees curled up, so she wouldn't recognize me. I don't know how long I was hiding there. The noise faded. The street became silent again. I crawled back to my kitchen. Safe. (92-93)

The above extract makes it clear that the people of the 21st century are more selfish and even cruel. They can do anything for the fulfillment of their selfish desires. Even a mother refuses to recognize her own daughter who is wondering on the street in search of her mother. The behavior of Radhabai upon her daughter shows the contemporary scenario of the society.

Wedding Album portrays a picture of contemporary Indian society where people are money minded. Money is everything for them. For the sake of money, people are spoiling the social norms and values. Family relation, mutual co-operation, bonding etc. are in the verge of collapse. This happens because of the impact of western globalization. In this context A. Norton has noted:

It is only when categories of self and other are empirically dubious that they emerge with clarity: Individual and collective identities are created not simply in the difference between self and other but in those moments of ambiguity where one is other to oneself, and in the recognition of the other as like. (7)

In the above extract, Norton envisions that there is a difference between individuality and others. Even if individual is attached with his tradition and culture, it is not enough to keep one's culture and tradition, rather it is need that all the people have to collectively work for their tradition. This is the prospective of looking towards the society that people are in dilemma whether they have to adopt new concept of life which is flowing from the west or they have to remain appropriately going with their own tradition. Western globalization has created this kind of dilemma with in single individual.

Karnad through his play *Wedding Album* wants to show this reality of the world and especially the reality of Indian so called modern society. To prove further this dilemma in the play, the researcher likes to highlight the words of mother, where anyone can observe the dilemma of Indian society:

Whenever we were transferred and we had to move out of a house, Vidu would insist on being taken round on my waist- bidding good-bye to every light bulb in the house. 'Bye, bye bulb,' to the bulb in the kitchen. Then 'bye- bye, bulb,' to the bulb in the bathroom. Then 'bye-bye, bulb,' in the garage. Every bulb. Every six months. Spent her whole childhood saying bye-bye to light fixtures, my baby. (76)

The above extract indicates that mother of Vidula represents the traditional side of society. In every traditional Hindu society, it is a custom for bride that before separation from her maternal home in the day of marriage, she has to say good bye to everything in that house. Therefore, in the above lines, mother thinks of that day, before the marriage day of the Vidula, her mother remembers that particular day; on the one side she is so happy that her daughter is getting married with a man who is staying in America, and on the other, she is so sad because she thinks that she will not

meet her daughter for a long time in the future. But on the day of her marriage, Vidula does not tell anything in her maternal house, rather she climbs up in to her car with saying bye only to members of her family. So this presents the predicament of the conflict between traditional values and customs of society and people who are affected by the global phenomena.

Father also shows his dissatisfaction over the global encroachment of the South Indian culture, where people are attracted to the tendencies of going abroad. Every young person wants to make his/her future in western countries, taking aside the future of their own country. To present this kind of unsatisfactory note father tells Viduala about his friend's condition:

He had three sons in the US. His kidneys packed up, he was on the death-bed. So the first son took leave and came. Waited for a month. But Phadnis wouldn't die. So the son went back. Next time Phadnis was critical, the second son came and waited. Used up his holidays. But Phadnis wouldn't oblige. The third son apparently told his mother, 'if father doesn't die now, I can't come back for two years. I have promised my wife and children a holiday in the Maldives next year'.

(78)

Karnad by presenting the above scene in his play *Wedding Album* shows the real contradiction between two generations of south Indian people. In Hindu society, father is taken as a symbol of god and sons use to take care of him in his death-bed. But in the above mentioned lines, sons have some good feeling for their father, but it is showy not real one. Sons are also in contradiction within themselves; they come to meet their father in his death-bed from US, but his health improves and all of them return back to US to join their work. But their love and good feeling have been turned

as vain when his last son declares, ‘if father doesn’t die now, I can’t come back for two years. I have promised my wife and children a holiday in the Maldives next year’ (78). It shows that father’s life is less important for him than the enjoyment of his children and wife. His father has given them birth, brought up, and educated them but sons, who are living in America for them ‘trip to enjoy is more important than his life.’ Whenever father has a power and money to make their lives better, he never thinks for himself, and he uses to spend all his possession for his sons, but sons have no time for him, even to say bye to their father in his eleventh hour of life. So, this is a kind of conflict between local culture and global phenomena.

In modern society, Sons do not have any feeling and values for their parents. They only like to get success in material world. They have subdued the human values and norms. No actual love and human values remain in the society. People start to pretend to show the human values. Everything, even human values has become technical; father and sons relationship is also become technical. Father has nothing now to give them, so his sons think his life is useless for them. They think everything in term of materiality. This is because whole culture is shattered by the encroachments of western materiality. It can be seen, even in the dialogues between Rohit and Gopal, where Gopal replies to the Rohit in following words: Rohit let’s be reasonable. You today’s youth, you are Americanized. . . For my generation, it was a duty of the parents to ensure that their children had a comfortable life” (35). The above remark shows the changing concept developed in the South Indian society of contemporary time. The Hindu south Indian culture is not an exception, and it is also under the influence of the western culture. People can see no different between south Indian local culture and foreign culture. Globalization has put everything of local culture in

full stop. Foreign culture operates in the corner of the local culture and it replaces local tradition too.

In the play, there are many evidences which hint that local Hindu culture is degrading day by day. It is direct influence of the westernization and materialization. In the text mother declares that there is no difference between Christian girl and Hindu girl now a days, it is her dissatisfactory remark over the western influence upon her Hindu culture. She further puts her dissatisfaction; “I don’t see any difference between Christian girls and Hindu girls these days. Take that Vidya and Sarika. Their blouses are open right down to their navels. Boys at least button up their collars properly” (43). In Hindu traditional society girls are considered as the valuable as goddess and they should wear clothes properly and cultured, and these people think that Christian society is open for everything, even open in sexual matters. So, Hindu people see difference in Christian and Hindu girls but here in the play Mother does not see any difference between them because girls from both communities are alike. They do not have any shame to wear clothes that do not cover their body fully and properly. Mother thinks that if girl does not cover her whole body properly, she sees it as a symbol of vulgarity, whether she can be from Christianity or Hinduism, it does not matter to her. Though, girls from Hindu community used to wear clothes which can cover their body properly, now a day because of global encroachment in Hindu culture, they dress up themselves with no different than western girls. Because of western invention of science and technology and different media, girls from Hindu culture are under the influence of western culture. They want to eat, dress up and walk like western girl. They have left to learn their cultural lesson from their mothers rather, it is, television and cinema and other medias become their teachers and they learn everything through these medias.

Many old people are worried about their traditional social and cultural values and their youth's sense of cultural heritage and identity being negatively affected. The problem lies in globalization because of its nature of destroying local culture.

According to Arjun Appadurai:

The central problem of today's global interaction is the tension between cultural homogenization and cultural heterogenization.[. . .] a list of alternative fears to Americanization could be greatly expanded but it is not a shapeless inventory: for polities of smaller scale, there is always of fear of cultural absorption by polities of large scale, especially those that are nearby. (228)

Here he clarifies that cultural invasion lies in globalization and because of it one culture is being amalgamated to another culture and badly affects the religion and customs. There is always fear of cultural assimilation by the large scale. So, it is the bad impact of globalization to suppress local culture.

Marriage is considered one of the respected institutions in Hindu culture. It is one of the compulsory customs of Hindu people to perform in their life. People used to respect these kinds of customs from their heart. It is one of the most important customs in the life of people. But because of the globalization and westernization this kinds of concept has been developed in Hindu culture too. Globalization has affected the life of people of Hindu society. They start to think differently about marriage as Vidula declares as; "I never thought getting married would be such a hassle. Everything seems to . . ." (50). So people like Vidula, who are totally affected by the Medias that are invented by western modernization. Vidula do not have any respect to the marriage rather she respect material things and she is ready to marry the boy whom she never meets, it is because she like to go to the America and enjoy material

world fully. She develops kinds of concept that she can have full enjoyment over materiality in America than in India. Therefore, she agrees to marry to the man who is away from him and she never meets him before her marriage day. If she has any respect to her marriage custom than she would not say about marriage; “I am sick and tired of these endless complication” (51). Marriage for her is endless complication rather than what is considered one of most done Hindu rituals. She unwillingly wants to enjoy her marriage party. So she says; “This is my wedding- my own if-at-all wedding. So I demand some joy. Some celebration. Let’s just get together and sing and dance. Please, I insist. At least once” (56). She wants to enjoy her marriage, rather to perform marriage as a ritual. Marriage for her is just to come together and nothing more than enjoyment with dancing and singing.

In Hindu culture, people used to meet each other and then connect horoscope of both bride and bridegroom to marry. But in present globalized scenario, it is not Pandit, who connects two families into a relation rather it is internet café which works as Pandit used to do in the past. As one Attendant declares; “oh! You would be surprised. You don’t know how many people use our Internet café to find life partners” (63). The whole ideas about marriage as a Hindu ritual have been displaced by westernization and modernization which enters in Hindu society through globalization. So that even with in India itself people are just like homeless. Not only Ashwin who lives in America and feels away from his home culture. But, people who are living within India, themselves also feel away from their home culture. They run behind foreign culture and put an end to their own culture.

To wrap up, the present research on *Wedding Album* clearly states that globalization brings cultural, traditional and spiritual crisis to the expatriates like Ashwin who has been staying in the western country. Thus, Ashwin’s quest for home

indicates the quest for his root, origin, culture, tradition and native way of living. He has strong faith upon his people of native society which can save him from frustration, chaos and alienation. He believes that India has the “Walmart of spirituality which can save the west” (81) but the people of Indian society have been altered due to the influence of western globalization.

III. Quest for Home in the Age of Globalization

Entire project is the outcome of overall analysis of the characters and their roles projected by the playwright in the play, *Wedding Album*. Karnad presents the contemporary issue of globalization by which characters are heavily distorted, dismantled, disturbed, torn and trapped because of the domination of globalization and materialization. Karnad forwards the protagonist, Ashwin Pange, as an expatriate in order to present the adverse consequences of globalization upon him. Globalization brings cultural change which causes the loss of originality. Ashwin, an Indian-American boy, becomes completely frustrated, disturbed and alienated because of the spiritual and cultural crises in the US. He is out casted and finds himself in the position of dilemma. He can neither adopt the foreign culture as it is nor get freedom from it. Ultimately, he looks back to his native Indian culture and returns India in search of Indian traditional girl to make his life partner who can save him from these kinds of crises. His returning to India from the US, demonstrates the importance of culture, tradition, rituals and spirituality to the individuals who are entangled in the flow of globalization. It reflects the quest for home which is an important issue for an expatriate.

Globalization covers wide range of contemporary issues such as local, political, cultural, sociological ones. They occur in the sphere of the globe and affects locally. Karnad depicts the condition of the south Indian society which is not free from the contemporary global forces. The young people of society are oriented towards the global culture. They have intense wish to adopt western lifestyle. Karnad presents Vidula, Hema and Rohit as the examples of this kind of people who are in between local and global forces. The advancement of science and technology, easy access of media and internet are responsible to bring changes in different aspects of

the society. The tradition of using internet café in order to find life partner is one of the outcomes of the development of science and technology which ultimately degrades the tradition and custom of society.

Karnad presents the contemporary scenario of south Indian society which is in the way of the transformation from tradition to modernity. On the one hand, the society is paving the way towards the modernization on the other hand; there is also the degradation of social, cultural, traditional and spiritual aspects of the society. All this happens because of the adverse impact of globalization.

In summing up, the project explores the quest for home by the expatriate who is facing trouble in different levels of his life because of the deep network of materialism and globalization. His intense desire to come out from these kinds of network is the real quest for home.

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