

Harvest Notes

About the Author:

➤ **Manjula Padmanabhan (b. 1953)**, is an author, Indian playwright, journalist, comic strip artist and children's book author. She has penned twenty-four books for children. She grew up in Europe and South Asia. Her works explore science, technology, gender, and international inequalities.

Her famous Plays are *LIGHTS OUT* and *THE MATING GAME SHOW*.

Her fifth play *HARVEST* won the first ever **Onassis Award** for theatre in 1997, in Greece. Her books include *UNPRINCESS*, *GETTING THERE* and *THE ISLAND OF LOST GIRLS*. Her Cartoon strip '*Suki Yaki*' currently appears weekly in *The Hindu Business line*. She lives in the US, with a home in New Delhi.



HARVEST

by: **Manjula Padmanabhan**

About the play: Harvest is a futuristic dystopian play scripted by Manjula Padmanabhan. It's about organ-selling in India. Also It's a critique on the commodification of the body in third-world countries.

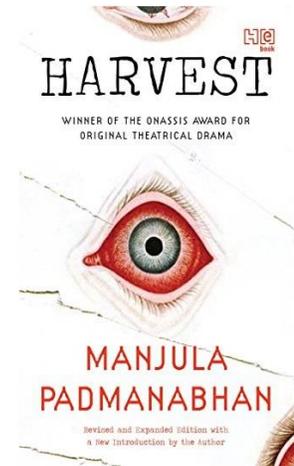
Padmanabhan, a 21st-century woman, being a technocrat

herself, uses the techniques and tools of the modern world in her most celebrated play, *Harvest* (1996). Padmanabhan drew the attention of the world when Harvest won the Onassis cash-rich award for the theatre at Athens (Greece) out of more than a hundred entries.

It was first published in 1997 by Kali for Women. The play confronts us with a futuristic Bombay of the year 2010. The fiction character, Om Prakash, a jobless Indian agrees to sell unspecified organs through Inter-Planta Services, Inc. (incorporated) to a rich person in first-world for a small fortune. Inter-Planta and the recipients are obsessed with maintaining Om's health and invasively control the lives of Om, his mother Ma, and wife Jaya in their one-room apartment. The recipient, Ginni, periodically looks in on them via a videophone and treats them condescendingly. Om's diseased brother Jeetu is taken to give organs instead of Om.

Characters in the Play:

- 1. Om Prakash:** The protagonist who agrees to sell his organs for money.
- 2. Jaya (Jaya Kumar):** Wife of Om who is in trouble after Om escapes from the scene.
- 3. Ma (Indumati prakash):** Mother of Om and Jeetu who is in her old age but craves for money.
- 4. Jeetu (Jeetan Kumar):** Brother of Om who is mistakenly taken for organ donation and becomes the victim.



5. Ginni (Virginia): An imaginative character of an American wealthy woman who is in need of organs.

6. Virgil: An American wealthy old man who is the real recipient of the organs.

Summary:

The play *Harvest*, with the very apt title, describes how one such Indian poor family fall victim to the flesh market controlled by the Western world. The play is an attempt made herein is to describe how the machine world, means World- I countries, specifically United Nations, (North- America) which adopted well advanced technologies, here governs the human world. They control third world people, so called developing countries. (India, South Africa). Here the play takes us to understand about the future that we are going to adopt and live, also depend on the electronic devices turning them into our life characters. There begins the play of machines and machine-like men; (Ginni and Virgil) who are the representatives of the machine world starts instructing, commanding, interfering and grabbing the human lives. The entry of the Guards from the 'Inter planta services' is referred as the second world (USSR) countries, who takes an opportunity to advance themselves on commanding on developing countries. All these changes are the beginning of the machine era and the end of the human era.

Manjula Padmanabhan in *Harvest* presents battle war between machine and man for possession human beings have to wage in future if not learn to control machines. Where machine will succeed at the initial ground, but final victory will lie with a (wo) man. The play also shows the futuristic picture of modern times where the machines will be replacing and distancing human beings gradually. The play warns through the character of Jaya how one has to govern the machines instead of being governed.

The play is set in the future, at a time when multinational companies have gone to the Third World not for software, minerals or fabric, but to harvest organs for their rich customers in America. It's about India and the gritty Third World reality. Set in the imminent future, *Harvest* imagines a grisly pact between the first and third worlds, in which desperate people can sell their body parts to wealthy clients in return for food, water, shelter and riches for themselves and their families. As such, it is a play about how the "first" world cannibalizes the "third" world to fulfill its own desires.

The play confronts us with a futuristic Bombay of the year 2010. Om Prakash, a jobless Indian, agrees to sell unspecified organs through Inter-Planta Services, Inc. [a multinational corporation] to a rich person in first-world for a small fortune. Inter-Planta and the recipients are obsessed with maintaining Om's health and invasively control the lives of Om, his mother Ma, and his wife Jaya in their one-room apartment. The recipient, Ginni, periodically looks in on them via videophone (globe/ video couch) and treats them condescendingly. Om's diseased brother Jeetu is taken to give organs instead of Om.

In the play Om, a breadwinner of the family. Who is just laid-off from his clerical job. He living without a proper income struggling to maintain his family. They dwell in a cramped tenement building in Bombay. Om, who went in search for a job, finally he decides to sell his organs to a shadowy company called Inter-planta, in hopes of reversing his financial plight.

When he receives an appointment, the company enquires all his domestic unit and members of the family. It secures the family completely to modern tech base on fulfilling all their domestic needs followed by their routine food charts. On installing a video device to connect to the world-I. Om's family is monitored around the clock, receiving frequent video phone-type inquiries and directives from the supposed organ recipient, an icy young blonde named Ginni. Om's mother falls into a stupor, constantly absorbed by programs on the TV provided by Inter-Planta. The family's lives continue to go awry.

The play may be set in the future, but it reflects contemporary conditions as well. India, one-third the size of the United States, has three times the population and almost 30 percent of its employable labor force is out of work, and the country's biggest problems are overpopulation and inadequate education. The play opens a thought about the poor community people who switch to any kind of job to satisfy their hunger and desires. When Om gets a job, by the agency the receiver's advice the agency to keep the family more comfortable and luxurious. As the family's life becomes more comfortable, their relationships become more strained than earlier. They ever were in their poverty, and eventually the whole family is at risk of losing not only body parts but their souls and identities as well. The corporation, personified as three anonymous, masked guards dressed all in white, gradually takes over every aspect of their lives.

There occurs a radical change to their dingy room and it acquires an air of sophistication. Guards arrive to make his home into a germ-free zone. Ginny compares Om's flat to a "human goldfish bowl." The most important installation however, is the contact module placed at the Centre of the room to facilitate communication between the receiver and the donor. Om's family is thoroughly monitored around the clock, on receiving frequent video phone-type inquiries and directives from the supposed organ recipient, an icy young blonde woman named Ginni. She pays him to lead a "clean" and "healthy" life so she can harvest healthy organs whenever she needs them. The contact module and the apparent order brought in by Inter-Planta Services seem to create turmoil in personal relationships, because Ginni begins to control every aspect of Om's life, from when and what he eats to whom he sees and how he uses the bathroom. The donor and his family is kept under the constant gaze of the receiver as the module can rotate round to face each corner and can flicker to life at any moment. In fact, Ginni comes to control the entire family until the end of the play. Means the total deprivation of privacy can be interpreted as the ultimate form of surveillance.

Om's younger brother (Jeetu) has abandoned the family homestead and earns his upkeep as a bi-sexual sex worker, Om's mother has been frayed by years of want and penniless living. So much so, she sees nothing amiss with her son's trade-off, as long as she gets her long-desired television set, her fridge, her microwave and all the other things that money can buy. Om, on his part, is too smitten by the beautiful blonde woman — his buyer from across the seven seas — that keeps staring down at him from the television screen and drives him queasy with her tantalizingly delivered sermons.

When Jeetu, returns home unexpectedly dirt and diseased. Om and Ma repulse him. Because they fear of Ginni's reaction to this. Thus, they derive him out of home but Jaya feels for him. However, when the guards appear to take the donor, Om fears and hides himself. They forcibly take Jeetu mistaking him as Om. Jaya remains unsuccessful in trying to make the guards

understand that the person to whom they are taking away for organ donation is not Om, the real organ donor but his brother Jeetu. Thus, they take away Jeetu with them. Jeetu is a gigolo and Jaya shares a clandestine relationship with him. Jeetu returns home blind. The ordeal does not end here. Now Jeetu can only see whenever Ginni projects images directly into his mind through the contact module. He is now enchanted with the Ginni's voice and he begins to feel sexual gratifications in the possibility of a very important part of his body getting transplanted into her body. His ordeal ends when he is taken for the second time. However, Jeetu never realises that on the prospect of sexual gratification he is gradually deprived of his body parts.

Ma is busy watching TV in her video couch and Om has escaped from the scene leaving Jaya to face the consequences. Ginni, initially fails to realize the truth of exchange of the donor and in a final act of defiance, the seeds of rebellion flower in a "checkmate" ploy by Om's wife, Jaya. She is left alone. She was seduced into selling her body parts, for use by the rich westerners. Now she is shocked when she realizes that Ginni is only a computer-generated wet dream. In fact, It is old Virgil who is the actual recipient of the organs. Virgil is hungry of youth and who is not satisfied with Jeetu's body. Now the old man, Virgil, with new body organs craves for female. He seduces Jaya the sensitive young wife but she somehow managed to retain her not-for-sale. She dislikes the idea of getting conceived from a computer image and wants her man to be real soul mate despite the overarching gloom. However, Virgil refuses the idea to appear as the real man, as he cannot take the risk of physically entering into and get infected by the diseases of the third world country. Finally, Jaya delivers her dialogues to the video couch of enjoying her comfortable life happily with her family which the world-I had offered and she breaks the video couch. With this the contact between the two world ends (World -I & III). At the end the play it confines to showcase woman power of sacrifice and patience. It gives a message that no technology can replace human values and respect emotions we carry. One cannot super-seed any one virtually unless connected with values of humanity.

Short Analysis of the complete play : The characters in the play represents the themes of Economic exploitation, Reification (commodification) and Acculturation, are presented through the mercantile as well as surgical metaphor of body-parts transplantation. The Donors and the Receivers in the play represent the natives of the Third World and the First World respectively. The chief attraction for Virgil is of Jaya because she is the only person in that house capable of procreation and genuine emotion. There is a passing reference to a seer's prediction that she would never become a mother. As prophecies are often equivocal, the curse on Jaya may be in fact indicative of her husband's impotence. The illicit relationship with her brother-in-law must be seen as the manifestation of her irrepressible yearning to become a mother. Though her mother-in-law always finds fault with her sexual transgressions, she is the only character in the play who is true to herself. She desperately protests against the encroachment of colonial coercion and urban mechanization that enter in the form of the Guards and Agents. Her thirst for motherhood remains unquenched by the sham finger-play of her pitying brother-in-law. She is the only person who stands her ground in spite of the devious argumentations and warnings of Virgil. And she alone is fully conscious of the present condition: "It is not really a life any more. We're just spare parts in someone else's garage —". Ma, Indumati Prakash, the mother of Om and Jeetu, represents the older generation, preoccupied with the petty concerns of their narrow world.

Her self-centeredness matches that of Virgil, both being old and preying upon the young for the purpose of seeking pleasure at the personal level.

Character Analysis :

1. Om (Om Prakash): He is the main protagonist (Hero) of the play. We see the character, Om, signing up as an organ donor for Ginni who is an American woman simply because there is no more jobs in India. Ginni pays him to lead and live a healthy life, so when it is time for doing an organ, there is no difficulty or problem in doing so. This play feels nice in the beginning because it seems as after signing up as organ donor, leading a happy and healthy life is guaranteed and curtailed, but what lies underneath is when Om and his small family starts to enjoy their new lifestyles, they also start to deny the consequences. Om is jobless and struggling, which makes him susceptible to the offer from Inter-Planta. He is the primary source of income and the family's hope for a better life. He is dazzled by the upfront payment and the promise of a better future, ignoring the underlying cost. Through invasive surveillance and strict health regimens, Om becomes a controlled entity of Inter-Planta. The money and control imposed by the agreement strain his relationship with his wife, Jaya, who becomes increasingly suspicious of the deal. Om's character represents the way technology and consumerism can dehumanize and commodify individuals in a futuristic society.

In essence, Om's journey in Harvest is a tragic one, where his attempt to escape poverty leads him into a dystopian future where his life and body are controlled and ultimately commodified by a foreign, technologically advanced entity. As Om's final reaction makes clear, his judgment has been severely impaired by the lure of unlimited wealth. When the reality of what he has done hits him, he is terrified: *'How could I have done this to myself? What sort of fool am I?'*

2. Jaya (Jaya Kumar) : She is 19 years old. She appears as the last hope of emotional value in the fire when a legal moral and bio-ethical debates about organ sales and transplants have been overcome when the trade in human organ is fully institutionalized and smoothly operated by the rapacious forces of global capitalism. Therefore, by offering us the opinions of women about the ongoing rape, Padmanabhan re-directs the 'gaze' as emanating from men, towards a situation where it is elicited from women, the sympathetic observers. Secondly, by not directly showing the assault, Padmanabhan carefully avoids any titillation that such scenes may provide the audience or readers. The assault is occurring in the background (both backstage and at the back of our minds) and is able to keep the sense of unease alive and imminent. As such, rather than 'witness' the rape and experience a sense of 'escape' in the immediacy of it, one is made to 'think' about it and its repercussions. There is no 'catharsis' offered here, but sheer irresolution, resting the burden of action on the spectator/audience's shoulders.

She is a very assertive female character, although women's resistance is not the central concern of this play. It is a dystopian play about the trade in human organs and the commodification of the third world body that such a trade is predicated upon. Here, it is through the character of Jaya that Padmanabhan voices a possible resistance. There are suggestions of a discord in her relationship with her husband. However, Jaya does not seem resigned to submit to her fate. She openly expresses herself in front her husband's brother Jeetu (with whom, it is suggested, she has been having a liaison): *"What do you know of my needs, my desires? A woman wants more than just satisfaction."* Although her illicit relationship with Jeetu is not

condoned by the playwright, we are nevertheless given an insight into what miseries a woman's life can be reduced to, if she does not find a legitimate outlet for her sexual desires. It is not just direct interference with the woman's body, but also cultural dictates that can stifle her physical existence.

However, it is towards the end that we get a firm assertion by Jaya to be master of herself and her own body. When Virgil, an American man, tries to gain control over her body, so that he can make her bear his child, she refuses to negotiate with him. She is determined to lay down her own conditions. If Virgil wants her body, he must come to her in person. She insists. Jaya resists Virgil's advances and retains her own dignity in one swift stroke. While Virgil weighs his options, Jaya threatens to reclaim her own body through suicide. One is reminded of the French feminist Helene Cixous words about how a female physiology as a source of expression, can be empowering and enabling: "*Women must write through their bodies, they must invent the impregnable language that will wreck partitions, classes and rhetorics, regulations and codes, they must submerge, cut through, get beyond the ultimate reserve discourse...*"

Jaya certainly uses her own body to write her own fate, if nothing else, and thus, to voice resistance. In today's world of technological advancement, women can voice resistance through an analysis of their situation in inter-national migrations and the increasing rate of male unemployment. Padmanabhan takes the argument a step further by suggesting that a reaction to commodification of women's body might not necessarily lead to compromised situations like exploitative women-headed households but also to a more assertive control by the women over their body. For, even in the face of her husband's unemployment, and the consequent poverty in the family, Jaya refuses to 'migrate' to a foreign land and asserts her power through her control over her body.

3. Ma (Indumati prakash): "Ma" in Padmanabhan's *Harvest*, being an uneducated lower middle class woman, with no means of earning a livelihood, she represents a large chunk of the female population who go through life as financial dependents on men. All of them had to lead submissive lives with their husbands. They were subjected to humiliation and even physical abuse. Consequently, they now take revenge by wielding power over their sons and daughters-in-law. They provoke their sons into ill-treating their wives and derive sadistic pleasure from this. "Ma in Padmanabhan's *Harvest* hates her daughter-in-law, Jaya, and lavishes all her love on her elder son, Om. But as a result of her over concern, Om turns out to be a weak-willed, cowardly, spineless man.

This gives rise to a dual personality in such women, sycophancy toward the male holding the purse strings and tyranny toward the other dependents. While Om (the earning member) is addressed with endearments such as "*My only delight*", Jaya, her daughter in law and Jeetu, her younger unemployed son, are abused. "*ho-you*", "*barren dog*", "*pimping rascal*", "*soul's disgrace*" are some of the words she uses for them. Oppression can warp, undermine, turn us into haters of ourselves

But this kind of survival comes at the cost of losing one's self and one can survive only by developing a sense of detachment to people and surroundings. By the end of the play Ma is "*through caring for or about anybody*". Even when the guards drag Jeetu away (mistakenly) for his organs, she is interested only in watching T.V. The distaste which women feel for their restricted life is well dramatized in the method that Ma chooses to escape from this kind life.

She buys a Super Deluxe Video Coach. Once she lies down in it tubes are attached to a recycling and bio-feeding processor that takes care of all her needs. Ma, who appears a tyrant but is herself a victim of a repressive patriarchal society chooses to cut herself off mentally and physically from it. She chooses total silence as a route of escape. A miniature version of the panoptic [seeing the whole at one view] system can be perceived in Om's mother's total absorption in the fantasy world. She willingly shuts herself off from all outward manifestations of life. She is unmoved even as she sees her son Jeetu being taken away by the guards for an organ transplant by mistake. The Super Deluxe Video Couch she orders for herself is representative of her self-imposed withdrawal. Om's mother's renunciation of the world is complete, unhesitating and unquestioning. She chooses for herself electronic annihilation [extinction].

4. Jeetu (Jeetan Kumar): Jeetu is a marginalized figure, a gigolo and Jaya's secret lover, whose initial freedom in the streets contrasts with his ultimate fate as a dismembered, digitally-addicted donor. He represents the tragic commodification of the human body and the erosion of human values, becoming a victim of both poverty and advanced technology when he is mistaken for Om, leading to his repeated dismantling for organ harvesting and manipulation by the controlling "Ginni". Initially, Jeetu chooses a life on the streets, preferring the freedom of being untouched by wealth to the oppressive control of the family and InterPlanta Services. He shares a clandestine relationship with Jaya, highlighting the complex emotional dynamics within the family and the breakdown of conventional relationships under duress. Due to an error by the guards, Jeetu is mistakenly taken as the donor instead of Om. This event marks his entry into the system he previously tried to avoid. After being returned in a diseased, blind, and partially dismantled state, Jeetu becomes enslaved by the "Ginni". He experiences sexual gratification through projected images, showing how his mind and body are controlled and exploited. Jeetu's story symbolizes the ultimate destruction and commodification of the human body, as his parts are taken away, leaving him unaware of his complete dismemberment, all in the name of serving a distant, wealthy client.

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5. Ginni (Virginia) : She is the American woman who had paid Om to receive his organ through transplantation. Throughout the play, the characters on stage are seen talking to the image of a beautiful woman called Ginni, the alleged buyer of Om's organs. The other main character is the module in the room which seems to have materialized from some futuristic thriller; Ginni (genie), the American lady, appears on it now and then like some Big Sister to see whether the Prakash family is following the rules. They lead antiseptic lives, eating multicoloured pills instead of food, not mixing with others, and God forbid, getting a cold.

Ginni is careful, however, to provide the donors with plenty of comforts to compensate them for their efforts. Ginny reminds the family that by pampering them so, she is only fulfilling her own contractual obligations. Ginny's casual sentence serves as a jolting and disturbing reminder that receivers and donors hardly trade in equivalents: Ginny provides 'things' for which the donors pay her back in their own lives. In fact, Ginny's continual gifts amount to little more than mere investment. Her presence on the screen is invisible. She communicates with the donor family only through the contact module. She is thus never physically present on the stage, a fact that is highly significant because Padmanabhan's chosen genre – theatre – is explicitly concerned with a tangible, embodied and physical presence on stage.

Yet throughout the play, Ginny is only ever visible in two-dimensions, on the screen of the contact module. The only embodied performers on the stage are the racially and visually distinct bodies of the third-world donors.

6. Virgil : (The real recipient of Organs) : He is the hidden, wealthy, and powerful AI-like antagonist who controls the plot by manipulating the poor Prakash family for their organs. Operating through a technologically projected feminine image called Ginni to seduce and control the family members, the old man Virgil represents the predatory, post-human, and neocolonial capitalism of the West, seeking to achieve immortality by exploiting the youth and bodies. As explained earlier Virgil never appears in his true form, instead using the technologically projected avatar of Ginni, a beautiful young white woman, to interface with the Prakash family. He embodies the exploitative power of a technologically advanced, wealthy "First World" person who uses their wealth and advanced technology to enslave people from the "Third World". He functions as an invasive, AI-like presence, using technology to control and exploit the lives of the poor. Virgil is an old man obsessed with youth and immortality, traveling between different bodies and seeking the healthy, young, childbearing bodies of marginalized women to prolong his life. Virgil is an old man obsessed with youth and immortality, traveling between different bodies and seeking the healthy, young, childbearing bodies of marginalized women to prolong his life. By changing bodies and names to match his host, Virgil's character also explores themes of lost identity and the subjective fluidity within a post human context.

7. Guards: They are attributed as the enforcers of the organ-harvesting system, a brutal, dehumanizing force representing the oppressive power of corporations and capitalism, while Agents are corporate representatives of the multinational firm InterPlanta Services, serving as faceless extensions of the corporation's profit-driven agenda to facilitate the commodification of human bodies and the transfer of organs from the poor to the rich. In other words; The Guards appear to forcibly take individuals for organ donation, a process that is dehumanizing and violent. Their presence represents the impersonal, unyielding grip of the system that turns people into commodities for the sake of profit. They are depicted as an unfeeling, mechanistic force, taking people away without understanding or acknowledging their humanity or the personal drama unfolding.

8. Agents : Agents, such as Ginni and others, are extensions of corporations like Inter-Planta Services. Their role is to manage the human "donors," often providing superficial comfort and virtual experiences to keep the donors compliant and their organs healthy for transplant. They spin narratives and offer incentives (like the improved home for Om's family) to justify the exploitative system, masking greed with the guise of assistance and progress. They embody the fusion of technology and commerce, using advanced communication and virtual reality to control and monitor individuals for corporate gain. Agents are presented as the voice and face of the wealthy, "receiver" world that benefits from the exploitation of the "donor" world.

Major Themes:

- **Poverty** : *Harvest* reveals poverty as a central theme, depicting how the desperate poor in a globalized future are exploited through organ commodification by wealthy Western nations. The play highlights a stark economic divide between the rich, developed "First World" and the poor, developing "Third World" nations. Poverty forces families to engage in the organ trade, transforming human bodies into commodities that are bought and sold, a practice mirrored in early imperial slave trade. The choice between selling body parts for money and amenities or maintaining dignity becomes an impossible choice, emphasizing the pressures of poverty on human morality and survival.

- **Commodification of Human Body**: *Harvest*, reveals the concept of the commodification of organ donation as a central theme. portraying an unemployed Indian man, Om, who sells his organs to a wealthy American for money, amenities, and a "small fortune" to support his family. This transaction transforms the human body into a bank of "spare parts" for the wealthy, reflecting how globalization and technology create a market for third-world bodies, where the donors' identities are stripped away, reducing them to mere vessels for organs in a dystopian, capitalist future. The play frames Om's organ donation not as an act of charity but as a commercial transaction, where a healthy donor's body is bought and sold to a wealthy recipient in exchange for money and improved living conditions. Om's body parts become commodities to be traded, representing a broader critique of how advanced medical technology allows for the "commoditization of the healthy third-world body" The relationship between the donor (Om) and the buyer (Ginni, the wealthy American woman) is depicted as a commercial seller-buyer dynamic, where the buyer controls the donor's lifestyle and the market dictates its value The wealthy recipient, through a multinational corporation, exerts invasive control over Om's life to maintain the health of his body for transplant, further reducing his autonomy and emphasizing his role as a productive asset rather than an individual.

- **Globalization** The play presents a futuristic, dystopian vision where the advanced technology of organ transplantation and the pressures of globalization have blurred the lines between humans and technology, creating a market where human bodies are valued for their utilitarian worth in the market officially and digitally. The process of organ selling strips away Om's identity, reducing him to a collection of organs and thereby eroding his sense of self and subjectivity. The play highlights the ethical issues surrounding the potential for exploitation and the dehumanizing consequences of treating human bodies as property in a capitalist system. The commodification of the body challenges traditional notions of identity, autonomy, and human worth, raising concerns about the future of human values in a technology-driven, capitalist world.

- **Technology and Gadgets: (A step of Cyber security in Human lives)** : In the play Padmanabhan brings into discussion the influence of technology in the lives of poor people like Om, who are unskilled in computerization and technology. Moreover, the description of the selection procedure for Om's new job bears witness to the fact that how technology has

been used to deceive the poor people by the multinational organ buyers. Soon after the agreement the house is filled with the technological devices. Everyone now is used to that life especially Om and Ma. These devices act as a tool to control and discipline the donor and his family members. This begins when Ginni enters into their house through contact module. Padmanabhan describes contact module as 'white, faceted globe'. Ginni enters into their home without entering into the geographical and physical spaces of the third world. Possibly Ginni does not want to risk her life by setting her foot into the unhealthy and unhygienic spaces of the donors. Further, through this contact module, Ginni can monitor their routine activity without their knowledge. Thus, the contact module plays an important role to regulate and discipline the donor's life so that the organs remain in good condition. In the process, Ginni comes to know after her first interaction or 'visit' that the Om's family shares a toilet with forty other families "No-one has a toilet in the house. Forty families share one". To this Ginni reacts "It's disgusting! And I – well, I'm going to change that. I can't accept that. I mean, it's unsanitary!".

Thus, on the very same day the facilitator, that is, the Inter-planta men come to install a separate toilet in their home. Similarly, for healthy food they first dismantle the family's kitchen and switch it with their own cooking device and jars containing multi-coloured food pellets. Not only that, the family members are disciplined to follow the strict timings as well. Ginny does it purely from the perspective of her own profit, because she wants their organs to be healthy so that when she uses them she is not in trouble. The key understanding of millennial capitalism lies in the particular brand of seduction upon which it operates. This seductiveness is what makes this organ trade possible. The third world individuals are seduced into selling organs like kidney, cornea in order to solve their monetary problems. The body is mined for its organs and finally harvested. Thus, Harvest shows the futuristic picture of the modern times when machines will replace human beings. The play, Harvest demonstrates that this modern trade of selling human body parts can be understood in terms of the existing gross material inequalities between the first and third worlds citizens.

Short Questions and Answers:

Q.1 Why is globalization considered to be an evil in the play?

Ans. The evils of globalization is considered to be a major theme of *Harvest*. Globalization is evil because it does not foster the humanity of things in the world. What it drives towards is for the greater benefit of the developed or the First World countries, because the reasons for the changing perception of and attitude towards globalization are many. Among the important factors is the lack of tangible benefits to most developing countries from opening their economies, despite the well-publicized claims of export and income gains. The economic losses and social dislocation that are being caused to many developing countries by rapid financial and trade liberalization, the growing inequalities of wealth and opportunities arising from globalization; and the perception that environmental, social and cultural problems have been made worse by the workings of the global free-market economy and the soaring degree of attack by elements of terrorism are some of what have characterized globalization today.

It means developing nations have faced more problems than ever as a result of the phenomenon of globalization.

Q.2 How does this play launch a scathing attack on the organs market?

Ans. *Harvest* is a play which, can be argued, launches a scathing critique of the organs market and of the global, predatory capitalism that results in the commoditization of the third-world body. Indian writer Manjula Padmanabhan's 1997 play confronts us with a futuristic Bombay of the year 2010, a time when legal, moral and bioethical debates about organ sales and transplants have been overcome. The trade-in human organs is now fully institutionalised and smoothly operated by the entity embodying all the rapacious forces of global capitalism: a transnational corporation named Interplanta Services. The cast, Padmanabhan's stage directions tell us, is divided into two main groups consisting of Third World donors and First World receivers.

Long Question and Answers:

Q.1 What is the main theme of this play?

Ans. In the screenplay *Harvest*, by Manjula Padmanabhan, many global borders arise in which organ selling occurs in India in the near future, 2010. This screenplay deals with the first and third world countries. In India, there are more developed places than others. With people still suffering and finding a way to support their families with food and shelter they will do almost anything to make a living. The main character, Om Prakash loses his job while living in a one-bedroom apartment with his family and decides to sell unspecified organs through a company called, Inter-Planta Services Inc. *Harvest*, however, presents an empowering scenario of the naming process. Throughout the duration of the play, Virgil, the foreigner buying Jaya's husband's organs, persists in pronouncing her name as "zhaya". But at the end of the play when Jaya finally meets him and realizes that it is in her power to decide the further implementation of his plans she refuses to go any further until he pronounces her name properly. In the face of her adamancy, he is forced to bow to her wishes and says it correctly. "zhaya". But at the end of the play when Jaya finally meets him and realizes that it is in her power to decide the further implementation of his plans she refuses to go any further until he pronounces her name properly. In the face of her adamancy, he is forced to bow to her wishes and says it correctly.

Padmanabhan does not shy away from using strong language. The female characters mouth bold words like arise, pimping rascal and wetting yourself without any inhibition. The dialogues, hard as shrapnel, do not allow any margin for the sensibilities of the audience. The playwright uses a language with no circumlocution and adopts a language of power/men.

The main theme of *Harvest* is about organ transplant and its abuse, the subtext focuses on how women are treated as possessions of men who harvest future generations from their bodies but refuse the same women even a modicum of autonomy in life.

Q. 2) How does the writer bring about the feminist context of the play?

Ans. Writer establishes the feminist context in the play *Harvest*, by using a dystopian future to reveal the exploitation of women and the antiquated patriarchal myths that continue to oppress them. It explores how women are denied their identity, voice, and basic rights, forcing them to seek recognition and agency from men.

The character of Jaya, though initially portrayed as a weak and conventional woman, eventually demonstrates resistance against the oppressive system.

Her strength is shown in her confrontation with the guards, representing a struggle for agency and dignity in the face of exploitation. Through the female character Jaya, her entanglement with the international organ trade, the play critiques the system that commodify the human body, with women's agency (Ginni) and autonomy being central to the critique. The play uses Jaya's difficult choices and the broader of social context in the play to highlight issues of exploitation and power imbalances. Thereby providing a feminist critique of patriarchy and its enduring impact on women's lives. The play's central plot, focused on organ selling in a future India, serves as a powerful metaphor for the commodification of women's bodies. Writer uses the female protagonist, Jaya, to explore themes of agency and empowerment. By placing her in a situation of vulnerability and forcing her into difficult choices. The play highlights the limited autonomy available to women within patriarchal structures, it also focus on the platform of Commodification of Women's Bodies to harvest the upcoming generations. Also we can notice the women desires which portrays the exploitation in relationships after marriage from Jeetu. Jaya's personal circumstances are deeply entwined with the broader themes of exploitation from Ma, Om and Virgil. where economic hardship and emotional deprivation force her into compromised situations. This reflects how patriarchal societies can exploit women in various ways. Speaking about Ma, (Indumati Prakash) she portrays the Indian custom and tradition of domination. She dominates her daughter-in-law in the context which she had been dominated earlier. She is a widow; a senior member of the family who supports her son, who is in favour of him. On the other hand she scolds her another one son Jeetu, who is against her. This shows the typical scene of a every family. A woman after widow is dependent on son. She enjoys her comforts through Om's earning. Being illiterate, she reserves herself for entertainment and gossiping . She set mind as she got her life to enjoy after her widow ship.

where as in the advanced world also society uses woman as their marketing tool. Ginni - A virtual assistant in the program of organ donation. As John Keats said, "*A thing of beauty is a joy forever.*" here women is considered as a thing of beauty, in terms of Ginni.

By presenting a world where a family is driven to sell organs and where women's bodies are treated as commodities, the play challenges the prevailing patriarchal social norms and ideologies. Harvest aims to subvert stereotypes by showing female characters who, despite their circumstances, strive for autonomy and agency, illustrating the potential for empowerment within oppressive systems.

Q. 3) How is a fictitious context brought out of the play *Harvest*?

Ans. In *Harvest*, a fictitious atmosphere is created by the presence of a white faceted globe which looks like a Japanese Lantern, which lights up, moves in slow circles and also vertically. Throughout the play, the characters on stage are seen talking to the image of a beautiful woman called Ginni, the alleged buyer of Om's organs. The movement of the globe creates a disconnect in the realistic aspect of the play. It also draws the attention of the audience towards the illusory nature of economics which society sees as the basis of success. It lights up the irony that the people who have the money to buy organs are dependent on those very sellers for their existence. By breaking the wall of suspension of disbelief, intrinsic to realism.

This dramatic technique makes it possible for the audience to question the effects of poverty on man. When Jaya realizes that Ginni is actually only an animated front of an old man called Virgil she strikes the globe to break it. This act shatters any acceptance of the globe as an intrinsic element of the play and pushes the person watching the play out of the comfort zone of his own life into thinking about people like Om, living desperate lives, where relationships, ethics and even basic humanity are forgotten in the struggle for survival. The shattering also brings into focus, quite strongly, the strength of Jaya who holds onto her dignity and humaneness in spite of all the trauma and disillusionment that she faces. The loud sound and jagged light forces the audience to ask is Jaya (as her name suggests) victorious over the forces trying to exploit her? The lighted, flickering globe moving around on the stage creates an eerie but contrived atmosphere and this ambience negates any notions of the play being only a piece of evening entertainment and refuses to absolve the audience of active participation. The end of the play where images are created out of thin air, the shattering of the globe along with the guards shouting for Jaya to open the door are enough to disturb the complacency of the spectator and provoke him/her into thinking of some kind of intervention to the chaos on stage. It forces the spectator to imagine her/himself in Jaya's shoes and taste for a brief moment her desperation.

Q. 4) How do you bring about the concept of globalization in *The Harvest*?

Ans. The economic losses and social dislocation that are being caused to many developing countries by rapid financial and trade liberalization, the growing inequalities of wealth and opportunities arising from globalization; and the perception that environmental, social and cultural problems have been made worse by the workings of the global free-market economy and the soaring degree of attack by elements of terrorism are some of what have characterized globalization today. It means developing nations have faced more problems than ever as a result of the phenomenon of globalization. He further describes it as a "dystopian play" because nothing is good in the lives of Om and his immediate family. You sell your body organs in order to improve your standard of living, only for you to lose it all in the end. The play indicts America which is the greatest promoter of globalization and liberalization because Ginni –the Receiver of the body parts is American. She controls the family in the play until toward the end of the play.

The play exposes the true extent of psychological coercion that abounds in the globalization world. It also shows the patterns of seduction and policing the developed world ensures on the developing world. Globalization deceives a lot that is why Om becomes ecstatic: "*We'll have more money than you and I have named for!*" "He says to Ma "*who'd believe there is so much money in the world?*" When Jaya expresses her reservations for what he has done he becomes defensive: "*You think I did it lightly. But ... we will be rich! Insanely rich! But you'd rather live in this one small room I suppose! Think it such as a fine thing. Like monkeys in a hot case lulled to sleep out by our neighbours' rhythmic farting! ..and starving.*" When Jaya accuses him of making the wrong choice.

Writer goes to the extreme of the unholy relations between the Third World and the First World where the basic commodities of exchange are the body organs.

This is on the basis of individual autonomy. Om's last statement confirms the aghast state: "How could I have done this to myself? What sort of fool am I? Om's mother, Ma, expresses no such regret, she is mesmerized: "What kind of job pays a man to sit at home?" The "new" mass culture engineered by globalization encourages consumption and a life of "abundance". The Inter-Planta services can be seen as some of the international organizations that aid in exploiting the developing nations of the world whether in terms of global politics, justice and economics.

An organization such as the World Bank, IMF, International Court of Justice, etc have come to mean almost nothing to the Third World because of the little that is realized from them in terms of benefits and justice. Now Ginni represents the developed world and she appears to control everything that Om and his family do including the time they eat: Om: You know how Ginni hates it when we were late to eat. Ginni ensures this control through her Contact Module which can also be seen as the hi-tech media gadgets used by advanced nations to mystify the Third World and further attract the latter on to itself Ginni keeps telling Om that he should make sure he smiles. This is because if he smiles, it means his body from which organs are going to be removed for the survival of Ginni is healthy. It means you should not complain when you are being exploited. Now Jaya, the only surviving character of the play, becomes the glimpse of hope of the Third World nations who oppose Om's decision in the final scene of the play, comes to the moment of no surrender. Om has abandoned Jaya having willfully chosen to seek out Ginni and give up his body to her. Ma is plugged into her Video Coach; Jaya faces Virgil, the unfamiliar voice on the Contact Module. She chooses to win by losing. This portends a lot for the developing nations. with this play we can say that the concept of making digitalization we are on the verge of globalization.

End of the Notes

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Note : *Students are advised to read the text ; HARVEST (Act -1) for better understanding of the notes.*