

and Hermia eloped with a pledge of faith. Now Lysander has broken the trust. Hermia's dream begins from his infidelity. The snake sets up the idea of possession with full demand that a lover usually makes. By this possession Lysander gets pleasure but it is painful to Hermia. Lysander's smile symbolizes cruelty another act of indifference and dispassion. The dream is a nightmare to Hermia-in-love. The dream thus symbolizes a tension between possessiveness and distance. Shakespeare however, manages the dramatic situation in such a way that Hermia restores her trust in Lysander about whom she lost trust in dream.

#### POSTCOLONIAL CRITICISM

The Renaissance period was the apex of mercantilism which reached its zenith in the nineteenth century with the notorious "scramble for Africa." The First and the Second World Wars made the imperial power exhausted. Great Britain could no longer maintain the overseas territories. Nor could they normally justify their continuation as colonisers. In the 1960s the post-colonial concept impacted the academia including cultural studies, women studies, Chicano studies, African American studies, gender studies, ethnic studies etc.

A number of historical events fostered the postcolonial concepts. In the 1950s there was the end of France's involvement in Indo-China, the Algerian war, the Mau Mau uprisings in Kenya, the dethroning of King Farouk in Egypt etc. In 1950 Aimé Césaire's pamphlet *Discours sur le Colonialisme* appeared. Two years later Fidel Castro gave his speech "History shall Absolve Me". Franz Fanon published *Black Skin, White Masks*. An interest in Anglo-African writing was generated by *The Palm Wine Drinker* by the Nigerian writer Amon Tutuola. At this time the French demographer Alfred Sauvy coined the word 'Third World', and Sartre broke with Albert Camus for reasons intrinsic to colonial studies and, above all, Fanon, Césaire and Albert Memmi published their works which became fundamental texts of colonialist discourse some years later. Fanon's *The Wretched of the Earth* (1961) deserves special mention in this connection.

Postcolonial studies are inevitably rooted in experience outside of Europe. For the Europeans were the colonizers and exploiters of the "other" worlds which have colonized experience. It also refers to internal colonization such as repression of minority groups – Chicanos in the USA, Gastarbeiter in Germany, Beurs in France etc. It also includes women who are colonized by men, and even the question of colour.

The postcolonial nomenclature includes Third World Literature, minority discourse, resistance literature, subaltern studies. The major theoreticians of postcolonial studies include Edward Said (orientalism), J. Mohamed (minority discourse), Spivak and Ranajit Guha (subaltern studies) Fenon Harlow (resistance literature) Peter Nazareth, Frederic Jameson (Third World literature) etc. These above-mentioned schools of postcolonial criticism have some common issues like struggle for independence of Kenyan Ngugi wa Thiong'o's novel *A Grain of Wheat* and Raja Rao's *Kanthapura*; displacement and alienation in one's land eg., George Lemming's (West Indian) *In the Castle of My Skin* and Chinua Achebe's (Nigeria) *No Longer at Ease*, crisis of identity in a decolonizing World of V.S. Naipal's (Trinidad) *A House Of Mr Biswas* and Santha Rama Rao's (Indian) *Remember the House Bhava* (Hybridity) etc. The writers use the colonisers language but introduce magic realism, irony disrupted narrative flow etc to create an alternative view of colonial situations eg. Salman Rushdie's *Midnight's Children*, *The Moor's Last Sigh*, *Shame*, or Arundhati Roy's *The God of Small Things*.

The postcolonial critics naturally put emphasis on cultural and ethnic differences against the universalism of Western literature, other cultures, silence of the western writers on colonization and imperialism, hybridity (mixed culture of coloniser and colonized) 'otherness' as a force to change the existing situation. Postcolonial theories in fine try to reject the Eurocentric theories and attitudes.

Postcolonial theory transmutes time into space, sees how the present is struggling out of the past, attempts to construct future, recognises cross culturality adopts comparative methodology etc.

The style of the postcolonial writers have some common features eg. syntax of colloquial speech, use of untranslated words, fusion of linguistic structure of two languages, syntactic fusion, neologism, Postcolonial theorists note these features and coin such new literary terms like 'negritude' 'pidgin', 'orature', 'langscape' etc.

R. K. Narayan's *The Guide* (1958) can be taken up for a post-colonial study. The author here presents a curious mixture of colonial legacy and an effort to cross it. This is possible by tethering to the eternal Indian ethos. The novel thus becomes a tug-of-war between colonialism and Indianness – the feature that Raja Rao illustrates more tellingly in *The Serpent and the Rope*. *The Guide* presents the onset of the railways in an otherwise placid, idyllic area. The impact of it is found in Raju who changes from a simple life to that of a cheat and a forgerer and what not. Again Raju's metamorphosis into a Swami stresses Indianness winning over Europeanness. Hindu philosophy wins over western life style. Rosie is basically a subaltern / marginalised / colonized Indian, a devdasi, trying to cross the barrier of flimsy western culture by her devotion to Indian dance and for which she, as a feminist, does not dither to free herself from her husband's colonization. And Raju, like the protagonist of *The Serpent and the Rope* can finally realize how sex and *money* or rather the three W (wine, woman, wealth) are nothing but *maya*. If Rosie's husband symbolizes westernism in marrying a devadasi, he presages such ill-matched marriages in future India. The juxtaposition of Albert Mission School and the Pyol School symbolizes the inherent conflict in the novel. Raju's father has the fear of Raju being converted into a christian. Narayan thus wants to establish that physically India was colonized but spiritually the country has remained faithful to her age-old values and culture. By reading the novel the colonizers shall know more about the colonized than the colonized know the colonizers.

Postcolonial study does not mean writings in the postcolonial period. It is actually a reading practice and a mode of presentation too. It has substantially added to the volume of critical texts and theories.