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Fredrich Jameson's Postmodern Realism in Eugene O'Neill's *The Hairy Ape* and Mahesh Dattani's *Final Solutions*: A Neuroquantum Approach to Literature

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Abstract

The paper presents a critical review on Fredric Jameson's theory of postmodernity and postmodern realism illustrating them by two popular plays *The Hairy Ape* and *Final Solutions*. The process followed the neurocognitive approach to close reading of literary texts. The neurocognitive approach questions how habits of mind are changed in the course of time. This change is traceable in portrayal of characters and narratives of any literary text. The argument is that postmodern realism is depicted in the plays to represent that unique change in habits of mind as an impact of a neurocognitive phenomenon. This work is determined by the process of reading, analyzing, and interpreting literary texts, following qualitative research methodology. The hypothesis is that Mahesh Dattani's *Final Solutions* represent Fredric Jameson's theory of postmodern realism and the realities of a contemporary global society.

Key Words: Postmodern realism, experimental Dramas, Interpretations, critical analysis.

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Introduction

The special relativity theory, developed by German-born scientist Albert Einstein, states that mass and energy are the same physical substance and can be transformed into one another. With the formula $E=mc^2$, which stands for energy (E) equal to mass (m) times the speed of light (c) squared, Einstein mathematically justifies his findings (2). Scientists had been unable to understand the secret of the equation, which reveals that mass and energy are only various manifestations of the same thing. Einstein used a low-speed approximation as the final and subsequent step of his reasoning, with $K_1=(1/2)m_1v^2$ and $K_2=(1/2)m_2v^2$, respectively. The mass-energy relation $m_1m_2=E/c^2$ was created by substituting these estimates into Eq. (2) and comparing terms of order v^2 . Everything is always traveling through spacetime, which is the straightforward response to the question "Why does $E=mc^2$?" When viewed from the proper angle, we can see that the remaining energy is simply attributable to the time component of that motion and is therefore not unexpected but rather inevitable. Examples from our own lives can be used: $E = mc^2$ is in operation while a person is driving an automobile. According to Einstein's formula, the engine burns gasoline to create energy in the form of motion by transforming some of the mass of the fuel into energy. $E = mc^2$ is in action when one uses their MP3/CD/DVD player, TV, or smartphones. The one ovulation makes the placenta operate for the care of the fetus, aids in the development and nourishment of an unborn child who after birth, grows up, and dies which yields particles and atoms of ash or dust. $E=mc^2$ holds true from ovulation to the quantum. The neurons (Rahaman and Bhagat 2023) that make up the brain are quantum compositions. These are examples of transformations that show the presence of energy, the speed of light, and mass as well as their relativity or dependent nature. Einstein begins *Meaning of Relativity*

(1922) by defining these connections of life.

The experiences of an individual appear to us arranged in a series of events...(Einstein 2003, 3). I can define by means of a clock by comparing the order of events furnished by the clock with the order of the given series of events. We understand by a clock something which provides a series of events which can be counted, and which has other properties of which we shall speak later...(Einstein 2003). By the aid of language different individuals can, to a certain extent, compare their experiences. Then it turns out that certain sense perceptions of different individuals correspond to each other, while for other sense perceptions no such correspondence can be established (Einstein 2003, 3). The natural sciences, and in particular, the most fundamental of them, physics, deal with such sense perceptions. The conception of physical bodies, in particular of rigid bodies, is a relatively constant complex of such sense perceptions. A clock is also a body, or a system, in the same sense, with the additional property that the series of events which it counts is formed of elements all of which can be regarded as equal (Einstein 2003)... the universe of ideas... , a creation of the human mind, without which no science is possible, nevertheless this universe of ideas is just as little independent of the nature of our experiences as clothes are of the form of the human body. This is particularly true of our concepts of time and space (Einstein 2003, 3).

Language and the dominant worldview have shaped human thought, values, and behavior throughout history. Korzybski recognized that "language (symbolizing in

general) constitutes the basic tool of time-binding(Korzybski 1943).” Aleister Crowley's magical theorems(Crowley 1996), G.I. Gurdjieff's self-observation techniques, Alfred Korzybski's general semantics(Korzybski 1943), the various *Sanātana* practices of Yoga, theory of relativity, quantum mechanics, and many other theories are all combined in Robert Anton Wilson's *Prometheus Rising* (R. A. Wilson 1983)to make sense of the world. The scientific perspective of the world has drastically changed from just a few decades ago with the development of Quantum Mechanics, Relativity, Non-Euclidean Geometries, Non-Aristotelian Logic, and General Semantics. But the Middle Ages' cosmology still has a strong hold on human thought. The 1990 book *Quantum Psychology* by Robert Anton Wilson will alter the way you see the world and yourself in the twenty-first century. Some dismiss it as silly and existential while others label it scientific, mystical, or materialistic. It stands for "internalization" and "daily-life applications of lessons learnt(R. Wilson 2004)." All these interpretations are cited here to justify that behavior, language, idiosyncrasies are neurochemical effect(Rahaman and Aftab 2023), on people, and are examples of neuroquantum phenomena in postmodern era. Definition of key terms constitute theoretical framework; hence, they must be understood. Later implications of the change would be traced in the select texts.*

Realism and Modernism

A literary and artistic trend known as realism first appeared in Europe in the middle of the 19th century and then expanded to other regions of the globe (Truitt 1978). It places a focus on accurately portraying reality as it is, without idealization or romance. An online etymology dictionary defines the word "realism" as derived from the French word

réalisme which was used to describe a literary and artistic movement in France at the beginning of the 19th century that sought to depict the world without idealization or romanticism. The phrase later gained popularity in other languages and was employed in several academic disciplines, including philosophy, politics, and the social sciences. The word "real" refers to the objective presence of things in the world and is derived from the Latin word "res," which means "thing" or "object" (Dictionary, n.d.)."

According to Plato, realism is the idea that there are immutable Forms or Ideas that are objective, everlasting, and separate from human perception and language that make up the real reality. Plato argued that the physical world we perceive with our senses is a distorted and incomplete representation of this genuine truth(Rosen 2005). Plato and Aristotle both agreed that there is an objective reality, but Aristotle disagreed with the notion that there is a realm of forms or ideas that exists outside of the material cosmos. According to Aristotle, every physical thing has a distinct form or essence that captures who it is. It is not an abstract idea, but a trait that is inherent in the object itself. As an illustration, the essence of a tree, which characterizes it as a tree, is inseparable from the actual physical tree.(Halliwell 1984).

With the emergence of realism in the 19th century, literature and art began to portray the world as it actually was. Realist writers strove to reflect ordinary life and the issues of common people in their works of literature, typically underscoring the harsh realities of poverty, industrialization, and social inequality. Realist artists place a high value on capturing the natural environment and everyday life in their works of art.(Fletcher 2002). According to Balzac, who is credited with establishing realism in literature, "realism is the art of presenting

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nature as it is viewed by mankind. The uniqueness of reality stems from the fact that no two people have the same perspective. Details stand out because they have been noticed by several minds. (E. Preston Dargan 1918). One of the main figures in the Modernist movement, which formed in the early 20th century as a reaction to the quickening social, political, and cultural changes that were occurring in the world, was T.S. Eliot. Eliot gave one of the most important definitions of modernism in his essay "*Tradition and the Individual Talent*." Eliot claims that modernism is characterized by a "dissociation of sensibility," or a division between idea and feeling that has existed in literature from the time of the metaphysical poets. (Hughes-Freeland 2005). Yeats noted that the realistic movement had contributed to the dismantling of barriers between high and low culture and had brought a more

straightforward, less manufactured perspective on life (Donoghue 1990). According to James, the main goal of literature is to depict life faithfully and accurately. He goes on to say that the role of the artist is to observe and document the world around them. According to him, realism is a democratic literary style that can communicate with a wide audience. (Bourke 2003). For the most part, modern realists consider realism and modernism to be complementary methods of depicting reality. To paint a more vivid and captivating picture of this era, they try to merge the best elements of both movements.

Jameson's Concept of Postmodern Realism

Total record received after search with "Frederic Jameson" at JSTOR is given in the table mentioned below:

SL No	Journals	Books	Documents	Serials	Book Chapters	Research reports
1	13,188	63	18	48	7007	1

In these sources, Jameson is described to discuss postmodern as realism of deathlessness or disappearance of depth, acculturation of Realism, Commodification of everything, Realism of complex and interconnected social groups, Realism of spatialization, Rejection of Tradition, Realism of degraded historicism and symbolic representation of pastiche, and Realism about *Global People with Aesthetics of 'schizoreception'*. Postmodernism is one step beyond modernism because every feature of postmodernism is an extension of preceding modernism (M.H. Abrams 2015). Postmodern realism combines realist and postmodern approaches, to present a complete and inclusive picture of reality that recognizes the subjective and constructed nature of our view of the world (Stephanson and Jameson 1989). It is

characterized by the fragmentation of social experience, the erasure of historical memory, and the predominance of commercial culture. Postmodernism, in the opinion of Jameson, is characterized by a form of "schizophrenia" that reflects the gap between the first and third worlds. The term "schizophrenia" used to describe postmodernism alludes to the way that cultural forms and practices are frequently fragmented and unconnected, reflecting how global capitalism has upended established systems of social and cultural order (Colás 1992). To clarify the complex nature of postmodern realism, we illustrated as bellow:

Realism of 'depthlessness' or disappearance of depth

The "meaninglessness" or "depthlessness" (Jameson 1997b) in postmodern realism refers to the frequent

absence of distinct meanings, enduring identities, and cogent narratives in postmodern literature. Instead, to portray the fractured nature of current civilization, postmodern writers frequently employ fragmented, disjointed, or conflicting narratives (Foster 1992). Postmodern literature frequently conveys the idea that language is no longer able to adequately capture reality and that reality has instead devolved into a collection of meaningless signs and symbols (Jameson 2003). Jameson's "depthlessness" describes postmodern art, where he literally refers not only to visual depth but also interpretative depth and historical consciousness. This disappearance coincides with a new conceptualization that does not involve traditional notions of depth or interpretation. Ultimately, objects become a mere decoration, and historical time is affected (Stephanson and Jameson 1989). Jameson suggests that the postmodern era is characterized by an addiction to images, stereotypes, pseudo-events, and spectacles, which transform "reality" into representations. There is no independent reality, only discourses about it (Leitch 1992).

Acculturation of Realism

In the postmodern era, culture encompasses everything from past events, including those of both high and low culture, to new creations of the present. Postmodernism has led to the expansion of culture into places that were previously beyond its reach, such as nature and the unconscious. This has been driven by the penetration of capital into every corner of the globe. Postmodernism represents the completion of the modernization process and the eradication of nature. The acculturation of reality (Jameson 1997b) means that everything in our social life has become cultural, including economic value, state power, and even the structure of the psyche. As a result, there is no escaping culture or capital. Postmodernism is defined by the spread of the culture of multinational

capitalism to such an extent that global resistance seems impossible, and only local resistance seems manageable (Leitch 1992). Jameson believes that postmodernism is not just a style or worldview, but rather a historical event that shows how capitalism has changed over time. This idea is based on theories that date back to the eighteenth century and look at how different cultures developed over time, from hunting and gathering to agriculture and commerce. Jameson thinks that capitalism is a specific way that humans have produced things throughout history, and that the latest version of capitalism is different from earlier versions. So, according to Jameson, postmodernism represents a unique moment in history where capitalism has taken a new form (Leitch 1992). Jameson observes that there is value in trying to understand history as a whole, instead of just looking at small pieces of it. He thinks that postmodernism (Jameson 1984) is making it difficult to do this because it encourages people to focus only on their own versions of history, instead of trying to create a unified understanding of the past (Leitch 1992).

Commodification of everything

Postmodern realism can be defined as the capitalist era due to the commodification of everything (Jameson 1997a), including the aesthetics which were of high significance and preserved during the modern period. Postmodernism also reflects the values of capitalism through its emphasis on consumption and commodification (Jameson 1997a). Comparing postmodernism to modernism shows that making a moral judgement about postmodernism is pointless, and reducing it to just a new style is not helpful either. Modernism was seen as subversive and disruptive, while postmodernism has become a part of the commercial culture that surrounds us, and has even transformed the cultural realm. Postmodernism has led

to the commodification of many areas of life that were previously uncommodified. Jameson argues that the problem of postmodernism is not just a cultural issue, but also a political one. Therefore, the problem of postmodernism is both about aesthetics and politics (Schulenberg 2001).

Realism of complex social groups

Postmodern realism is also characterized by complex and interconnected social groups due to globalization. Jameson argues that it's becoming harder for artists to represent our current experiences through their art. In the past, artists could use realism to show what society and the economy were really like, but now that's not possible because the world is so complex and interconnected. Postmodern sublime, is the feeling of being overwhelmed by the power of technology and global capital (Simons 2000). The fragmented, pastiche (Jameson 1997b), and hybrid form of postmodern realism reflects the complex and varied nature of modern society, and it is a breakdown of the distinction between "high" and "low" culture. Jameson also uses the term "collage" and "radical difference" to describe such nature of postmodern realism (Jameson 1997b)

Realism of spatialization

Postmodernism is characterized by a fundamental change in how we experience culture and society, a change that can be described as a process of spatialization. According to Jameson, spatialization involves the organization of cultural and social phenomena in terms of space (Foster 1992). For example, in architecture, the postmodern emphasis on surface decoration and eclectic styles can be seen as a spatialization of building design, as buildings become a patchwork of different historical styles and elements. Similarly, in the visual arts, the use of collage and assemblage can be seen as a spatialization of art, as different elements are brought together to create a new whole (Foster 1992). Jameson argues that the postmodernity has transformed the musical

performance by designing new frameworks and delivery systems such as boomboxes and Walkmans (Foster 1992; Jameson 1997b), that has altered how we experience and appropriate sonorous space. He further argues that postmodernism is more of an image-based sort of realism in which the figure is changed into a logo than it is actually realistic or figurative in the conventional sense. This brand of realism is a symptom of the system it symbolizes and reflects the showcase society (Jameson 2003; 1997b). The spread of television, film, and other forms of mass media created a new cultural landscape in which popular culture became an integral part of daily life. According to Jameson, aesthetic populism is characterized by the "commodification" of culture, in which art and culture are transformed into marketable commodities (Jameson 1993).

Fredric Jameson in *Postmodernism, or, the Cultural Logic of Late Capitalism* (1991) identifies the third feature of the postmodern age as the "waning of affect". He notes that emotion has not disappeared from the postmodern age, but that it is affected -- a caricature of itself based on the expectations of the observer (Duncan 2017). Jameson argues that the "waning of affect" in postmodernism (a time period and cultural movement) is caused by two things. The first is that traditional ways of understanding meaning, such as surface/depth and appearance/reality, have collapsed, resulting in a new kind of superficiality. The second is that the idea of a unified individual, or subject, who is the source of emotions has also disappeared. Without a unified subject, there is no one to experience emotions, which contributes to the waning of affect (Duncan 2017).

Jameson argues that postmodernism is characterized by a decline in emotional depth and intensity, he also acknowledges the emergence of something he calls "intensities" which are free-floating, impersonal and dominated by a peculiar kind of euphoria. However, his use of this

term only adds to the confusion since it is similar to the current term "affects," which contradicts the idea that emotions are waning in postmodernism (Duncan 2017).

Rejection of Tradition

According to postmodern realism, everything should be non-traditional, Non-traditional, which means denying all the ideas developed by modernism. Postmodernism realism is based on the rejection of grand narratives or metanarratives, which are overarching explanations or justifications for things like history, politics, and society (Worden 2011; Rahaman 2022). It is a cultural movement that emerged in the late 20th century, characterized by a rejection of traditional values and beliefs, and an emphasis on irony, skepticism, and relativism. There is no Platonic realism in Postmodernity. Postmodernism is a reaction to the Utopian ideals of the 1960s (Moos 1984), which aimed to create a better world through social and political change. However, he believes that Postmodernism is a negative and pessimistic response to these ideals, leading to a kind of cultural "bad trip" or a toxic version of the 1960s (Duvall 1999). Modernism and postmodernism are both responses to the demands of capital to constantly make things newer. However, they differ in the way they deal with the newness of modernization, with modernism representing an incomplete response and postmodernism representing a complete response (Duvall 1999).

Realism of degraded historicism and symbolic representation of pastiche

Pastiche happens because we no longer have a historical sense in society. We just use historical styles to make things look cool or interesting, without really understanding or caring about the political issues that those styles represented in the past. For example, Disney wanted to build a theme park with a bunch of different historical replicas, like Civil War forts and factories, all mixed together. This is an example of what Jameson calls "degraded

historicism," where history is just used for entertainment and marketing, rather than for understanding and learning (Duvall 1999). according to Fredric Jameson, is a cultural logic of late capitalism that emphasizes fragmentation, pastiche, and a loss of historical consciousness. As a result of the rise of mass media and consumer Jameson's postmodern condition is defined by a type of "nostalgia mode," in which past styles and cultural forms are endlessly recycled and repurposed in the present. This results in a sense of cultural fragmentation and pastiche, with the boundaries between historical periods and cultural styles becoming blurred and indistinct (Colás 1992). culture, postmodern realism is also marked by the emergence of aesthetic populism (Brubaker 2017).

Jameson introduces the concept of cognitive mapping (Sauri 2011), which he derives from his study of postmodern architecture. Essentially, cognitive mapping is a way of understanding how individuals relate to the world around them in a postmodern context (Rahaman, Valiur 2021). It involves developing an awareness of one's own position within a complex and often fragmented social and economic landscape. In other words, it's a way of navigating the postmodern world and making sense of the various cultural and social forces at work (Duvall 1999). Jameson acknowledges that cognitive mapping is "in reality nothing but a code word for 'class consciousness'".

Realism about Global People with Aesthetics of 'schizoreception'

Jameson's "aesthetics of schizoreception" refers to a mode of experiencing and processing information and stimuli that is characteristic of postmodern culture. According to Jameson, this mode is characterized by a fragmented, non-linear, and often contradictory way of perceiving and making sense of the world. This aesthetic of schizoreception, in Jameson's view, reflects the ways in which postmodern culture is shaped by the forces

of late capitalism, which encourage a constant state of flux and disorientation in individuals and society. In other words, the aesthetics of schizoreception refers to the ways in which postmodern culture, through its fragmentation and disorientation, reflects and reproduces the conditions of late capitalism (Duvall 1999).

Both Eugene O'Neill's *Hairy Ape* and Mahesh Dattani's *Final Solutions* the Indian play in English represent salient features of the Jamesonian model of postmodern realism. We examine the plays tracing the following features of Postmodern realism:

- Rejection of grand narratives or metanarratives,
- Diversity of individual experiences and perspectives,
- Cultural forms and practices are frequently fragmented and unconnected,
- Postmodern realism denies balance and fixed center, all meanings have differed,
- Postmodernists reject the entire inhuman traditions and conflicts,
- Breakdown of the distinction between "high" and "low" culture,
- A type of "nostalgia mode," in which past styles and cultural forms are endlessly recycled and repurposed in the present,
- Sense of cultural fragmentation and pastiche,
- The term "collage" and "radical difference"

These describe the nature of postmodern realism.

Postmodern Realism in O'Neill's *The Hairy Ape*

The Hairy Ape was first produced by the Provincetown Players in 1922, and the Classics Theatre Project presented a new adaptation of *The Hairy Ape* directed and adapted by Joey Folsom during COVID19 in 2021. *The Hairy Ape* shows how the industrial working class is oppressed.

Although O'Neill makes it clear in *The Hairy Ape* that he believes the capitalist system oppresses the working man, he criticizes the socialist movement for being unable to meet specific needs or find solutions to issues. The wealthy, shallow, and deceptive world of business is portrayed as toxic and degrading. Yank has also been seen as a metaphor for the human situation, cut off from nature by his lone consciousness and unable to fit in with any society or setting. This is a result of New York and the ship being more industrialized.

Racism in *The Hairy Ape* has also been thoroughly examined. Yank, who frequently handled coal, is implied to have worn "blackface" throughout the play. This version of "blackface" has sparked a discussion regarding the race of Yanks. The coal has covered his skin's whiteness and left his face unshaven, obscuring his nationality. Together, these traits play a part in his physical and psychological decline throughout the play. His physical degradation mirrors his emotional decline, and by the play's conclusion, he has developed animalistic traits. In the final scene, Yank tries to convince the ape that they are the same, but his attempts to demonstrate their shared traits result in his demise. The ape's victory against Yank has a negative impact on his mental health as well as his race and social status. The overuse of monologues, the disjointedness or length of some scenes, and the gloomy monotony that accompanies all of life's pitiful events, social class and racial fabrications are all obvious signs of neuroquantum problems in human life be it poor or rich. Yank is depicted as a Neanderthal who marches around shouting commands and using profanity. He occasionally leans forward as though he were Rodin's *The Thinker* reflecting on his brutal existence. Yank's bravery stems from his innate talent for being the greatest at everything physically demanding; his hands-on job determines whether he lives or dies. Although the affinity with the

masculine has always played a significant role in storytelling, it has a new significance in the twenty-first century given the rapid advancement of technology.

Postmodern Realism in Mahesh Dattani's *Final Solutions*

Mahesh Dattani, an Indian playwright, screenwriter, and director, was born on August 7, 1958, in Bangalore, India. In 1998, he won the Sahitya Akademi award for his plays. *Final Solutions* is a play that is extremely relevant today because it addresses the critical issue of communalism. The play depicts various types of communal attitudes among Hindus and Muslims, focusing on how stereotypes and biases can influence how one community perceives the other (Banerjee 2004).

The drama explores the perspectives of a middle-class Gujarati family across three generations to address the problem of religious intolerance. The story spans from the partition era to present-day conflicts between different communities. Hardika, the grandmother, obsesses over her father's killing and her Muslim friend Zarine's betrayal during the chaotic period around the division. Meanwhile, Ramnik Gandhi, her son, worries that his prosperity stems from the store owned by Zarine's father, which his family destroyed. (Tyagi 2000).

Smita, Hardika's granddaughter, follows the rigid guidelines of the Hindu Samskar, hence she is prohibited from having a romantic relationship with a Muslim male. Aruna, Hardika's daughter-in-law, likewise abides by same ethic. When two Muslim youths named Bobby and Javed flee a hostile Hindu mob and take refuge at the family's house, their divergent religious views are made clear (Tyagi 2000). After a significant period of the characters exchanging critiques and responses, acceptance and ignoring of the circumstance seem to be the only options for resolving the issue.

Postmodern realism in the Play

The issue of rejecting grand narratives or metanarratives is explored in the play. The main conflict in the drama is between the Muslim and Hindu religious sects. In his critique of the concept of grand narratives or metanarratives, Mahesh Dattani demonstrates how these narratives can promote intolerance, violence, and the repression of minority populations (Parmar 2019). By rejecting grand narratives and adopting a more complex view of reality, Dattani offers a postmodern solution to the problem. The structure of the drama is disjointed, weaving together several stories and a diversity of individual experiences and perspectives. The drama shifts back and forth between the past and the present, with various characters providing their own accounts of what happened. This disjointed design reflects the postmodern idea of multiple, contradictory stories and facts.

Daksha (the grandmother) despises Muslims because her father was killed in a riot. Ramnik is a progressive secularist who not only protects Javed and Bobby from the mob but also opposes religious intolerance. Also, he makes his wife Aruna serve water to Bobby and Javid who were Muslims. Aruna believes that her own God is sacred and forbids Muslims from entering her puja area (Dattani 2005).

Chorus All: We who are right.

Ramnik: And they?

Chorus All: They who are wrong. Since we are right. And they oppose us

Ramnik: I will not open the door! Go away! I will stand Infront of the door. If you break the door, Will kill me first (Dattani 2005).

Smita, despite being a Hindu, does not believe Muslims should be barred from the Hindu community or temple. She, like Bobby and Javed, believes that a person's faith is contained within their heart. They are all convinced that rejecting such rigid

religious ideologies is the only way to bring harmony to the community.

Javed: Have you filled your god's water?

Smita: Oh, I forget. Here you fill it.

Javed: I don't think we should fool around with that.

Smita: No, I suppose you are right. That is why I wanted you to fill it. To prove that it is not going to Fly off into the heavens with your touch, putting an eternal curse on our family(Dattani 2005).

The play highlights the urgent need for better empathy and understanding across many cultures by showing how cultural forms and practices are fragmented and alienated. It explores the racial tensions between Hindus and Muslims that result in violence, how politicians use religion for political advantage and personal gain, the generational divide between older and younger generations, and prejudice in the community. The drama focuses on the Hindu-Muslim religious strife in India, which has repeatedly arisen throughout the nation's history. A Muslim child named Javed is a victim of this hatred after being singled out by Hindu fundamentalists due to his religion (Parmar 2019).

The generation gap illustrated in the play is represented by the grandmother's (Hardika) character, who represents the traditional, conservative values of the older generation, the son's (Ramnik) character, who represents the liberal, modern values of the younger generation, and the granddaughter's character, who represents a new generation that values peace over religion (Tyagi 2000).

Bobby: Your god! My flesh is holding Him! Look, Javed! And he does not mind.

Bobby: See, Javed! He doesn't hamulate you. He doesn't cringe from my touch. He welcomes the warmth of my hand. He feels me.

And he welcomes it! I hold him who is sacred to them, but I do not commit sacrilege. (To Aruna) you can bath him day and night, you can splash holy waters on him but you cannot remove my touch from his form. You cannot remove my smell with sandal paste and attars and fragrant flowers because it belongs to a human being who believes and tolerates and respects what other human beings believe. That is the strongest fragrance in the world!(Dattani 2005).

Many meanings and interpretations coexist in a postmodernist framework, which rejects the notion of a fixed center or objective reality(Rana, n.d.). The play by Dattani illustrates this idea by offering a variety of viewpoints and subjective realities through the experiences of the various characters.

Daksha/Hardika and Aruna hold a strong belief in their Hindu religion and consider their god as superior to all other deities(Parmar 2019). However, Ramnik, Smita, Bobby, and Javid are also theists but have a different perspective. They believe that religion should not be the sole focus of life and that it is only a small aspect of human existence. They emphasize that social harmony, peace, love, and other factors beyond religion should be considered to improve people's lives in the community(Tyagi 2000). Due to the intense devotion of all individuals to their respective gods, religion has become the central aspect of their lives, leading to violence, communal rioting, and disharmony within the community. Nonetheless, the younger generation is attempting to break down these barriers and bring about positive changes in society(Tyagi 2000).

Daksha: I looked at my mother praying, with her eyes tightly shut, clutching the feet of the idol. I looked at the idol and suddenly I had the most horrible thought. I felt

that the idol I had grown up seeing my mother worship was just a painted doll. A doll no different from the ones I used to play with and think it was a real person(Dattani 2005).

Bobby: The tragedy is that there is too much that is sacred. But if we understand and believe one another, nothing can be destroyed. And if you are willing to forget, I am willing to forget(Dattani 2005).

Historically, the concept of dualism is defined as a philosophical belief in the existence of two fundamentally different types of entities or substances., such as good and evil, male and female, or mind and body(Balz 1918). The playwright examines several dualities caused by conflicts between two communities in the play: the Hindu-Muslim conflict, in which adherents of the two religions compete for dominance and supremacy, religious duality, in which some characters contest the idea that their religion is the best and work to foster racial harmony and unity, and the religious conflicts, which depicts the struggle between the oppressed and the oppressor, particularly the oppressor's father.

In order to imagine a brighter future, the dramatist attempts to highlight and deconstruct these tightly rooted religious views. Recognizing our shared humanity and working together to create a more accepting and inclusive society is the only way to end community violence(Tyagi 2000). The message of the play is one of harmony, peace, and understanding among people of various religious and racial backgrounds.

Chorus: Their God now prostrates before us!(Dattani 2005).

Ramnik (Laughing): All religion is one. The ways to God are many. I used to say that to you(Dattani 2005).

By fusing many artistic and cultural expressions, utilizing various theatrical devices, and featuring people who defy preconceptions and cultural expectations, *Final Solutions* also illustrates the "breakdown of the line between high" and "low" culture(Parmar 2019).

It is a noble cultural trait to follow a religion that emphasizes purity, compassion, and altruism. However, when this religion is combined with violent and destructive behavior, its original sanctity is lost. The characters in the play use their religion for political gain, harming another community. Even the soothing musical instruments that were once used in temples to worship their gods are now used to make terrifying sounds to demonstrate power during clashes with other religious groups. These actions blur the line between high and low culture(Jameson).

Cross-fade to the Mob/Chorus. The drumbeat grows louder and the Mob/Chorus slowly wear the Hindu mask. Once they are behind the masks, they become more frenetic. The lines could be distributed and spoken individually or in groups(Dattani 2005).

The concept of nostalgia mode is critical to postmodern realism, in which past fashions and cultural expressions are repeatedly reused and reinterpreted in the present(Jameson 1993). Although the play's primary focus is on communal violence and its consequences, cultural forms and nostalgia are prominently featured, although they are not the primary emphasis.

One example of nostalgia in the play is the way characters reminisce about the past, specifically about their relationships and interactions with members of other religious communities prior to the violence. This nostalgia emphasizes the loss and fragmentation caused by the violence, as well as the desire for a return to a more harmonious past. Postmodern realism is

distinguished by its incorporation of "collage" and "radical difference" into the postmodern culture (Jameson 1997b).

Final Solutions, as a postmodern play, explores these themes through its use of collage and radical difference. The play *Final Solutions* examines the nature of violence, communalism, and religious identity (Parmar 2019). The various narratives and characters are woven together in the play using the collage approach. The stories of the play's characters, who hail from many religious and cultural traditions, are intertwined. The play highlights the complex and intertwined nature of communalism and religious conflict through its collage-like form (Parmar 2019).

In the play, there is also a theme of radical difference. The play's characters come from various religious and cultural backgrounds, and because of these differences, there is frequent conflict and bloodshed (Dattani 2005). The play demonstrates how radical diversity may be abused and used as a weapon to promote hatred and violence.

Chorus 3: They say we razed their temples yesterday.

Chorus 2: That we broke their chariot today.

Chorus 1: That we'll bomb their streets tomorrow.

Chorus All: Why would we? Why? Why? Why would we? (Dattani 2005)

So, it can be concluded that Mahesh Dattani's play *Final Solutions* qualifies as postmodern because it exhibits all the postmodern realism traits listed above.

Conclusion

To conclude, Mahesh Dattani's "Final Solutions" is a postmodern play because it incorporates several postmodern realism

traits. The play's non-linear narrative structure (Jameson 1997b), use of multiple perspectives, and its emphasis on the fragmented nature of reality are all postmodernist characteristics. Furthermore, the play's collage-like form emphasizes the interconnectedness of communalism and religious conflict, reinforcing its postmodernist themes. Overall, *Final Solutions* demonstrates postmodernism's continued relevance in contemporary art and literature.

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