

# ROCK PEBBLES

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### Editor speaks.....

Honours, prizes, rewards and awards encourage the winners to move on with more vigour and enthusiasm. It further eggs on the aspirants to take up assignments more and more. Indeed, 'Noble Prize' is the greatest award bestowed upon the individual who contributes considerably inimitable in the field of Physics, Chemistry, Medicine, Literature and Peace. Nobel Prize is widely regarded as the most prestigious award available in the fields mentioned. Since 1901 Noble Prize Award Ceremony has been a customary of immense importance.

Well, Nobel Prize in Literature is the most coveted award for a literary celebrity. Annie Ernaux is the recipient of Noble Prize for literature in 2022. She is an exceptional writer with immense potentials who really attempts to renew literature in many ways.

*The Years, Getting Lost, A Girl's Story, A Frozen Woman, Shame* etc. are some of the masterpieces of Annie Ernaux which have received global approbation. The main themes threaded through her work over more than four decades, are: the body and sexuality; intimate relationships; social inequality and the experience of changing class through education; time and memory; and the overarching question of how to write these life experiences. Indeed, she is certainly a source of inspiration for the writers of our generation. Let us be up and doing for the manifestation of creativity.

The Editorial Board wishes all the contributors, readers and well-wishers a happy, eventful and creative New Year - 2023. ■

-Editor

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# Dejected Childhood and Disintegrated Mental State : A Psychological Approach to Toni Morrison's *Sula*

C. Alice Evangaline Jebaselvi

Toni Morrison is widely known as an American novelist essayist professor, born in 1931. Toni Morrison is the first African American woman who received Nobel Prize for Literature in the year 1993. Her works always dealt with black culture, society, and their problems. *Sula* the highly imaginative novel by Toni Morrison centered around two girls Sula Peace and Nel Wright who lived in a Small town in Ohio. The main focus of the novel is on Sula, a black girl. The major theme of the novel is good versus evil or right versus wrong. Also, the novel deals with several themes like racism, love and sex, and betrayal. Toni Morrison explored the trauma of Sula as post-traumatic Stress, which normally not only Sula underwent but the general black community. Toni Morrison portrayed Bottom to illustrate the violence within the black community. The childhood shock led to mental disturbance of Sula. The fear she underwent when Shadrack said 'Always' became a major reason for her psychological fear and paved the way for her mental agony. Sula always suppress her feelings and longed for love throughout her life. This depression pushed her towards death. The loneliness imposed on her by society became a painful reality that most of the people in the black community suffer. Sula was agonized by the alienation. Though it was self-made, it made her life a miserable one. Sula was enervated and her health became deteriorated and died.

**Keywords:** black community, psychological disorder, love and sex, trauma, fear and shock.

## Introduction

Toni Morrison is widely known as an American novelist essayist professor, born in 1931 in Chloe Ardelia. Toni Morrison is the first African American woman who received Nobel Prize for Literature in the year 1993. Her works always dealt with black culture, society, and their problems. Some of her most celebrated works are *The Bluest Eye*, *Sula*, *Beloved* (received Pulitzer Prize for Fiction), *Tar Baby*, *Jazz*, and *Songs of Solomon*.

*Sula* the highly imaginative novel by Toni Morrison centered around two girls Sula Peace and Nel Wright who lived in a Small town in Ohio. The main focus of the novel is on

Sula, a black girl. The major theme of the novel is good versus evil or right versus wrong. Also, the novel deals with several themes like racism, love and sex, and betrayal.

Sula, as a child enjoyed the care of her mother and grandmother. She lived a happy and satisfying life. In this instance, Sula became a reason for the death of the little chicken struck with guilt and shock. This shock gradually transformed into a kind of psychological disorder. Being a teen, she was unable to bear the shock and it drastically increased when she suspected Shadrack, a retired Veteran might have here seen the accident.

Toni Morrison showed a completely changed character of Sula after 10 years of her return to the Bottom, Ohio. Her appearance completely changed and she looked like an actress which made the neighborhood ladies get jealous of her. Her character also changed and she became a prostitute like her mother. Her carefree life was shown by her in many instances, especially on the occasions with Nel's husband. She betrayed her friend because she hated her for leaving her fat her childhood after the little chicken's death.

Sula, as a prostitute took men as she liked. But at once when she met Ajax a customer, her intense feeling of love came out and started to get close to him. But Ajax rejected Sula and left her. It became a major disintegration of her physical state. The happy life of Sula was once again shattered by society Toni Morrison brought forth the trauma which Sula faced from the people around her. Sula's mother who a characterless woman criticized by men of her society. Sula, as her daughter took her character and never make herself any commitment. But during her childhood, she did not have the 'slackness' of her mother. So Nel's mother allowed Nel and Sula to be together. Both became think friends because they shaved a lonely childhood.

Toni Morrison explored the trauma of Sula as post-traumatic Stress, which normally not only Sula underwent but the general black community. Mainly, Sula after the accidental death of the little chicken faced post-traumatic stress. The words of Shadrack 'always, always' distracted her a lot and inwardly she suffered like hell. The incident happened when one day Sula and Nel were playing near a river bank. Little chickens a small boy came there and played with Sula, Sula swung the little boy around by holding his arms. Suddenly Sula's grip slipped and she threw Little Chicken into the river. Stuck up in a panic, Sula started to cry, and when Nel told, somebody saw by pointy out the other bank of the river, Sula's tension rose tremendously. Sula ran to the other bank of the river. Shadrack a retired veteran living opposite side river bank simply said 'Always' to Sula, Sula's heart struggled between terror and fear. The word 'Always' said by Shadrack remained a threat for the rest of her life. The mental shock of the incident shattered her childhood peace and remained a traumatic experience throughout her life.

Sula's Psychological disintegration grew further when she overheard her mother's statement that "... I love Sula, I just don't like her" mentally tore her into pieces. Her feelings got hurt and she became a stone-hearted person. It made her an emotionless person, she went to the extent of watching her mother burning silently. Sula was not paralyzed



because of the shock, simply she was enjoying her mother's suffering. Sula find a kind of ease and she felt her death gave her a kind of satisfaction to her psychological suppression. As Cynthia A.Davis says:

All of Morrison's Characters exist in a world defined by its blackness and by white Society that both violated and denied it. The destructive effect of the white society can take form of outright physical violence, but oppression in Morrison's world is more often psychic violence.(217)

Nel her close friend's separation pushed her into the unbearable hell of suffering. Nel fancied leading a pure and cautious life. Her mother, Helene, being a daughter of a prostitute was very diligent about her name and she bred Nel in the same way. She wanted to protect her daughter from the shadow of her mother's name. So, when Jude gave a marriage proposal to Nel, she accepted delightfully. Jude, a typical black man wanted to marry Nel mainly because of society. On Nel's marriage day Sula was happy and she acted as the bride's maid. Though Sula was happy she left Bottom soon after the marriage of Nel. Sula realized Nel was not at all sad about their separation and she considered it a betrayal.

Toni Morrison portrayed Bottom to illustrate the violence within the black community. As Sula considered the attitude of Nel as betrayal, she wanted to take revenge on her. Her sense of revenge came out when she slept with Jude. Nel caught them red-handed and she left her husband. Sula was considered an evil and villainous devil by society. The whole black community called her a whore and a bitch. The men in the town also judged Sula and started to talk ill about her. The black men thought that Sula slept with white men and considered it an unforgivable deed. Sula was left alone completely. Sula was totally alienated by the society.

They said that Sula slept with white men. It may not have been true, but if certainly could have been true, but it certainly could have been. She was obviously capable of it. In any case, all minds were closed to her when that word was passed around. It made the old women to draw their lips together, made small children look away from her in shame; made young men fantasize elaborate torture for her just go get the saliva back in their mouth when they saw her(112-113)

Sula to indemnify her loneliness started to sleep with men often. Mentally disturbed Sula considered only sex as her tool for recovery. Sula felt an empty spot in her life. When Ajax entered her life, she was very excited and felt her bareness consummated by Ajax. Sula was attracted to him Sula accepted Ajax willingly. Ajax's wonderful personality and his surprise gifts dragged Sula completely towards him. They had genuine conversations. He was thinking of her as a brilliant person like her mother. But Sula was completely immersed in his thoughts. She even sent away Dewey's, the little boys away to enjoy the company of Ajax. Sula started to discover what possession was.

... But her real pleasure was the fact that he talked to her. They had genuine conversations. He did not speak down her or at her, nor content himself

with puerile questions about her life or monologues of his own activities. Thinking she was possibly brilliant, like his mother seemed to expect brilliance from her, and she delivered. And in all of it, he listened more than he spoke. (127-128)

When Sula asked Ajax “where are you been”? his eyes dimmed with a mild momentary regret”. He made love for the last time and left Sula. Sula’s desire for Ajax was just a search for moist, fertile land to be rooted. But unfortunately, Ajax did not return her feelings and Sula was left alone again. She left alienated and did not find peace till her death.

Toni Morrison used death as a reoccurring theme in *Sula*. Death in Sula occurred from the aspect of suicide and accident. The most painful event of the novel is the death of Sula. After Ajax departed from her life, Sula became more and more psychologically affected. Her psychological disorder not only affected her mental state but also disintegrated her physical condition. It’s very much obvious that Sula died of mental depression than of physical illness. In the last days of Sula’s life, Nel as a kind-hearted person went to meet Sula. On the deathbed, Sula was suffering from pain. It was a horrible sight. Nel pitied Sula and ran to the pharmacy to buy some medicines to ease her death. But the deep-rooted pain that Sula separated her from her husband Jude, worried her more. Nel accused Sula of separating her husband Jude from her. Till the end of her life, Sula was disdainful. When Nel shouted at her about her ruthless activity and Sula calmly replied that the loneliness which Nel undergoing now is “secondhand lonely”. It was made by someone else and handed it over to Nel. Also, she added that she never loved Jude. Nel wanted to leave the spot in anger because of Sula’s absolute wickedness. Sula on her deathbed asked Nel.

“how you know,” Sula asked.  
“about who was good. How you know it was you  
“I mean maybe it wasn’t you, maybe it wasn’t  
You, maybe it was me”(146)

After Nel moved away, on the deathbed, Sula had a psychological insight. At first, she had seen her love for Nel and how they were very close as one eye and one throat. Then she glimpsed Tar baby, later her consciousness moved to Hannah’s death. Next, Sula had in her mind was the word ‘Always’. But she did not remember who said that. She tried to recall the person but ends in vain. At Last, she died with a smile.

“ well I’ll be Damned”  
“it didn’t even hurt. Wait I’ll tell Nel.” (149)

Everything that happened in Sula’s was a mere accident and she never did anything planned. The death of Little Chicken was an accident. When Shadrack said “Always” it was only to convince her. Ajax who hated commitments was just his character. Sula was in no way the reason for the separation. Till her last breath, no one positively understood her. The persons whom she loved throughout her death became the reason for her death. At last, she encountered a painful death. Anger, fear, frustration, loneliness, and tension covered her

entire life. She never repressed anything till her death. Though the death of Sula was a painful one, she got relaxation from the burden of life through her death. Carolyn M. Jones, a critic of Toni Morrison in his essay observes:

The loss of Ajax, and with him Sula's one attempt at joining with another in marriage and with the community of Medallion, destroys Sula... Faced with this loss, Sula becomes like the headless soldier... Sula's body mind and soul, and that emptiness leads to Sula's death. (223)

## Conclusion

The childhood shock led to mental disturbance of Sula. The fear she underwent when Shadrack said 'Always' became a major reason for her psychological fear and paved the way for her mental agony. Sula always suppress her feelings and longed for love throughout her life. This depression pushed her towards death. The loneliness imposed on her by society became a painful reality that most of the people in the black community suffer. Sula was agonized by the alienation. Though it was self-made, it made her life a miserable one. Sula was enervated and her health became deteriorated and died. A critic of Toni Morrison remarked that the image of the paper dolls signified the desolation of body, mind, and soul and that desolation leads to the death of Sula. ■

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# Pandavani: Unfolding the Dynamics of Narration Performance

**Shubhra Verma**

This paper unfolds Pandavani as ‘the Whole Performance’. Pandavani enacts Mahabharata Epic as an Oral Narrative. Pandavani as a Performance Art Form is preserved as a part of Chhattisgarh’s Cultural heritage. The Paper underlines the point that Literature is not limited to Text and Written alone but also includes Orature in the form of Folklore that exists in Tradition and Cultural Memory. Indian Culture moulded on the Epic Traditions has a strong Performance Orientation. Recitation and Story Telling are important features of Indian Civilization. This Paper contextually unfolds Pandavani as a Traditional Art Form which retains a Story-Telling Structure : here Performance is primarily a Dramatisation of the Recited and Sung Text embedded with Latent Structures and Strategies.

**Keywords:** Narrative, Orature, Folklore, Cultural Memory, Embedded, Latent.

Oral Narratives are a kind of floating texts shaped and reshaped from generation to generation. Oral Literature lives in Performances. An Oral narrative is one of the genres of Oral Literature. In its essence, an Oral narrative is a story spoken to an audience. With Oral literature, it is important to always consider not only the Speaker but the Audience and the situational context. Folk Literature is characterised by the people it belongs to. Complexity wrapped in simplicity and innocence rooted in the Integrity to uphold humanity is the hallmark of the wide range of human experiences and the narrative that Folk literature comprises.

India has a unique culture of the Oldest written tradition which interestingly has been a source to Oral tradition and Folklore. Ramayana, Mahabharata, Puranas, Upanishads, Panchtantra, Jataka Tales and the like as texts are not only the compendia of mythological, religious, spiritual wisdom in written form but also the resource texts to the folklore comprising folk literature, Oral tradition and Folk performance. These texts have originated over the last few millennia. Most of these are originally written in Sanskrit but the influence, intuition and adaptations of these texts are present in all the languages of the Indian Subcontinent and beyond.

Oral Narrative has always sustained on its capability to provide people with a medium of expression which smoothly tells their story and enriches itself with every fresh narration. Folk literature in essence is People's literature where the story telling becomes the central tenet. Oral tradition and Folk literature go hand in hand and it is difficult to imagine the existence of one without the other.

Pandavani is the folk ballad form performed predominantly in Chhattisgarh. It is a 3,000 year old Epic story telling tradition that still thrives in the old Chhattisgarh region of Central India. The name literally means ' the telling of the stories of five Pandavas with an indigenous performance strategies.

Pandavani - a traditional art form of Chhattisgarh belongs to the Non Elite folk category. Traditional Pandvani represents a rare unbroken Oral Performative tradition that dates back to the Bronze Age. Performances may last anything from a few hours to a couple of days.

Pandavani as a Performance art form is preserved as part of Cultural heritage. It is only through Performance that Oral literature comes into Being. Each Oral artist performs a common text in an Individual way. Oral tradition tends to map onto our psyche better than purely literary Storytelling.

PRADHAN and DEVAAR Pandavani is the oldest version of Pandvani that existed in the Ballad form which old people enjoyed heartily because of its tribal myths and folk elements. A Critic aptly quotes ;

“ The epics even after the several centuries are not only the printed pages - their existence in the tradition of recitation retains their magic and power as recited and sung texts as was the case during the course of their evolution through Oral transmission.”(Oral Narratives.154)

Gradually Pandvani evolved as a Mono Theatre Form where the artist creates and performs high energy performances of short sections of myth and epic using a technique that combines a 'story teller', a 'Ragi ' (whose interjections both- serious and comic, spur the narrative ever onwards and an evocative Ad-hoc backing band.

The Performer( Narrator's) recitative is punctuated by singing and is supported by a batch of musician cum singers who not only provide the music and sing out the refrain but also interacts with his/her pitched speaking. At one level they are the Performer( Narrator's) immediate audience and it is to their view that he/ she takes the occasional dance steps to accompany the music. Suresh Awasthi in Oral Narratives aptly says; In the performance of Oral narratives of all kinds including oral epics, the most interesting aspect of study is the nature of Performance strategies and the patterns and structures of both the verbal and musical material . (Oral Narratives 157) The incorporation of Memory in Orature is a powerful device ; memory permits the invocation and retention of past experiences, imagined and real. Memory is how the past is recalled .Re- Memory is the combination of historical memory

and the imagination. The theme of the music in Pandvani ( as Oral narrative ) has been derived from the eco - environment of the Performer , their society, economy, history, including their philosophy and worldviews.G .M.Sheikh aptly quotes,

Narrative in its essence was a device to regain and reshape memory to overcome the amnesia that time piles up on a people's psyche. To re- live an experience by reshapingmemory ensures the continuance of life through ritualregeneration.(The Narrative Tradition 266)

Pandavani as a art form stands as an exceptional example of narration, Performance. The Pandavani Performer perfectly inculcates the multiple performance strategies in one go; he/she uses recitation, songs, makes some physical movements to give credence to the performance but also impersonates the characters foregrounded in the narratives.The performing artist as a Narrator becomes a Sign himself/herself. Thus the duality of the Signs constituting the Performer and the Performed forms the ground code of Performance.Pandavani as a traditional art form retain a story-telling structure and Performance is primarily a dramatisation of the recited and Sung text which serves as a kind of base-line. Suresh Avasthi aptly remarks in this context;

Narrative modes like the Pandavani ,Akhyan,Harikatha have most complex performance structures built by the intricate stylistic interweaving of a number of performance elements — poetic pieces, songs, prose narration, ,question,answers and dialogue , melodies,stock gestures, dance like movements and the use of hand props.By using such a great range and Variety of performance elements , Performers of Oral Narratives create multiple channels of communication with great dexterity and imaginative flash.(Oral Narratives 158)

With the known and shared mythic material, the listeners/spectators of these narrative modes are active participants in the Performance and not merely passive recipients of the message ; oral narratives being part of the memory heritage of the community , the audience also cultivate the same sense of absorption of structures and patterns, and become familiar with the conventions and devices of performance. Pandavani has mainly two style variations namely Vedamati and Kapalik Shaili (style )Each singer add his/her unique style to the singing, sometimes adding local words, offering critique on local happenings and insights through the story. The lead singer continuously interacts with the accompanying singers, who ask questions, give commentary,, and interjections;thus enhancing the dramatic effect of the performance. The Performance can last for several hours on a single episode of Mahabharata. What starts out as a simple story narration turns into full-fledged ballad.

Vedamatishaili= This style of narration is said to be based on Sabbal Singh's Chauhan Mahabharata written in the Dohar-ChaupalMetre. The term Veda is used to refer to the text containing vast knowledge. This style was perfected by JhaduramDewangan.Other exponents of this style arePoonaramNishad, RituVerma and RewaramSahu. Kapalikshaili= in this style



the Performer is free to improvise consistently on episodes and characters in the epic. The term Kapal refers to memory or experience which inform the content of the performance. TEEJAN BAI is an exponent of this genre of Pandavani who became a global face. Usha Barle. Shanti Bai too followed the same style

Pandavani via multiple variations in local tongues bear testimony to the Phenomenal impact the narrative has on the cultural psyche. A performance culture is shared between the performer and the audience and thus Pandavani as an oral narrative smoothly floats as cultural texts and continue to generate a sense of social value; the narrative continuum reverberates what is portrayed in the central image of the performance text. ■

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# Nation and Narration : Situating Chris Abani within the Third Generation Nigerian Writing

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This paper attempts an over-view of the third generation Nigerian writing, with special emphasis on Chris Abani. Taking into account the history of colonisation and of the subsequent creation of the Nigerian nation state, and how these historical developments intersect with literary works, this paper analyses how three generations of Nigerian writings confront and address issues pertaining to colonialism, nationality, ethnicity, and cultural identity. It traces the shift in thematic focuses between the three generations, and focuses on how the third generation writing deviates from the previous generations and how it embraces narratives that are dispersed and varied as compared to the over-arching issues that perpetuate from the birth of the nation. It examines Abani's narrative, situating his works within the third generation writing, with an attempt to locate his 'belonging' as well as 'unbelonging' in the third generation writing.

**Keywords:** Nigerian Literature, Third Generation Nigerian Writing, Chris Abani, Nationality, Cultural Identity, Violence

Chris Abani is one of the most acclaimed contemporary Nigerian writers. He was born on 27<sup>th</sup> December, 1966 in Afikpo, Nigeria to an Igbo father and an English mother. His parents met while studying at Oxford, and settled in Nigeria to raise their children. Abani and his writings belong to the new generation of Nigerian writers who are often referred to as the third generation writers and "children of the post colony." (Adesanmi and Dunton 7)

Abani began writing at a very young age and published his first novel *Masters of the Board* (1985), while he was still a teenager. Two years after the publication of his first novel, he was arrested and imprisoned for six months on the allegation that his novel was a blueprint for the foiled coup carried out by General Mamman Vatsa against Ibrahim Babangida. Soon after he was released, he was arrested for a second time due to his involvement in an anti-government guerrilla theatre while he was a university student. He

was imprisoned at Kirikiri Maximum Security Prison and was detained for one year. He was imprisoned for the third time in 1990 for writing a play entitled *Song of a Broken Flute* for his university convocation that year. After eighteen months of imprisonment, out of which six months were spent in solitary confinement, Abani was able to escape with the help of bribes paid to prison officials by his friends. The writer immediately went into exile and settled in England for several years. He moved to the United States in 1999 and was a Professor of Creative Writing at the University of California from 2007 to 2012. He is currently Board of Trustees Professor of English at Northwestern University, Illinois.

Third generation Nigerian writing is a corpus in the making with a number of challenges posed by the question of what constitute this generation and this corpus. Along with writers such as Chimamanda Ngozi Adichie, Sefi Atta, Helon Habila, Okey Ndibe, Ike Oguine and Uzodinma Iweala, the third generation writers largely focus their writings on an English-speaking audience with an attempt to represent the experience of those born and raised in a country marked by long historical conflicts. Scholars such as Pius Adesanmi and Chris Dunton attempt to loosely ascribe the label to those writers who were born after 1960, but also expressed how factors such as ideological leanings, responses to socio-political context, distinctive textual strategies, personal politics, self-definition et al need to be considered when ascribing literary schools, ages or generations. The first generation is concerned with “the cultural nationalist project of reaffirmation, self-assertion and delinking from centuries of Euromodernist misrepresentation” which “occasioned certain recourse to a politicized ritualism as the core of the textual response” (Adesanmi and Dunton 7). It comprises of writers from Wole Soyinka to Chinua Achebe, from JP Clark to Christopher Okigbo, from Wale Wagunyemi to Mabel Segun, to name a few. The second generation writings are often referred to as recognized for their revolutionary aesthetics. Writers such as Niyi Osundare, Festus Iyayi, Odia Ofeimun, Femi Osofisan, Zainab Alkali, Tess Onwueme and Bode Sowande are regarded as the second generation writers. Contrary to the earlier generations, the third generation writing is characterised by an overarching absence of an ideological/discursive core, decentralization of narratives and dispersal in terms of thematic content. And there are also attempts to create narratives that are more complex and hybrid. Within the third-generation, writers such as Chimamanda Ngozi Adichie, Helon Habila, Sefi Atta and Chris Abani are currently at the forefront with their novels. These authors enjoyed recognition outside Nigeria, and their works were published first in the USA or UK, with Nigerian and South African editions published subsequently. But equally significant in the corpus are novelists such as Akin Adesokan, Jude Dibia, and Maik Nwosu whose works are not widely disseminated or enjoyed much recognition worldwide. Though the third generation writers acknowledge the significance of the earlier generations in creating a literary tradition, there clearly is a conscious attempt to create art that goes beyond the confines of the existing traditions. Most of the third generation writers were born after colonialism, and hence are more concerned with “nomadism, exile, displacement, and deracination” rather than themes of resistance of colonialism and radical social changes

that mark the earlier generations' writings (Adesanmi and Dunton 16). According to Hamish Dalley:

A narrative of disaffiliation from generational precursors is thus connected to a politics of spatial detachment. The implied break from the past leads to a cosmopolitan future in which ethico-political belonging is disconnected from the nation-state. (17)

This analysis is true especially in the writings of Chris Abani, and the larger corpus of his literary output, perhaps with the exception of *GraceLand* are indicative of the author's concern that goes beyond issues of nationhood and cultural identity. But, it is important to note that this kind of classification relies heavily on territorial and historical registers, and is important to explore the "more multilayered methods of historicization beyond the nation-generational approach" (Dalley 15).

Right from the moment of the country's independence from the United Kingdom in 1960, conflicts and socio-political disorders envelop Nigeria as the colonial administration had initiated the formation of the country "without taking into consideration religious, ethnic, and linguistic differences" (Tariq 10). The three largest and most influential ethnic groups in Nigeria are the Hausa, Igbo and Yoruba. In 1967, the Nigerian Civil War also known as the Biafran War broke out due to the attempted secession of the south eastern provinces of Nigeria as the self-proclaimed republic of Biafra. During this civil war which lasted for three years, the number of death is estimated to be between one and three million. Except for a few years of the Second Republic between 1979 and 1983, military dictatorships, characterized by coups d'état and counter-coups continue in Nigeria till 1998. Due to this long history of war and violence, it is no wonder that many of the writers' works centre on the Nigerian Civil War. In addition to the problem of colonial legacy, coupled with political turmoil within the country is the impact of globalization, a global phenomenon for which ethnicities in Nigeria are apparently not ready. But, this is not to say that the problem of Nigeria is a recent phenomenon that occurs solely due to the negative impacts of globalization. In fact the problem of establishing a national identity is an issue that has continued within the country for ages.

Contrary to normative wisdom in postcolonial literary and cultural studies, the rise of diffused production, or the formal organization of globalized capitalism in late 20th century, could not result in the fragmentation of the Nigerian national imaginary because the work of inventing that nation, which started during the independence struggle, was never completed. The nation to be fragmented is yet to be created. (Adeeko 12)

Contrary to the view that the third generation writing moves away from concerns of the nation, there are also a number of critics who see continuity of the earlier tradition in the writings of the third-generation Nigerian writers, and that their writings bear close resemblance with Achebe's works which are primarily local and territorially demarcated. This argument has validity if one considers the surge in writings that deal with the Nigerian

civil war, an important event in the nation's history that has been revisited by several writers. Madhu Krishnan argues that contemporary Nigerian civil war narratives are marked by the unfinished business of national reconciliation, and Obi Nwakanma observes that writings by Igbo authors reflect not only about the pain of the Biafran war but of the ethnic group's ambivalent attitude towards the Nigerian federation. Adeleke Adeeko considers the predominant theme of transnational migration and displacement not as cynicism towards the idea of nation, but rather as a desire to redeem the nation by showing successful models from abroad that could be incorporated in governance and social life. Thus, though the main focus of their works is no longer just nation-centric or postcolonial like the first generation writings which centre on building and claiming a national and cultural identity, political unrest and chaos destabilizing the nation still form significant theme in many of their works. Timothy Brennan opines that the postcolonial novel is largely defined by "obsessive nation-centeredness" and a number of them "thematize the centrality of nation-forming while at the same time demystifying it from a European perch" (Brennan 64). According to Homi Bhabha, "The nation fills the void left in the uprooting of communities and kin, and turns that loss into the language of metaphor" and the modern postcolonial novel deals with the dispersal or migration of memory by voicing the experiences of "the scattered people, their myths and fantasies" in an attempt to reshape the meaning of home (Bhabha 291).

Literature in postcolonial Nigeria is closely connected to the idea of nationhood, and though the concerns of the third generation have definitely gone beyond those of the earlier generations, a certain strand of continuity could always be found.

Nigeria is, in its current formation, a hybrid state; a nation of multiple nations coalescing to form the basis of nationness and national belonging. One of the fundamental sources of its evolution is to be found in its literature, particularly in poetry, that most nationalist of genres, but significantly also, in the form of the novel, which constitutes much of the narrative of nation. (Nwakanma 1)

An attempt to study the third generation Nigerian writers and their works, majority of them who now reside in the western countries and whose body of work form part of a borderless, global, textual topography often raises questions on the relationship between the text and the nation space, and their "writings encompass the new attitudes, desires, values, and anxieties of the postcolonial nation" (Nwakanma 1). Though some critics maintain that writing that deal with the history of Nigeria is the hallmark of the third generation novel, it is true that the idea of the nation and its centrality also took gradual changes with the third generation writers. The older narratives of nationalism are being replaced by a world which is more globalized, more uneven and more confused. Their works bear issues beyond the issue of the nation and confrontation with the colonial past. In an interview with Yogita Goyal, Abani said "About my work, it is in many ways post-national and global not only in its reach, but in its attempts to locate a very specific African sensibility without attempting to limit it with certain kinds of arguments about essentiality and so forth" (Abani, "A Deep Humanness" 229-230).

Hamish Dalley argues that the thirdgeneration writings need to be viewed keeping in mind “how fictional narratives are shaped by ambivalent spatio-temporal constructs that *encompass* and *exceed* the generational-national framework” (18). Many critics agree that *GraceLand* announces a new direction in African literature by replacing the old narratives of nationalism with a world that is more globalized, more uneven, and more confused. But Abani acknowledges the foundations laid by the earlier generations and expresses, “the sense that they were writing about ontological moments, leaning into history, and remaking the present is so strong in this third generation that it makes me happy to be part of it” (Abani, “A Deep Humanness” 229). He also asserts that the transnational nature of his generation does not mean a complete turn away from the local. He acknowledges that the idea of a nation in the context of Africa is still in formation. At the same time, Abani also holds the view that Nigerian literature should widen its thematic concern from its focus on confrontation of the West and opposition to colonialism. He states that “the time has come to begin to imagine and deal with more homegrown (albeit universal) concerns- gender, sexuality, family tyranny, history, and even hybridism” (Abani, “Of Ancestors” 25). Abani acknowledges the significance and powerful influence of writers such as Chinua Achebe as he expresses, “There is no living African writer who has not had to, or will not have to, contend with Achebe’s work. We are either resisting him- stylistically, politically, or culturally- or we are writing toward him” (Abani, “Our Living Ancestor”). But he is also aware of the ways in which African literature tends to be read representationally or anthropologically in the West, largely due to the success of Achebe. While his contemporary like Chimamanda Ngozi Adichie bears closer resemblance to Achebe and his creation of an Igbo aesthetic nationality, Abani attempts to deal with more universal issues as he states his relationship with Achebe’s works, “It wasn’t until his death that I realized how much of my work was shaped by my relationship to his not as influence, but as rejection of influence, which can be argued to be a certain kind of influence” (Abani, “A Deep Humanness” 233). Though Abani acknowledged that he would not be able to write if Achebe had not written, he resisted comparison with the likes of Achebe and believes that his generation’s concern is starkly different from that of the first generation. As much as Achebe’s *Things Fall Apart* has been able to debunk myths and misconception of Africa and successfully offer an insider’s perspective of African cultures, it also becomes the yardstick for measurement of almost all literatures from Africa. Much of African literature is read in the West as anthropological representation of Africa and a lot of this has to do with Achebe’s immense success in creating an Igbo aesthetic nationality in most of his works.

War and violence form an important theme of many of the writings from Nigeria, as writers represent their social reality of conflict and instability. *Waiting for an Angel* by Helon Habila is a recipient of the Caine Prize in 2001. It is a novel that deals with the political situation in Nigeria in the 1990s under the military dictatorship of General Sani Abacha. It deals with the story of a young man named Lomba who aspires to be a novelist, writing his book in his shabby tenement on Morgan Street which is often referred to as



Poverty Street in Lagos. Lomba also works for a newspaper called the Dial but the free press is under attack and the Dial offices have been burnt down. Lomba is arrested due to his involvement in a demonstration for democracy and imprisoned for three years. The novel takes its readers on a journey into the poverty, corruption and violence rampant in the streets of Lagos, and brings out the sounds, sights and smells of the place and the people who inhabit it. The narrative that moves back and forth in time lends perspective into the political situation of the country and the chaos that afflicts its postcolonial history. *Half of a Yellow Sun* (2006) is a novel by Chimamanda Ngozi Adichie, one of the most acclaimed contemporary writers from Nigeria and winner of the Commonwealth Writers' Prize. The novel which won the Orange Prize for Fiction in 2007 is set in Nigeria during the Biafran War, and the impact of the war is portrayed through the lives of five characters that include a professor, twin daughters of a wealthy businessman, a British citizen, and a male domestic help. The novel, which is quite faithful in its portrayal of the nation's history, shows the politics and issues of identity in post-colonial Africa. It is a narrative that tells of the past, especially of the Igbos, their pain, shame, and defeat in the Biafran War, and Adichie expresses that some of the issues that led to the war still remain pertinent in the present. The novel garners unstinted praise from Chinua Achebe, Joyce Carol Oates and Edmund White. It is considered to be the richest creative work to appear on the subject of the Biafran war. *Beasts of No Nation* by Uzodinma Iweala and *War Games* by DulueMbachu which both came out in 2005 deal with the lives of boy soldiers in the Biafran war. Although Abani did not write specifically on the Biafran War, a reading of his works and his own life shows his deep connection with the Biafran War and the ensuing violence in Nigeria. *Kalakuta Republic*, his poetry collection is based on his prison experiences under military dictatorship. His most well-known work *GraceLand* has the Nigerian Civil War as its backdrop, although the main focus of the novel is not about the war. *In Song for Night*, Abani deals with the story of a child soldier but abstains from naming the war because the story of the child soldier is intended to be allegorical. The devastating effect of the war and trauma associated with it have been revisited and narrativized by many writers because trauma associated with the war constitutes a significant aspect of the nation's collective memory and have a strong impact on issues of identity and history. Especially for the Igbos who were its worst victims, their shared trauma constitutes not just knowledge of past incidents but plays an active role as a part of their cultural memory which shapes and constructs their identity in the present time. This shows that despite diversity in theme and subject of writing, the question of national identity remains a pertinent subject for a number of the third generation writers. Abani's narrative and his quest as a writer have been deeply influenced by the historical and political changes of the country. His writing, especially his poetry is heavily influenced by his own personal experiences of violence and brutality during his days in Nigeria. With regard to the close connection between the new African writer and narrative of nationhood, Adesokan stated that "in the larger context of political decolonization, the fictional voice (or perspective) also functions as a mode of testimony, bearing witness to issues thematized as political or humanitarian emergency" (3). Similar view has been expressed by Spivak,

who wrote “Testimony is the genre of the subaltern giving witness to oppression, to a less oppressed other.” (7)

Thus, despite his conscious attempt to not confine his writings solely on themes of national identity, or Nigeria’s troubled history, the theme of violence is predominant in most of Abani’s works. Growing up under military dictatorships in Nigeria and witnessing terror at first hand, Abani’s depiction of violence are deeply rooted in his own personal experiences. Having been imprisoned several times, put on a death row and having witnessed brutal tortures in prison himself, memories of war, violence and the unfathomable sense of terror and wound that war inflicted on people motivate his writings. In the introductory note to Abani’s poetry collection *Kalakuta Republic* (2002), Kwame Dawes writes:

Always below the surface is the pain of the political situation in Nigeria, the memory of the deaths, the memory of his own fear, the residual nightmares of his life—they are all there, brimming beneath the surface like tears held in. (Abani, *Kalakuta Republic* 18)

With regard to the impact of war Abani said in an interview to Hope Wabuke, “When a war is over, it takes another ten years for a war to be really over” (Abani, “The Middle-Class”). It is indeed true that the ensuing trauma that comes with acts of violence have long lasting, deep impacts on the victims. And Abani’s stories bear testimony to the traumatic effects of violence on human beings. Yet, as observed by poet Kwame Dawes, he is careful not to do a pornographic representation of pain or suffering. His art is an attempt to convey his experiences and allows himself to be vulnerable without sensationalizing violence. “This is what the art I make requires of me; that in order to have an honest conversation with a reader, I must reveal myself in all my vulnerability. Reveal myself, not in the sense of my autobiography, but in the sense of the deeper self, the one we keep too often hidden even from ourselves.” (Abani, “Ethics and Narrative”)

To conclude, Abani’s works could be situated as writings that go beyond the focuses of the earlier generations in terms of thematic contents. Though still concerned with pertinent issues related to nationality, cultural identity, and indigeneity, his writings pose complex questions on these issues as they intersect with contemporary values and practices. ■

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# A Woman of No Where

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The article explores how a white woman has got psychologically disoriented on the dark continent and how her men have made her lose interest in life and left her barren. The native man whom she was to look down as a colonial tradition, was placed on an equivalent platform and gradually he attained a higher place in her life, hence pushing her to meet her end in his hands. Altogether, this article tries to explore the position of a white woman on the dark continent, who has suffered due to impoverishment, even questions regarding frigidity arise, and she remains infertile on the dry and barren land. Her man became neurotic, while she was killed, but the stereotyped society remains unmoved and the question of superior race and inferior gender and vice-versa runs throughout, thus triggering the audience's constant meditateness.

**Keywords:** barren, impoverishment, gender, race, frigid, neurotic, psychotic

The uninhibited and outspoken Nobel Laureate and British novelist Doris Lessing's debut novel *The Grass is Singing*, set in Southern Rhodesia, in South Africa, during the 1940s, showcases the suffering of a 'free-will' woman, Mary Turner, who becomes ambivalent about her life with two essential factors affecting her psyche, the relationship between the African natives and the White colonizers. "Racial whiteness, in other words, generates its own silences" (Schwarz 130) and with the inconsistent elements of self and society, as "Self and society are reverse sides of each other" (Tiwari 40) and remains oppressed due to society's parti-pris on gender. "It eschews the endless cataloging of apparently self-perpetuating dislocations- psychological and social- that serves as substance for much of what has come to be called modern literature" (Zak 481).

The novel opens with the murder of a white woman, Mary Turner in Southern Rhodesia, and is depressing till the end. "As in a classical tragedy, Mary's violent death is orchestrated as pre-ordained. The novel begins with the arrest of the black culprit" (Schwarz 128). The narrator gradually unfolds the life of the protagonist of the novel, Mary. The novel has elements of the autobiography of the novelist, Doris Lessing as she too suffered in her schooling days under her father's drunkenness and her mother's struggle to support her family. Mary's childhood gets better only when she goes to a boarding school and later

she does not intend to have any father-daughter relation with her father, despite him being her only existing relative by blood.

Her father's irresponsibility towards the family makes her disinterested in getting married at the right age and due to all the childhood trauma, though she mingles with the others around, she could never become a part of the society as her poor childhood did not allow her to grow into a confident woman, especially, with respect to her belief in men. "But the suggestion of permanent psychological dislocation as a result of that dismal childhood implicitly continues" (Zak 485).

Eventually, as an independent working woman, she enjoys life, and considers herself to be a girl, despite her age; perhaps, this is the most glorious phase of her life; she dresses the way she wants and goes to films. "The truth was she had no troubles. She heard other people's complicated stories with wonder, even a little fear. She shrank away from all that. She was a most rare phenomenon, a woman of thirty without love troubles, headaches, backaches, sleeplessness, or neurosis. She did not know how rare she was" (Lessing 38). Though people came and discussed their troubles with her, she never got personal with them. However, one day, she overhears the conversation of her friends about her and gets hurt by the way they think of her for not marrying despite her age. She was stable with her life, until then, but then on eavesdropping on her social circle's talk, she gets to thinking about marriage. However, "she felt disinclined, almost repelled, by the thought of intimacies and scenes and contacts" (Lessing 37). "She suffers the effects of what Laing has termed "ontological insecurity." The theory of "ontological insecurity" by R.D. Laing, a Scottish psychiatrist who wrote extensively on psychosis, can be understood through the self image of Mary Turner, who is detached from her immediate social environment, she just survives, but she sees no vitality in her existence and in her life. The ontologically insecure person, Laing explains, possesses no sense of a healthy or vital self..." (Zak 484). "She felt sentimental at weddings, but she had a profound distaste for sex" (Lessing 39). So, she decided to marry, due to her social circle talk, but she herself never intended to, "she wanted no loveless marriage, indeed she barely wanted any marriage at all" (Schwarz 133). Hence, she marries a man, whom she hardly met twice and the most striking feature of the couple is that they are two polar characters.

On the one hand, she is a self-sufficient working woman, and on the other, David Turner is not an efficient person on the business front and has many debts and mortgages to be fulfilled and to be paid. Dick's wants are simple; agriculture and allied activities gave him the life-line to sustain in a place like this, and moreover, it is the same old monotonous life, despite his investing time, money and effort in other field associated businesses, he did not succeed, and is often referred to as the Jonah in his friend's circle. The same inefficiency is carried into his personal affairs, Mary always wanted to escape impoverished living, but she had to endure it till her end, which made her psychotic and Dick neurotic. As a husband, though he was committed to their relationship, he failed to provide for the gentle lady. In spite of many years passing by, they lived in a ramshackle, which was a house merely

standing with an iron sheet as ceiling over their heads and is devoid of the features of a home and its comforts. “That little box of a house - it was forgivable as a temporary dwelling, but not to live in permanently” (Lessing 10). That “corrugated sheet of iron” made Dick fall sick multiple times and they are advised to leave the place or better their house. In domestic affairs, he is not successful as he fails to provide Mary a proper roof in spite of her requests over the years. Their shelter is in a dilapidated condition, though she keeps herself occupied with embroidery, soon she finds herself exhausted and there is nothing more that she can do to better their dwelling. She made desperate attempts to organize this place, but nothing could either beautify or add comfort to their ramshackle home. She channelises her aggression towards the natives and the bushmen. “What sort of woman had Mary Turner been, before she came to this farm and had been driven slowly off balance by heat and loneliness and poverty?” ( Lessing 28).

The bond between David and Mary has no sexual intimacy, except for once, as a matter of fact, they just share the same ‘corrugated sheet of iron’ as their roof in common, but they do not have the relationship of a husband and a wife. However, on her arrival, she pretends to be comfortable in a house with only walls, she tries to turn her attention to nature, but in reality, she enjoys city life and not the countryside. Their loneliness and isolation has brought them together, however, his compliance and her passive interest in marriage could just keep them together till her end, though they consummate their wedding on their nuptial night, each of them does not show any emotional bonding with each other. In fact, David is a meek and docile person and feels too weak to speak to Mary; in totality, there is a vacuum between them. He treats her as his guest at home, who stays there just to relish on the basic commodities at home, and he intends for her to enjoy such a monotonous life in poverty and in heat. He goes in the morning to the field to attend work and gets to mingle with the natives at least, whereas she is all alone, except for the company of the house-boy, whom she usually loathes and treats as a brute. “She never thought of natives as people who had to eat or sleep: they were either there, or they were not, and what their lives were when they were out of her sight she had never paused to think” (Lessing 74). Dick’s inefficiency is sympathized throughout the novel, but the deplorable condition of Mary is never considered. She is not happy, but is ready to adjust. “When she saw him weak and goal-less, and pitiful, she hated him, and the hate turned in on herself, and she was trying to create one out of Dick” (Lessing 127). She pitied Dick, but does not love him. Poverty is the main cause of her psychological disintegration and she gradually withdraws herself from the world around. At a time, when she was ignorant of the people around, she was mentally sound, but after she got herself into a married relationship, due to her friend’s unpleasant remarks about her age, she wanted someone to support her. However, she could not reach out for help to Dick, as he himself is not financially strong, and their relationship was on the rocks. In the beginning, she did not want to have children, but later, when it was late, she requested Dick for the same, he denied her request owing to their financially unstable position. The bonding of a man and a woman was never formed between them and



there was also an emotional gap, which could never be bridged, as Dick was too meek and Mary was lost in her thoughts, as her surroundings could never support her.

“Lessing presents Mary’s story as a case study in the pathology of feminized whiteness, turning on the destructive impossibilities that ‘race’ ordains” (Schwarz 132). With the abandonment from the town crowds, over the years, she feels out of place and lives a life devoid of all emotional ties, so she has the urge to get back to her past life of an independent working woman. She makes the decision to leave, but she does not say a word to Dick Turner, instead she accidentally takes the help of his friend, Charlie Slatter, who drops her at the railway station. At last, when she reaches her office, she feels dejected for not having been recognised in her office for her past services, for not being able to get a job, and for the first time, she finds herself shabby and shows signs of senility. The feeling that she belongs nowhere crops up within her, but when Dick comes, she goes back along with him to the same ‘corrugated sheet of iron’ home. “... the trip into town had drained her reserves of strength and left her with just enough... This was the beginning of an inner disintegration in her. It began with this numbness, as if she could no longer feel or fight” (Lessing 102). She is intolerant of the natives and the bush, hence the house-boys are frequently changed and is sparing Dick’s inefficacy; once she was an independent working woman of the town, but now she has lost all hope, however, Dick is confident about himself and brings her back. This is when she starts living a detached life, withdrawn from everything and wanting to escape life. She diverts all her anger towards the house-boy, so there is a regular labour turn-over, despite Dick having told her not to drive them away. One day, when Dick falls sick with malaria, the doctor brought by Charlie Slatter shrewdly warns her that if they need to get better, they need to improve their living conditions.

Owing to their poor financial condition, she sustains under the ‘corrugated sheet of iron.’ Though she is relatively more efficient than Dick, she does not like working with the natives and the bushmen, she could not withstand their strong stink and she considers them to be animal like figures, so she never takes any interest in helping him in the field and she has no particular interest in agriculture. However, one day, due to his illness, she goes to the field to supervise in his absence and she detests the natives’ physical appearances, in all, a feeling of disgust towards the natives saturates her and she treats them below par human race. “She was too absorbed in the business of controlling the natives without showing weakness, of running the house and arranging things so that Dick would be comfortable when she was out” (Lessing 116). She is extremely stringent with wage payments, unlike Dick and the climax of the story foregrounds here, when she uses the ‘sjambok’ across Moses, a native in the field who disobeys her orders and leaves him with a thick scar on his face and a drop of his blood falls on the ground. Though, it was an inadvertent action, the novel shows the White’s treatment of the Blacks during the ‘Apartheid’ times. However, the significance of this scene is that it not only shows the race distinction, but also the gender demarcation as Charlie Slatter says, “Niggers don’t understand women giving them orders. They keep their own in their right place” (Lessing 23). She carries the sjambok as a

sign of authority of the 'White' race, but unfortunately she uses it upon Moses. "But mingled with her anger was that sensation of victory, a satisfaction that she had won in this battle of wills" (Lessing 120). The Whites held the leather belt as a mark of authority, while the Blacks grudged their supremacy. Dick is not only very kind with his native workers, but his kindness could not yield him any result on the field, while Mary is too particular about their work, time and wages.

In spite of Dick's warnings to her she does not treat the natives with consideration as human beings, so as such there is frequent labour turn-over at their residence. However, when Moses enters their house, Dick warns her that Moses is one of the best male servants, so should retain him. Though Mary has the strong feeling of sending him off, there is nothing that she could find fault with his work. And as the days pass by, one day, she sees Moses at his bath with lather on his huge, muscular dark body. The striking irony is that she has an aversion for the bushmen, especially for their physical appearance, and detests their presence, but eventually an unknown attraction develops within her, in spite of her fear and dislike of the natives. Gradually, this attraction deepens and develops into an unusual relation and builds the climax of the novel. With the passing years, instead of getting accustomed to the Rhodesian climate and to her husband's lifestyle, she gets torn apart, thus getting psychologically traumatised, gradually. She becomes totally dependent on Moses, even to put on her clothes. "Ultimately, she became everything that she had vowed to escape" (Schwarz 133). He wanted Mary to be dependent on him and think of him above any white man. He is indignant towards her and she is controlled by Moses. In fact, one night when Dick was ill, he asked her to rest and had said that he would stay awake, so he takes the role of a father, he only feigns to be a fatherly figure, but in reality he is waiting for a chance to take his vengeance against Mary. He had every advantage to take his vengeance against Mary because he had the trust of Dick and by then the process of Mary's mental deterioration had become more rapid.

Had she been frigid, then she would not have any feelings of physical attraction for Moses. So now the novel presents the "analysis of the state and quality of women's life in a colonial society" (Zak 482). And now the doubt of 'Black Peril', emerges within the reader, like the 'Memsahib Complex' in the Indian context, the African native men are considered to be more virile, therefore, Black Peril is an assumption for Moses and Mary's relation. However, the crystal clear picture is that there is a very strange and an unusual relationship between them- unlike the regular 'Master-Servant' relation, the 'Blacks and the Whites' relation and the 'Man and Woman relation.' Mary becomes too vulnerable and falls prey to her own shortcomings and as such there is not just physical proximity between Mary and Moses, notwithstanding the societal norms and her marriage commitment. It is very strange that unless there is some kind of physical affection between a man and a woman, the man is not going to undress and dress a woman from behind, while she looks at herself in the mirror, especially a black servant getting a white woman dressed up is quite shocking and unusual. He puts on her gown and comes out casually, only to be caught by Tony Marston, a twenty year old boy from England who is newly appointed by Charlie

Slatter on Dick's farm. And even Mary gets caught by this young English chap, however, she does not feel guilty, but becomes apprehensive about getting caught and tries to escape.

“As long as she was able to maintain her ‘false self,’ she was safe from emotional distress”(Zak 485). But on giving control of her physical body to Moses, there is complete emotional collapse and she begins to vacillate, basically she has lost self control. “It is a period of profound illness for her, a period when she is forced to confront her worst fears and to acknowledge her sexual desire and her attraction to a strong and demanding man. The release from those fears, when at last it comes, is in part a sexual one, although it is never clear whether Moses and Mary actually consummate the relationship” (Zak 488-489).

Initially, she did not want Moses at home, but when Tony Marston witnesses the unexpected relation between them, she becomes furtive and cries that everything was fine. And to save her skin, she says that the native slaves need to do all kinds of work, including dressing the master, as she considers them as animals and not as humans and that they can earn better by doing all kinds of work. So, now the question of aggressive and pathological dependence of Mary for Moses crops into the mind of the reader, had she had true feelings and love for Moses, then she would not have tried to save herself. In short, she betrays Moses. There was no love at all, perhaps, had there been an iota of love, then she would have kept Moses over the White man. From now on, her death wish becomes stronger and she also becomes frightful of death, as Moses asks her if she is sending him away on her own or is it because the white man has asked him to leave. However, she cries when he leaves. Finally, on the day when they were about to leave for a vacation, she goes and finds her end in the hands of Moses, whether the reason for her death is out of revenge, or sexual desire, or anything else is ambiguous, but she walks towards Moses, which shows her strong affiliation and inclination towards him, despite knowing that she shall meet her end. She only got trapped due to her own shortcomings, but in reality, there was no love between Moses and Mary. Indeed, she invited Moses to kill her, she went and stood in the verandah without any weapon and on knowing that he would kill her, she welcomed him to kill her in the dark. He brutally kills her with a weapon and slits her throat without much ado. Mary's death wish was her free will.

She never discloses anything to David. One strong point for her psychic deterioration is her father's irresponsibility, then the man in her life, David, who proves himself to be inefficient not only in field related activities alone, but also in his inability to rise above poverty. David, thus forces her to live an impoverished life. “Her disintegration was, of course, properly her own, propelled by a lifetime's chaos of emotions, in which she was subject to an impossible cacophony of dark, harshly accommodating memories” (Schwarz 134). The novel concludes in terrible tragedy, indeed a dystopian novel, because progressive Tony, who is still young and naive finds the circumstances strange and he is forced to abide by the norms of the colonial society, leaving his morals and principles behind; David who has been very soft and hesitant turns insane; Mary not only deteriorates but there was no catharsis in her and is killed by Moses and Moses gets arrested. “If there is any vision of triumph in this novel, it resides in

these two acts of courageous surrender, in which both victims accept the consequences of their self-betraying submission to a dehumanizing world” (Zak 489-490).

To add on to the line of miseries, her death was talked about in her neighbourhood, but none mourned her death, thus establishes the fact of the fragile relationship between the Natives and the Whites and shows the reality that, the Whites ruled them, but could never establish congenial relationship with the natives. So, she is mentally torn apart because she had nothing to do and could see no ray of hope and betterment in their lives, except to remain in that monotony for years, which was incorrect for an independent and a free willed woman. She saw the society enforcing a life, which she never intended to live and to live among those, whom she thought of as mere animals and never considered them as co-humans.

So, the psychological breakdown is due to the intrinsic pressures faced by the coloniser on the lands of the colonised and the pressures faced by a woman, who intends to stay independent, but marriage has seemed to drain out life from her life. Gradually, things reverse, as the Native takes control of the White woman and the very essence of marriage remains unfulfilled owing to emotional breakdown and financial insecurity respectively. “Engaging and sophisticated exploration of gendered racial whiteness, manifest in the settler colony of Southern Rhodesia towards the end of the colonial rule” (Schwarz 127).

The most striking feature of the novel is that a superior race but an inferior gender, Mary gets murdered by an inferior race but a superior gender, Moses. ■

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# Ethical Dimensions in the Select Short Fictions of Manoj Das: *Mystery of the Missing Cap*, *The Different Man* and *The Naked*

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This paper casts light on the moral aspects of mankind in the select short stories of Manoj Das, namely *Mystery of the Missing Cap* and *The Different Man* and *The Naked*. Through literature review it is traced that the aspect of research chosen here is an unexplored area of the previous researchers. In this article virtues like sense of love, dedication, compassion, care, fairness, honesty, loyalty and respect of the characters through their dialogues and actions have been unveiled. Shri Moharana in *Mystery of the Missing Cap*, Pratap Singh in *Different Man* and Bhanu Singh in *The Naked* are portrayed as epitomes of virtues. A special interest in this field of research has been taken in view of the ethical decay in the society which is one of the vital barriers in the way of peace and nonviolence. The lives of the humans have been perverted due to the lapse of ethical principles in society. By means of this research an ethical consciousness can be inculcated in them. Qualitative approach of observation has been implemented in order to conduct research in this field as the behaviour, attitude, feelings, sensibility of the characters in the stories are the tools for the exploration of all the aforesaid ethical dimensions.

**Keywords:** *ethical decay, consciousness, moral, non-violence, vital barriers*

## Introduction

Manoj Das, a bilingual writer of pre and post independence era is highly acclaimed for his outstanding craftsmanship in the field of fiction writing. He writes in Odia as well as in English. Scholars compare him with noted short story writer O' Henry. He is unquestioningly a very renowned writer of India who has globally earned immense name and fame as an astute fiction writer. His literary works show his keen observation of human psyche.

Indian English literature is the fusion of multilingual and multicultural writings. Variety is one of the facets of it. The writings of all Indian writers come under one roof and that is called Indian English literature. Indian writers in English are called Indo-Anglian writers. They express their own feelings, thoughts, political and social issues etc. through their writings. In the Indian tradition, there is a paucity of research in literature from the ethical perspective. The current study is done, keeping in view the ethics in Indian philosophy. In the context of ethical decay in society Manoj Das says the following words:

Ours is an age of paradox .We have built wonderful cities; we have also built bombs to match them-to reduce them to rubble in the twinkling of an eye. Man, in this era, is more conscious of his right and dignity than ever yet the signs of chaos and anarchy too are more prominent than ever (Das, 2022-1).

Ethics (nîtuâstra) is a branch of philosophy that deals with moral code of conduct. The word ‘ethics’ is derived from the Greek ethikos, which means a set of moral principles. The word is normally implies the moral principles of a particular social or religious group or an individual. It evaluates human character and conduct in terms of good or bad, right or wrong. It studies the qualities of a good character, the type of human behaviour whether evil or bad etc. These are some of the fundamentals of ethics. The moral code of the people indicates their social and spiritual ways of life. The true essence of human life is to live amidst worldly weal and woe. Ethics is primarily concerned with the moral issues of the world. True religion lays stress on moral virtues. People are required to perform their duties according to the moral code of ethics. The true knowledge of ethics would be attained if one practises and imbibes these moral values. Ethics is what guides us to tell the truth, keep promises, reform the bad practices the society or help someone in need etc.

The stories of Manoj Das highlight many dimensions for study and **ethical** dimension is one of them. The present paper is a close observation on his select short stories: *Mystery of the Missing Cap*, *The Different Man* and *The Naked*.

### **Mystery of the Missing Cap:**

Shri Moharana in **Mystery of the Missing Cap** is portrayed as a quintessence of moral principles. He has an ambition to find a place in state legislature by means of his active participation in politics in order to get more scope to serve the people. His ethical qualities like compassion, hospitality, love, respect etc are clearly reflected in the story. The author has characterized him as: Shri Moharana had a considerable reputation as a conscientious and generous man. (Das, 1)

He says that readers of his short biographical sketch in the story feel honour and sympathy towards him .Such is the greatness of Shri Moharana. This is exquisitely put forth by the writer at the beginning of the story.

I wish my friends and readers to share the sympathy I have secretly nurtured in my heart for these two gentle men over the years past (Das, 1).



It's the moral obligation of a person to treat his guest properly. Atithi Devo Bhava (Sharyananda , 42); it's a Sanskrit verse which means that the guest is equivalent to God. It is taken from the ancient Hindu scripture which has become a part of the codes of conduct for the Hindu society. Shri Moharana had also such high sense of hospitality for his guests. He shows utmost love and respect to them. It would not be wrong to say that he leaves no stone unturned in paying proper treatment to his guests. With regards to his sense of hospitality the author says:

He was an exemplary host with two ponds full of choice fish and a number of pampered cows.....It was observed that the small fisheries of Shri Moharana were often exploited in honour of these new people (Das, 1).

Shri Moharana had made a grand arrangement in honour of his guest Babu Birokishore, the minister of Fisheries and Fine Arts of the state. One of such grand arrangement was as follows:

Shri Moharana's huge ancestral cane-chair was laid with a linen cover on which the most gifted village seamstress had laced a pair of herons holding two ornamented fish in their beaks. The children of the village lower primary school were made to practice a welcome song every afternoon for a fortnight (Das, 2).

Babu Birakishore was treated with several dishes as a token of the hospitality for him It's a part of Indian culture to treat the guests with several dishes. The author himself was amazed to see such a big arrangement.

At Shri Moharana's house the minister and his entourage were treated to tender-coconut water, followed by the most luxurious lunch I had ever seen, with about twenty dishes around the sweetened, ghee-baked rice mixed with nuts, cloves, etc (Das, 3).

Dr Sarbeswar Samal in his book on criticism has very elegantly highlighted the great honour of the village folks for the minister:

The story shows the reverential attitude towards the minister..... (Samal, 41)

The writer himself fell into the ethical dilemma during his childhood days. When Jhandoo, the monkey came to the window of the cabin and tried to take the minister's cap away, he was indecisive whether to shout or keep mum.

At that crucial moment I was in a dilemma as to which I should value more –the greatman's cap or his snoring (Das, 4).

It's the moral duty of a man to stand by an endangered man .The author during his childhood used his conscience and stood by Shri Moharana when he saw the pitiable condition of Shri Moharana. There arose compassion in him for Shri Moharana. He expressed the fact in the following manner:

I could see Shri Moharana literally shaking. He was sweating like an ice-cream stick, so much so that I was afraid, at that rate he might completely

melt away in a few hours.

The conflict within me as to whether I should keep the knowledge of the mystery to myself or disclose it was resolved. I signalled him to follow me, which he eagerly did. A drowning man will indeed clutch at a straw.

I told him what had happened. He stood silent for a moment, eyes closed. Then wiping the sweat from his forehead, he smiled like a patient whose disease had been accurately diagnosed but was known to be incurable (Das, 4).

Minister's cap was stolen and there was big hue and cry about the unknown thief. To tell a lie is really a sin or a sheer mistake. Such a sensibility was there in Shri Moharana as he was truthful by nature. But for the first time he told a harmless lie for the sake of the solution to the problem. As he had never told a lie so he could not tell a lie properly. The writer has highlighted Shri Moharana's sense of truthfulness in the following way:

I can swear that it was out of his goodness –a goodness confused by excitement.....that Shri Moharana uttered a lie (Das, 5).

The moral principle of Shri Moharana is also explicit from some other incident where he tried to give justice to Jhandoo when he came to know that Jhandoo's mother was killed by his servants. He was utterly shocked and disappointed. As a justice he brought up Jhandoo with care and affection.

When he was an infant his mother had taken shelter under Shri Moharana's roof in order to save her male child from the usual wrath of the male leader of her troop. Shri Moharana had not been at home and his servants killed the mother monkey. Shri Moharana felt extremely upset, did not eat for one and half days, and, to compensate for the wrong done, nurtured the baby monkey, christened Jhandoo, with great affection (Das, 7).

Whatever may be the situation but Shri Moharana's sense of philanthropism is exhibited on several occasions. He has gathered people. He has offered food to them. Maybe there is some political ambition in him but his humane nature of love for people can't be gainsaid.

### **The Different Man:**

Pratap Singh in Different Man is portrayed as a man of utmost sense of morality. He is characterized as a different man because he is different from other people from ethical point of view. He feels overwhelmed with shock to see the ethical degradation in society. He tries to inculcate the moral sense in people he comes across but utterly fails. He was shocked when he saw three young men buying cigarette. His intervention and advice became fruitless. Those young men were so perverse that they laughed away the precious advice of Pratap Singh. The writer has very beautifully presented the incident in following manner:

It was getting dark. Pratap Singh stopped near a kiosk and asked a young trio buying cigarettes, 'When did you take to smoking?'

‘Well, we didn’t record the date. Say, a year or two ago’ they replied, a bit intrigued. ‘My young friends, long before that the cartons had begun announcing that smoking is injurious to your health. It may be alright with those who had already grown addicted to the habit before the warning became statutory, but what about you? Why did you pledge your health to the vampire of tobacco?’ he demanded (Das, 129).

Radhakrishnan says the following words with regards to the moral life. To escape from the pervasive evil of existence is the goal moral life (Radhakrishnan, 418).

The uncouth and unruly response of the young men made Pratap Singh angry. By means of his invaluable advice he again tried to reform those young men but his effort went vain.

‘You consider yourself very clever, do you?’ shouted an irate Pratap Singh. ‘Tell me; are you the maker of your health, your body? Did you know whether you would be male or female, short or tall, fat or slim, dark or fair? Is it you who gave your body the immunity against the effects of adulteration and pollution? Must you vaunt it as your health?’ (Das, 129)

When a young man used scornful remarks before Pratap Singh, it was big jolt to his moral ideology. It agonized his sensible sentiment. He used his conscience and answered discerningly.

Pratap Singh seemed to have impressed his small audience, including even the shopkeeper, with his harangue. But the one who looked absolutely a nincompoop among the three, asked in a deceptively calm tone, ‘Pardon me, Sir, but are you married?’

‘What do you gain by putting such a question to a man of your father’ sage?’Pratap Singh sounded exasperated (Das, 129).

The perverted young men in no way received the reformative advice of Pratap Singh .They, moreover, used several irresponsible remarks at him. Pratap Singh said the following words in an ethical way:

A sage had said that five kinds of people are not expected to be governed by reason: the infant , the fool, the wicked, the lunatic and the mystic. These fellows were neither infants nor fools nor mystics. They had to be either wicked or lunatic. He would prefer them to be lunatic rather than wicked. That way there was some hope for mankind.

An old man is supposed to act prudently but the imprudent and immoral act of the old man broke the heart of Pratap Singh. The old man was turning over the pages of an erotic book which is really unwelcoming and might have a bad impact on the society.

In an effort to forget the nagging question he stepped into the book shop once again, but the realization that it had not been a wise course dawned on

him in no time, for he had the misfortune to see an elegantly dressed gentleman, at least twenty years older than he, turning the pages of a recently published pictorial edition of Vatsayana's Kamasutra.

The irresponsible behaviour of the old man shocked Pratap Singh .He could not endure such an ethical decay in society. Society expects a lot from old people as they are veterans and have mature wisdom. In order to revive the ethical sense in the old man Pratap Singh said the following words to the old man.

Venerable one, will you please return to the book shop and exhaust your remaining eyesight on those erotica on Italian art paper' (Das, 133)?

Later when Pratap Singh saw a young man in unkempt hair and behaving in an awkward manner, it pinched his moral sentiment and consciously he bought a comb and threw at his feet without his knowledge. He could not garner courage to offer the comb so he had to throw the comb.

Pratap Singh dropped the comb right at his feet and sat down in a chair just fallen vacant opposite him. Singh was happy when the young man noticed the comb and picked it up and held it prominently enough for those near him to mark it. Honesty, no doubt, impelled him to trace its owner. Pratap Singh had to struggle once again to check himself from blurting out, 'Youngman, why don't you use it on your hair first, before thinking of giving it away' (Das, 131)?

On another occasion Pratap Singh politely requested the man to comb his hair.

'Would you like to sit down here?' The young man was courtesy personified. 'Oh no, thank you. Please keep sitting. But if you don't mind, would you please comb your hair?' (Das, 131)

Pratap Singh was a man of high moral principle. His intention was not there to make a mockery of the young man. His intention was there to reform the man. He clearly stated before the man: "Believe me, I had no intention of deriding you" (Das 133).

When Pratap Singh discovered that the hanging hair of the man is not original but a wig, he repented that he should not have reacted in such a way by seeing the unkempt hair of the young man. Though it was not his mistake but remorse in this way adds to his ethical sense.

### **The Naked:**

Bhanu Singh is portrayed as an epitome of great ethical qualities like dutifulness, love, respect etc. Bhanu Singh was the scion of the generals or commanders of the armies of the state under the then monarchy. He was receiving a quarterly allowance from the royal account for his outstanding contribution to his service. He wanted to do more and more work as a benchmark of his dutifulness. His ethical sense is expressed by the writer in the following words:

The abolition of feudal rule had shocked him, and his receiving a quarterly allowance without interruption from the Raja's dwindling bank balance overwhelmed him. How ardently he wished he could do something to save the state for his master—as his forefathers had done, twirling their moustaches and swishing their swords—and repay this kindness bestowed on him by the Raj family (Das, 9)!

Rajmata is portrayed as a kind and conscientious woman. When she came to know that a group of guests are coming to Sharanpur to hold a conference she came forward to provide aid and succour to Bhanu Singh. As a result there would be no trouble in paying proper service to the guests. Bhanu Singh was so trustworthy that Rajmata assigned vital responsibility to him. Rajmata's ethical sense is expressed by the writer through the following words:

The conscientious Rajmata knew only too well how difficult it would be to provide the guests with the right kind of food at a place like Sapanpur. She was arranging to send the stuff from the city. All Bhanu Singh was required to do was to receive the visitors and to place himself at their disposal. The Rajmata had sent some money too, perhaps a little more than what he would require, to spruce up the mansion and buy some provisions.....Bhanu Singh had resolved to discharge his duty with great diligence (Das, 9) .

It was very well known to Bhanu Singh how to provide proper hospitality to the guests. He requested the headmaster to send fifty boys and girls for offering garlands to fifty guests. Can you supply fifty boys and girls to garland them as soon as they alight from the lorry (Das, 10). When Bhanu Singh came to know that fifty naked foreigners are coming he was morally shocked and said: You mean fifty naked adults will assemble here for a conference... Will it be ethical for a headmaster to lead his blameless pupils into such a predicament (Das, 11)?

Philosophy in India is essentially philosophical. It is the intense spirituality in India. (Radhakrishnan, 24). Bhanu Singh as an Indian had high sense of spirituality. As he found no solution to a problem he offered his sincere prayers to Lord Vishaleswar.

Bhanu Singh folded his hands and sent his obeisance to the deity .He hoped that Vishaleswar had enough leisure to pay attention to him (Das, 15).

When Bhanu Singh came to know that all the important belongings in the shrine of Vishaleswar were stolen, he was too worried and behaved frantically. This clearly signifies his high sense of devotion to the Almighty.

The Lord left naked? Demanded Bhanu Singh and raced up the hillock as fast he could, followed by others. Inside the pitch-dark sanctum sanctorum the priest moved his small earthen lamp several times from the foot to the crown of the deity to impress upon Bhanu Singh the pitiable condition in which the granite idol had been left (Das, 15).

Finally he was looking for clothes to hide the nudity of Lord as he could no longer endure such a state of Lord.

Never mind, friend, but tell me which cloth shop is likely to be open at this hour right now (Das, 16).

### **Conclusion**

This paper draws definite conclusion based on the present study. An attempt has been made to focus on the presentation of ethical aspects in the select short stories of Manoj Das. His short fictions can be studied from different perspectives and the ethical perspective is one of them. Manoj Das is widely acknowledged as a leading Indian-English writer. He is one of the foremost of the new generation of Indian writers. He is known to his readers as a story-teller, who has a great penetration into the minds of his characters. When the entire world is faced with an imminent ethical crisis, when every positive virtue like love, courage, honesty and friendship, is replaced by perversity, cowardice, dishonesty and violence, when the very existence of man is threatened by the degeneration of values, Manoj Das comes with the panacea which strives to dispel the unethical sensibilities in human beings. Being a keen observer of the changes happening in the society and the workings of human mind Manoj Das has become an experimenter of all that leads to perfecting and illuminating human consciousness. This paper has thus made a close observation of the characters, the plots and the dramatization in each of them to delineate the significant ethics of the society which need to be conserved as well as preserved adequately. ■

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# The Emergence of New Woman and the Concept of Resettlement in *Miss New India*

Dayanidhi Pradhan,

The aim of this paper intends to analyze the emergence of the 'New Woman' and the concept of resettlement, and readjustment in Bharati Mukherjee's novel, **Miss New India**. The status of Women in India now-a-days is a subject of in-depth study. All of us know that women are an integral part of human civilization. Moreover, the New Woman is a feminist construct that got currency in the West during the early decades of the twentieth century. This term heralded the emergence of a new face of woman in India in postcolonial period who was educated, progressive in her outlook, and was ready to bring radical change in her life by defying the age-old norms of patriarchy, established by the male-dominated society. In fact, after facing a lot of emotional, mental and physical tortures in modern times, we find that women want to come out of from the shackles of tradition. They know how to adjust and settle in new atmosphere. Abhilas Nayak aptly remarks : " To be empowered...by escaping the controlling authority of the male in the realm of social/sexual power" (**The Criterion**) is the main target of New Woman to achieve. Educated, independent and confident, the figure of the New Woman threatened the conventional Victorian ideals of womanhood like meekness of housewives, submissiveness under patriarchal hegemony, or adherence to the traditional concept of marriage followed by motherhood.

**Keywords** : Diasporic, metropolitan, modern, emancipation, adjustment

**Miss New India** narrates the story of a young girl, Anjali Bose and her journey towards self-fulfillment. The novel apparently deals with the core themes of feminism, diasporic consciousness, search for identity, the conflict between tradition and modernity, complexity of human relationship, alienation, existential crisis and concept of marriage as a social institution.

In post independent India, a host of Indian women writers like Bharati Mukherjee, Anita Desai, Shobha De, Shashi Deshpande, Kamala Das and others relentlessly attempt to create the prototype of the 'New Woman' who is educated, intelligent and economically



independent. Here in the context, as regards Bharati Mukherjee, born in the then Calcutta, India in 1940, emerged as a powerful and vibrant diasporic Indian-American writer in English in the second half of the twentieth century. Moreover, her oeuvre comprises a number of novels, short story collections as well as nonfiction prose.

**Miss New India** projects the ceaseless struggle of a young girl of nineteen years, Anjali Bose who wants to reinvent herself in the modern world. She tries her best to resettle and mal-adjust in her family and also society. It is pertinent to mention here that all the novels of Bharati Mukherjee are women-centred and totally based on the changing psyche and transformation of the female protagonists. She delicately expresses the pain and predicament of women in patriarchal setup of Indian society. Thus, Bharati Mukherjee's novel follows Anjali Bose, 'Miss New India', as she embarks on a journey away from her small, rural village to the fastest growing metropolitan area in India, the city of Bangalore. Pushed by her teacher-friend, Peter Champion, an American expatriate, Anjali finds herself lost in the bizarre, Americanised techno babble of her new home, with a desire to find herself, but no idea where she should be looking. This is, in fact the third book in the **Three Sisters from Calcutta Trilogy**.

The story of the novel begins in a small town in India, where Anjali Bose lives a deeply traditional life, has completed B.Com, but unwilling to marry as arranged by her parents. Her father Mr. Prafulla Bose, a railway clerk plans for her marriage as Anjali has already attained the marriageable age. Accordingly, he calls his relatives and friends for a good and suitable match. We see that Anjali doesn't want to marry as she feels that she can't face the same problems and bad luck which her elder sister, Sonali is facing. Actually she comes from a lower middle-class family. Her caste and gender mean her options for upward mobility are not great for her.

In some respects, the novel bears a close similarity with the the World-rocking novel of Anita Desai, **Fasting, Feasting** (1999). The novel reflects the present situations as women in India and abroad. Desai lays more emphasis on the character delineation of Uma, the elder sister and female protagonist of the novel than that of Aruna, the younger sister. The elder Uma, a simple uneducated spinster daughter from a typical orthodox middle-class Indian family is trapped at home, smothered by the overbearing parents, "MamaPapa" and their traditions. She hesitantly agrees to wed Harish, a man of her father's age who proves to be a swindler, eventually as a bigamous Son-in-law. Moreover, Uma suffers the worst for her dominating parents who are portrayed as "absolute monsters" by Anita Desai.

Coming over to the novel under discussion, in fact **Miss New India** explores some of contemporary society's most deplorable condition of parents in the matter of marriage, career and education. According to the view of the great feminist, Simon De Beauvoir, "Marriage is the destiny traditionally offered to women by society." Bharati Mukherjee, in her portrayal of man-woman relationship, mostly concentrates on the predicament of modern woman in this male-dominated society and her destruction at the altar of marriage. In fact,

in Indian families, marriage is only the fate of a woman, where there is no respect for her dreams, visions and motifs. Anjali rightly expresses her fury for marriage when she says: “ Give me a knife ! Give me poison”. ( 24 **Miss New India** ).

As to her apparel, Anjali Bose puts on jeans, T-shirts which her father doesn't like. Anjali is not conventionally a submissive girl. She knows well how to face and behave in an odd situation. Her father outrightly blames her for her modern dressing style and says that no one would like to marry her. He states :

“ T-shirts and jeans “ : “ What you wear, how you  
Talk, no wonder ! What good boy is going to  
Look twice ? Good boys from good families  
Would back off “. ( 8 **Miss New India** )

Then, we see that out of compulsion, Anjali Bose becomes ready for the marriage because of her parents. Then her fresh beautiful photograph and Bio-data are uploaded on a matrimonial site. However, Anjali's teacher-friend, Peter Champion doesn't agree to her idea of where her life is headed. He is the only well-wisher of Anjali who knows the potentiality of Anjali and encourages her repeatedly to live her life independently. Anjali Bose is skilled in languages and has a lofty ambition. She concentrates on her higher studies and dreams of a bright career building. Peter Champion advises Anjali to move to a populated area and find a better place for herself beyond the confines of her small town.

But as selected by her parents, Anjali agrees to enter into wedlock with Subodh Mitra, a young man of twenty-four years and quite handsome. But Subodh Mitra is a hypocrite who suits Anjali with malicious words. They are allowed a chance to meet each other alone so that both can understand each other. But to her bad luck, Anjali is disgraced by Mr. Mitra shamelessly. Then he accuses Anjali that she is a characterless girl. He puts his statements: “What do you think ! You're going to be my wife.” “ Everyone knows the kind of girl you are.” ( 58 **Miss New India** ). He takes her to a Lonely Place and rapes her brutally by saying that it is a demand of time. In Indian culture it is very shocking and also unethical, but for Subodha Mitra it is not a big deal, because he is a well-educated man from America. He has an influence of Western culture where rape is nothing.

Anjali wants to tell everything and the reality of Subodh to her parents. However, she thinks that it will be useless to make clear the things to her parents. Then Anjali decides to desert the house. She leaves a letter of complaint against Subodh and leaves behind her a stained sari in a corner of the bathroom. The whole night she could not sleep and wanders like a ghost in her own house. Her expectation that her mother could discover the traces of her glorious jamai ends in smoke.

Here the novelist with a sharp vision, wants to expose the hypocrisy and double standards prevalent in society. What we see that Anjali is going to be married with a man who is of her parent's choice. She ironically says: “I'm a worthy bridal candidate” (33 **Miss**

**New India**). Nevertheless, she does not blame anyone. But when Subodh tries to crush her ego, she realizes that he is a cruel beast in the garb of a gentleman.

Anjali Bose realizes that though after leaving the house of her parents, the doors will be closed for her. But there is one thing, which will become a weapon and it is her education. She can secure her life economically by getting a job. We see a polite, mute girl Anjali turns out to be a hard, rigid girl who wants to live her life with new desires in the sky of ambitions. In the novel, we see both the ruined sister's experiences : self- realization. Both sisters know that if they want to make unshakeable position in the society, they will have to be strong and bold.

Neither Anjali's father nor her mother understands her heart and mind. She is surprised to know that she is alive and also she is dead. She also encounters an identity crisis. After her rape, she thinks that she is failing to live up to the dreams and the promises of a youth. She begins to slide downwards; at that critical juncture, it is only her teacher-friend, Peter Champion who comes to her rescue and support. He advises her not to be an escapist, but in the role of an adult, she will have to take her own decisions. Accordingly she moves to Patna to meet her elder sister. But to her dismay, her elder sister discourages her and suggests her to back to home and to marry Subodh, the devil.

There is a conflict in the mind of Anjali which persists between submission and belonging on one hand, and the need of self-assertion and self-preservation on the other. Though she is ruined, she cannot commit suicide. Anjali is a determined and self-possessed girl. It is quite apparent that Anjali's rebellious nature is largely due to her modern sensibility shaped by education.

However, Peter Champion advocates for Anjali to the people in a metro city who can help her succeed, eventually convincing Anjali herself that she is worth more than a life she did not choose for herself. Finally, Anjali comes to a decision to make a new life for herself after refusing to be wedded to such a violent brute selected by her papa and mama. Then she leaves her native town and travels to a distant town, Bangalore. Peter helps her and gives her two addresses of Mrs. Max and Mrs. Usha Desai. He assures Anjali that she will get everything in her new life. "You have two names and addresses I gave you" (67 **Miss New India**). It is time for Anjali to be brave and daring. She must brave the winter in order to enjoy the spring.

With her fresh knowledge of life and human relationship, Anjali now begins to regain her self-confidence. She feels that she would listen to her inner conscience for gaining freedom. She realises that freedom does not lie in detachment, but in involvement with life learning from her bitter experiences. Anjali properly realizes how an emancipated woman should face life.

The best place to find herself, Anjali discovers in Bangalore, the fastest growing city in India, and the hub of hundreds of enormous call centres and MNCs. Anjali finds a

very alien atmosphere in Bangalore. Here young people find a way to make a name and earn fame for themselves. They teach themselves American slangs and accents by watching comedy shows like Seinfeld and apply for jobs at call centres. At call centres they can earn more money in a single week than their parents make in a month. Anjali soon finds herself among this crowd of young people and learns properly the tricks of their trade. Then she meets Mrs. Usha Desai at her institute and joins it to refine her accent to find a proper job at a call centre and finally becomes successful. Indeed, she is amazed at the glamour and exposure of this new city. She declares : “My ambition is to be a Call-Centre agent.” “ It is my vocation.” ( 182 **Miss New India** ).

On the other hand, Anjali faces the harsh realities and challenges of life. Her parents and sisters cut off their relationship with her. Even her mother does not call Anjali to their father’s death bed. It is ironical that she has been wiped out of existence. But it is again Peter, her only well-wisher who informs about her father’s death. Anjali’s moral courage and self-confidence enable her to survive as an individual. She is not a rebel against the system, because she believes that things are gradually improving though at a slow space. She accepts the only one rule in her life that, “Every death made possible a new beginning.....” ( 304 **Miss New India** ). These lines indicate the indomitable courage and undying spirit of Anjali Bose.

Misfortune never deserts Anjali Bose so soon. Trouble comes when a terrorist strikes and Anjali was arrested by police on the charge of lying as a Bagehot girl. Taken in for questioning, Anjali struggles to confirm her identity to the agents and police as a good girl. But the police disbelieve her words and charge her involving in prostitution. They throw her into a jail and try their level best to convince her to confess the crime. This leads again to her identity crisis. But Anjali is bold enough who never surrenders and never accepts the wrong thing. Even they slapped her, threatened her, but they failed to make her ready for confessing anything. As she said boldly: “I will not scream. I will not cry. She swallowed back the vomit rising in her throat.....I am a ghost”. ( 25**Miss New India** ). Anjali finally emerges from her crisis with the help of some friends. Then she reclaims her identity as a strong woman in the new India.

Thus, in the end we again see the great metamorphosis in Anjali from experience, i.e. Bangalore to innocence, i.e. Gauripur to restart her new life. She resettled and also maladjusted herself in her native land with new hopes and new desires. In a society where marriage is considered to be the ultimate source of fulfillment for women, this book, **Miss New India** compels the reader to ponder over why marriage should define a woman’s self-worth. Finally Anjali emerged as a New woman, quite conscious of her own worth, like Bimala in the novel, **Clear Light of Day** by Anita Desai. Here she feels the existential angst and agonies. What we find that the novel in Toto is an account of emotional journey of a new woman, Miss Anjali Bose. ■

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# A Glimpse of the Emerging Naga Indigenous English Poets: Some Themes of Concerns

Anthony Viphrezol Richa

Poetry and poetic expressions have come of age. However, Naga English poets though have come a long way, only few of the budding poets have come into the limelight. The scenic beauty of Nagaland with its green hills and lush valleys was fertile enough to generate romantic ideas. However, like any other states of the Northeast India, it was infested with violence and bloodshed caused by insurgency and counter-insurgency. Besides, the society was daunted with substance abuse and alcoholism and battered with gender preference of male over female. Though changes have been seen, the initial stage have seen a lot of negativity and these have impacted the minds of the poets whose poetry would be dealt with in this research. Hence, the objective of this paper is aimed at portraying the poetic sensibility of the selected Naga English Poets and presents the problems and prospects.

**Keywords:** Naga English poets, Nagaland, violence, bloodshed, unrest, massacring deed, substance abuse, alcoholism, rape, frustration, nightmarish, evil and heartless men, male gender preference.

Poetry is the expression of self and life. Any knowledge of the world gets into the genre of poetry in the sense that poets pick any subject to express it. The expression may be personal or impersonal. Its form and content make what poem it is. There were poetic expressions and poems since time immemorial. This paper attempts to look at the select works of English poets from Nagaland. Like any poet of the west or from the main land India, Naga English poets, especially who penned down on papers and print, were influenced by their environment; an environment once serene but got sullied with violence, bloodshed and unrest. Clubbed with this was the gradual onset of social menace like abuse of substance and alcohol, conflicts and the like. In the midst all this, there was a longing for emancipation and return of peace and ease. Hence, the objective of this paper is aimed at portraying the poetic creativity by the select Naga English Poets and presents the problems and prospects.

History of English language and literature in India starts with the advent of East India Company in India, i.e., about 1608 A.D. “Indian English poetry is the oldest form of Indian English literature, which has attained, both fecundity and excellence” (Annayat, 323). However, English Literature from North East India came to be known and recognized by around 1990s. The land is replete with serene hills and beautiful valleys. It has lots more to offer than one imagines it. The lush environment is a treat. However, this beauty is not all. It has beautiful and colourful costumes with varied traditions and cultures, as many as the number of tribes that inhabit this region. Writers of this region have ample resources to inspire their souls to tailor their writings in the way they are proficient. “North-East writers therefore put in their tireless efforts to exercise their responsibility to awake, revive and induce in them a true search for ethnicity, identity, their shadowed history” (<<https://www.grin.com>>).

The region was not divorced from violence and conflicts. Many poets were heartbroken to behold the land blemished with bloodshed. Poetry of this region is also by and large embedded in identity politics. Easterine Kire said, “The cultural base of the North East is different from the rest of India. We may have some shared folk stories with the other states but otherwise, the region has a wholly new literary experience to offer. Its myths and legends are tied to the land, the hills and the rivers. Both the natural world and the spiritual world are always alive and real for the North Easterner,” (Utpal Borpujari, <<http://www.timescrest.com>>).

Nagaland was not different from any other North-eastern states. Her mountains, valleys and rivers are paradise for nature lovers. However, she was also infested with militancy and militarism. Therefore, the present paper would be concentrated on some poets who dwelt on the desecration of the virgin beauty of the beautiful Nagaland; the political rivalry leading to unrest; the social menace of substance abuse, alcoholism, etc. It would be an attempt to critically present each poet’s outlook.

In the course of transferring what is in them into words and weaving them as poems, we would find them affected. Some poets travel back and compare the historic past with the present and some of them would even cry over the predicament of their people who were caught between the devil and the deep sea. As a result, Nagaland English poetry is also marked by the kind of tension that generates powerful poetry. It may be poetry of violence or torpidity and fear but it is also the poetry of soul searching for peace.

It would not be an exaggeration, to my assessment, to lay bare that Temsula Ao and Easterine Kire are the pioneers and champions of Naga English writers. They are the leading English poets of Nagaland too. Their poems echo the turbulent tones of violence in the state, loss of serenity, loss of the virgin beauty of the land and a remarkable expression of self and of mythology and folk-tales. With their themes dwelling on a universal appeal and interest, it is a plausible achievement because they are recognized not only nationally but internationally as well.



A number of Naga English poets have come up by and by with varied appeals. These budding poets have dwelt on diversified subjects and themes. In short, social problems and predicaments come alive in their poems. They dwelt on violence, conflict and fratricide, rape, gender discrimination, substance abuse, alcoholism, ecological problems and the like. Some voices were coarsely harsh due to the dilapidation of social fabric while some were found to be tenderly innocent wishing for an angelic world. Nonetheless, many of their poems were pregnant with universally hearkening appeals.

Socio-political scenario of Nagaland is metaphorically depicted by Easterine Kire in her *Genesis*. The ideal warrior in this poem speaks of the Utopian past until conflict and war brought death and destruction to this beautiful land. The ideal warrior said,

*Till one called Plague, a sojourner  
Grudged them their plenty;  
And, wielding her terrible scythe  
Reaped premature harvests of fields and men* (Department of English, 44).

The aftermath of this plague is grim and disheartening because the massacring deed was “laying waste her young, her song, her hills” (Ibid).

Lhusi Haralu looked at her motherland and saw conflict as a devouring force. In her *Silent Hills I & II*, conflict and violence leading to bloodshed and destruction in Nagaland is the central point of focus. With her soul heavily laden, she cried, “To you my sad tale I’ll unload” (73). The deadening environment created by the killer is depicted in the following:

*On and on the chops and kills  
Them, those he could not bend;  
Then a moan rose up from the hills  
'Sorrow' – he could not end* (Ibid).

When the rampage of bloodshed continued, she prayed in desperation, “God bless dear land, My Nagaland, Let there be no more pain” (75). In such demonic deed of men against men, even the environment will protest and react as she said,

*To speak for them those who are dead  
Upon the hills in silent bed  
There the wind will moan with the coming dawn  
The wind will moan with the coming dawn* (Ibid).

Monalisa Changkija stages her protest calling for peace and brotherhood in several of her poems. Her metaphorical poem *Child of Cain* underlines that “...no one has this right to burn human flesh / ...body, mind and soul” (81). Her protest comes out loudly and frustration is sounded prominently when she says in her *May Be*, “Now that my death is forewarned/ I feel cheated, for all have been warned” (Ibid, 83). The tone of desperation sinks deeply to resignation when she said, “It should have been as unnoticed as my life” (Ibid). Hope and

yearning for life bore no meaning in the field of guns, bullets and killings. Changija has made this message loud and clear through this poem.

Rape, the worst form of humiliation and despicable deed of a person against another person of his/her own race, is indignantly felt by our poets. This act is indignantly felt and lamented the tragedy of victims of rape. In her *Silent Death*, Anungla Longchari metaphorically contrasts the joy of life in nature to their “pretty and young” (21) lives. The young and vibrant life in a blissful world of “Near and dear ones you’re among...And nothing ever goes wrong – Oh! Isn’t life a song?” (Ibid) is felt until the nightmarish deed of rape is committed by evil and heartless men. The loss of innocence at the prime of life by sinister designs of anti-social persons turns life to where there is no reverse. The deed robs all “innocence as it slays; it repulses you as it slays...They never hear you cry...They never really see/ The thousands deaths you die!” (22).

Murder of innocence is also voiced by Ayangla Longkumer in her poem *Angel Girl*. The poet laments that no prayers can revive her innocence because the victim of rape has “reached the end of her innocence” and the victim has seen “hell too soon” and her “spirit died even before your life happened” (29). Rape, the worst form of shameful act and one of the worst forms of human behavior, is affectedly voiced by our poets. They lamented the tragedy of victims of rape.

Feeling of gender biasness does come up powerfully alive in some poems. Feminism is centred on the inequality in the relationship of sexes, leading to various forms, championing the identity of women and their rights. Thejangii-ii Ziimvii in her *The Tale of a Woman* cried out her parent’s biasness by preferring her to stay at home while her brothers were sent to school for education. The pang in her heart is reflected when she said, “I grew up then, Envyng my brothers/ who grudgingly trotted off to school” (149). She went on to say, “I was to stay at home, Pounding and fluttering/ The winnowing tray, and not attend to formal knowledge” and her protest reached the pinnacle when she said, “Man’s laws were cruel to my kind; I saw no fairness in their beliefs” (150). A coercer protest of biasness was voiced by Rosemary Dziivichii in *Womanhood* when she said, “Why/ my brothers don’t carry water/ from the distant ponds/ at the break of dawn” (111) and went on to reel out her pains, “Why/ men sit and drink/ from morn till dusk/ as their women sweat/ silently” (112). The magnitude of a woman’s desperation due to this unequal treatment is expressed through “Why/ women only cry” (Ibid).

In the midst of experiencing of male gender preference, women still feel their own worth and strength. This is shown by Ayangla Longkumer though her acknowledgement of the female innate power of endurance. This is the strength of women; the power within that enlightens and the wisdom that comes through experience. Her *I am Woman* reveals this message:

*My silence is not weakness*

...

*My cries do not stem from weakness*

...

*My eyes*

*Reflect the light of wisdom*

*Gained through experience (33).*

Rosemary in her *Womanhood* chose to accept her gender not out of submissiveness but with dignity and pride in a society of gender differentiation as under:

*And here you are*

*Proud and silent*

*and yet you tell me*

*this is Womanhood*

Thejangii-ii took a bold step of giving equal treatment of her daughter with that of a male gender in the family. This is clearly depicted when she said, “I resolved” “She is no less than a man. Against all threats I sent her to school, to be educated” (152).

Alcoholism and substance abuse is a grave concern in today’s society. It is an escalating social menace. Poets have not failed to take note of this burning issue. Sedegnulie Nagi’s *Mother’s Tears* draws us towards the pitiable condition of a mother who rests her dreams on her only son. The heartache of the mother and the son’s contribution to the misery is beautifully narrated in the poem. Despite the love and affection of the mother, the son’s waywardness finally led him to drinks and drugs and, evil company:

*His freedom drenched him in pools of drinks,*

*Drugs messed up this handsome lad of mine*

...

*I knew not, his freedom would bury my dreams;*

*I regret for the life being placed in his hands;*

*Alas! Loving is not giving all his demands;*

*Loving is not what tumbles down his life (125).*

Destruction of peace and harmony in the family caused by alcoholism is seen in Kangzangding Thou’s *Friday the Sixteenth*. The poet says,

*Blue Monday made it bluer*

*My brother came home drunk again.*

*32 separations and more reconciliations*

*Had taken a toll (64).*

Humour sets in when too much of a habit continued to sway the family without bothering the rebukes. However, worry and anxiety eschews the humour and laughter becomes brief as Thou puts it:

*An unrevealing mind  
A troubled heart  
An unrelenting habit  
Left us all in awe  
...  
And laughter followed  
-But all too short-lived- (Ibid).*

Violence and bloodshed was felt by all at one era. This experience of fear and terror could not lay hidden under the carpet because it was a human being killing another human being. Anungla Longchar in her *Wonder Why* puts it hoarsely when she said, “Echoes of gunshots still in the air” (22). She could not comprehend the killings when she said, “I don’t know what our world is going under/ For what purpose are all this bloodshed I wonder” (Ibid). In *A Teardrop of Blood* Nini Lungalang tears her heart which is wrenching with pain and sorrow as she beheld the dead in pools of blood. She cried out in agony saying,

*“Shed no more blood”  
Yet, see-  
Another  
\*Teardrop of blood  
Slips from the open eye (98).*

Lhushi Haralu, in her *The Silent Hills – II*, metaphorically puts the wiping away of her men by bullets as laying her green hills barren; hills that were “stripped bare” “with blood” and “the wind will moan with the coming dawn” (74). Her narrative is terrific when she said, “Then shots rang out at dead of night/ With screams and blood and bile; And one by one my brothers fell” (Ibid).

Many of our poets have written on the themes that are highly personalized to the general and universal. Apart from the poets I have referred, there are other poets writing in English who are not less important. Poets like Vishü Rita Krocha, Agnes Krocha, Asano Zashü, Rükülü Kezo, Temjenremba Anichar, Aboli Chishi and Robert Seiboi have published their collection of poems. There are also many others, whom I have not named, who write poetry in English.

To conclude, it may be worth noting that one day Naga English writers/poets will begin to transcend borders and write about things that may not necessarily be rooted in Nagaland. It has a fertile soil to produce eminent writers. There are fascinating resources like the rich interplay of ethnic, tribal, linguistic and natural environment with memorable incidences of conflicts and bloodshed as well as happy times and hard times. This is because the more complicated the scene on the ground, the more fertile the ground is for harvesting stories. Therefore, I wish and hope that one day Naga English Literature will be recognized and appreciated globally as our gurus, in the persons of Easterine Kire, Temsula Ao and Nini Lungalang have paved the way for us. ■

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# Retelling Nature: Tracing the Green Consciousness in Margaret Laurence's *The Diviners*

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Nature and literature have always shared a close relationship as is evidenced in the works of poets and other writers down the ages in almost all cultures of the world. Today the intimate relationship between the natural and social world is being analysed and emphasized in all branches of knowledge and development. Ecocriticism is the study of representations of nature in literary works and of the relationship between literature and the environment. As a separate movement or school of literary criticism, ecocriticism started developing in the 1990s. There is a close relation between ecocriticism and literature. Ecocriticism is an interdisciplinary study of Ecology and Literary Criticism which is unusual as a combination of a natural science and a humanistic discipline. The geo-physical factors of Canada made it an entirely different country from any of the typical European countries the inhabitants of which had migrated to Canada to settle there on permanent basis. Margaret Laurence, a representative novelist of Canada, not only exhibits a distinct and deep awareness of the social, economic and cultural realities around her, but she also succeeds in effectively transmuting them into her literary experiences and assimilating the same in her writings. This paper discusses the term ecocriticism and the role of ecocriticism in literature. It cites examples of how the theme of ecocriticism can be interpreted through the reading of Margaret Laurence's *The Diviner*. An attempt has been made in this paper, to analyze the influence of the prairies on the characters in one of her major novels, *The Diviners* so as to reinforce the proposition of ecocriticism being one of the predominant aspects of her literary perspectives.

**Keywords:** Ecocriticism, Manawaka, social, cultural, political

Though Ecocriticism or green criticism is a recent interdisciplinary field in literary and cultural studies, writers have unwittingly been doing ecocriticism for centuries. The publication of the canonical text *The Ecocriticism Reader Landmarks in Literary Ecology* by Cheryll Glotfelty and Harold Fromm provided the right direction to this genre. Apart from raising questions such as how is nature represented in a work of art, what side does the



physical setting play in the plot of a novel etc. ecocriticism also analyses the role played by the natural environment in the imagination of a cultural community. As an outcome of this influence the text becomes a place where different visions of nature and varying images of culture are played out. Therefore, ecocritics study the environmental conditions of an author's life, mapping out the influence of place on the imagination demonstrating that where an author grew up, travelled and wrote is pertinent to an understanding of his or her work. This chapter aims at tracing such interconnections of nature and culture in Margaret Laurence's *The Diviners*, a novel that has been based on Laurence's studies in a summer home she established on the Ontobee River, which she named Manawaka cottage.

“Nature and culture do not exclude each other but be entangled with each other in multiple ways”, writes Glotfelty in her introduction to *The Ecocriticism Reader* (xv-xxxii). Ecocriticism takes as its subject the interconnection between nature and culture. This chapter aims at tracing the man–nature relationships, which is what we are calling the Prairie *Tinai*, in Margaret Laurence's *The Diviners*. Though this *kunstlerroman* novel is the story of Morag Gunn of Manawaka, her growth as a writer of novels, it is based on the fundamental premise of human–nature coexistence.

India and Canada, members of the commonwealth, had once been colonies of the British Empire. But one can easily see the vast difference between the two distinct ways in which Europe in general and England in particular had their impact on the social, political, cultural and literary milieu of the two countries. If the immigrant Europeans settled down in the vast grassland of Canada called the prairies to make it their permanent homeland, India remained subjugated as an exploited and slave nation of the British for more than three hundred years. However, one may surmise that India too can claim European lineage as the Aryan, the first inhabitants of the land are said to have come from Europe as invaders through the north western passes as early as 1500 B.C, and then they settled on the banks of the river Indus to create a mighty civilization.

The geo- physical factors of Canada made it an entirely different country from any of the typical European countries the inhabitants of which had migrated to Canada to settle there on permanent basis. But the cultural ethos they brought with them made Canada, culturally and linguistically speaking ‘a healthy mosaic’ as against the ‘melting pot’ culture of America. The Indian position was however quite different. India had a glorious cultural heritage that went back to the Vedic era. But the interaction with the western world through the Britishers, the Portuguese and the French for about three hundred years did bring forth some new patterns of cultural behaviour and value systems which generated new tensions in society. But Canada presents an entirely different picture. The natives of Canada had hardly any literary tradition of their own except in some folk forms. The task of the writers there, whose parents had come from European countries, was chiefly confined to articulating the passions, hopes, aspirations and apprehensions of the newly emerging nation and to carve out norms for cultural rootedness. Hence the main thematic concerns perceptible in their works are the question of a distinct identity of their own as different from that of the

Europeans and the Americans, characterized by prairies and their impact on the lives of the people, the problems and aspirations of the natives, the impact of the immigrant cultures, and feminism.

Thus, one common factor, at least at one plane, that emerges here is that of the multicultural or cross-cultural ethos that marks the writings of most of the writers in Canada and India. Margaret Laurence, a representative novelist of Canada, not only exhibits a distinct and deep awareness of the social, economic and cultural realities around her, but she also succeeds in effectively transmuting them into her literary experiences and assimilating the same in her writings. Multiplicity of thematic patterns and poly-angular perspectives in her writings clearly bring forth the multicultural ethos that forms the basis of her writings. An attempt has been made in this chapter, to analyze the influence of the prairies on the characters in one of her major novels, *The Diviners* so as to reinforce the proposition of ecocriticism being one of the predominant aspects of her literary perspectives.

In an essay titled “Ivory Tower Grass roots? The Novelists as Socio- Political Being”, Margaret Laurence has rightly argued for a view of fiction as ‘social commentary’ and has identified several social, cultural and political concerns emerging in her own works. One of these, along with those of several other authors as Rudy Wiebe (*The Temptations of the Big Bear*) and Peter Such (*River Run*), is the dispossession and alienation of Canada’s native people at more than one level. In fact, Margaret Laurence’s last novel in the Manawaka series, *The Diviners* also gives her a chance to delve deep into her own Scottish Presbyterian origins and heritage. In her essay titled “A Place to Stand on”, she has clearly stated

I recognized that in some way not at all consciously understood by me, I had to begin approaching my background and my past through my grand parents’ generation, the generation of Scots Presbyterian origin, who had been among the first to people the town I called Manawaka. This was where my roots began. Other past generations of my father’s family had lived in Scotland, but for me, my people’s real past- my own real past- was not connected except distantly with Scotland. (89).

In fact, Margaret Laurence appears to conclusively arrive at the realization that ‘past shapes us as much as we shape our past,’ though this may appear to be ‘an apparently impossible contradiction’ as appears to be the case with the topical sentence with which *The Diviners* opens: “The river flowed both ways” (3). As a matter of fact, the protagonist of this novel, Morag Gunn, reflects quite early in the novel: “A popular misconception is that we can’t change the past,” but she asserts “everyone is constantly changing their own past, recalling it, revisiting it” (60).

*The Diviners* partially provides an answer to this popular misconception. This gets illustrated from the fact that the past events in the novel are narrated in the present tense and the present events in the past tense. In fact, Laurence offers us double perspective on her protagonist Morag Gunn. The first of these sees her from the inside, shares her thoughts,

experiences and feelings in the ‘Memory bank Movies’ and ‘Snapshots’ in the first three parts of the novel where the flash back technique has been innovatively used. It witnesses her coming to terms with her life’s realities and ironies through the act of writing, of giving significant shape to those realities through her books in the last two parts. But, through the use of the third person, Laurence makes us see Morag from the outside as well, i.e. from a distance. We see her life getting shaped by her experiences; we see her not only composing the story of her life but also being composed by it—a product of the pressures working on her mind and being subjected to the patriarchal discourses of her day.

*The Diviners* is the fifth and last book of the Manawaka series. It is a sensitively written account of a helpless, orphan girl whose life is traced from infancy through childhood, adolescence and youth to independent womanhood. While narrating the story of the development of Morag Gunn, Margaret Laurence also records the process of her rise from a hesitant and shy short story writer to a successful and famous novelist. Every reader of *The Diviners* is bound to ask himself/herself, which story is the most significant, whether of the woman seeking independence, or of the writer desiring self-expression. The two careers, like the two ambitions run parallel to each other. Laurence employs the double-narrative technique of two time-spans in developing her theme. The novel is divided into five sections titled “River of Now and Then,” “The Nuisance Grounds,” “Halls of Sion,” “Rites of Passage” and “The Diviners.” There are eleven chapters in all, each beginning with a short account of the present where Morag is already an established novelist, going through the trials, of raising a teen-aged daughter Pique and writing her books at the same time. But the main, powerful and fascinating story of the struggles of an independent woman and her urgent need for love is told through extended flashbacks which Laurence calls Memory bank Movie. Other devices of shorter pieces, Snapshot and Inner film, are also used to supplement the flashbacks, wherever necessary.

The very title of the first section, ‘River of Now and Then’ shows the significance of the river Wachawka both in the fictional and the real world of Manawaka. The novel begins as follows:

The river flowed both ways. The current moved from north to south, but the wind usually came from the south, rippling the bronze-green water in the opposite direction. This apparently impossible contradiction, made apparent and possible, still fascinated Morag, even after the years of river-watching. (3)

It is very interesting to note that the novel also ends with a description of the same river:

Morag walked out across the grass and looked at the river. The sun, now low, was catching the waves, sending out once more the flotilla of little lights skimming along the green bronze surface. The waters flowed from north to south and the current was visible but now a south wind was blowing,

ruffling the water in the opposite direction, so that the river, as so often here, seemed to be flowing both ways. Look ahead into the past, and back into the future, until the silence. How far could anyone see into the river? Not far. Near shore, in the shallows, the water was clear, and there were clean and broken clam- shells of creatures now dead, and the wavering of the underwater forests, and the flicker of small live fishes, and the undulating lines of gold as the sand ripples received the sun. Only slightly further out, the water deepened and kept its life from sight. (370)

In the first paragraph itself, Laurence reveals how powerful and fascinating river-watching is to most people, even after years of doing it as in the case of Morag Gunn, the protagonist of the novel. Instead of merely acting as the backdrop, the river has acquired constitutive participation in the consciousness of the persons associated with it. The ambivalent flow of the river is both clinically analysed and metaphorically interpreted: it is an optical illusion caused by the south wind, but it is also an indication of the ability of the people to revisit and transform their past as the novel has attempted.

The idea that landscape affects and reacts on the mindscape of the characters is carried on to the second paragraph also as Morag wants to avoid thoughts by engaging herself in observing the surroundings:

The dawn mist had lifted, and the morning air was filled with swallows, darting so low over the river that their wings sometimes brushed the water then spilling and pirouetting upward again. Morag watched trying to avoid thought, but this play was not successful. (3)

Not only life but death too is connected with water almost as in T.S. Eliot's "Death by Water" in *The Wasteland*. Water can both make and mar the life of people: an individual, civilization or any living being for that matter. Pique, the only daughter of Morag Gunn had gone away during the night leaving a note saying:

Now please do not get all upright Man I can look after myself. Am going west. Alone at least for now. If Gord phones tell him I've drowned and gone floating down the river, crowned with algae and dead minnows, like Ophelia. (3)

River once again captures the attention of Morag just a little while later. This sudden drifting into a description of the river makes one think that the river is more important than, or at least as important as, Pique. After making coffee and thinking of Pique's letter, Morag once again falls back to river-watching. She reflects on the river:

Morag read Pique's letter again, made coffee and sat looking out at the river which was moving quietly, its surface wrinkled by the breeze, each crease of water outlined by the sun. Naturally the river wasn't wrinkled or creased at all-wrong words, implying something unfluid like stain, something unenduring prey to age-left to itself, the river would probably

go on like this, flowing deep, for another million or so years.... now she perceived river- staying as something worse. (4)

Morag thinks of the river as something that goes on forever, something that is unending and fluid and therefore naturally immortal. This contrasts the river with human life which is short, changeable and affected by age. The prairie landscape acquires the unending immortality that becomes the secret craving of the characters. What is immortal is also mystical, deep as implied by the art of water divining in the novel. The importance of water comes once again when Royland, another character is introduced. The seventy-four years old Royland, who was out fishing for musicians, is a water-diviner by profession. Morag feels a similarity between her profession of the art of writing and his profession of the art of water-divining:

Morag always felt she was about to learn something of great significance from him, something which would explain everything. But things remained mysterious, his work, her own, the generations, the river. (4)

A small but very beautiful description of river-side landscape follows:

Across the river, the clumps of willow bent silver green down to the water, and behind them the great maples and oaks stirred a little, their grant giant dark green tranquility disturbed only slightly by the wind .... The swallows dipped and spun over the water, a streaking of blue-black wings and bright breast feathers. How could that colour be caught in words? A sort of rosy peach colour, but that sounded corny and was also inaccurate. (4)

The river merges with the human situation and reflects a depth that is almost unfathomable. Every time the river is described, it becomes more and more unrepresentable: something that cannot be described, or only inadequately described. Words are either absent or wrong: the novel constructs the river as a fount of images that describe the deep innerscape of the protagonist.

*The Diviners* is attempted here to reinforce the proposition of eco-criticism being one of the predominant aspects of her literary perspectives. Researcher also discuss Margaret Laurence's argument that fiction is 'social commentary'. Among several other social, cultural and political concerns in her works, *The Diviners* gives her a chance to delve deep into her own Scottish Presbyterian origins and heritage. The novel partially provides an answer to her popular misconception regarding one's past. She illustrates this using various techniques such as 'Memory bank movies' and 'Snapshots' in the first three parts of the novel where the flashback technique has been innovatively used. *The Diviners* is the fifth and last novel in the Manawaka series. Every reader of this novel is bound to ask himself or herself, which story is the most significant, whether that of the woman seeking independence, or of the writer desiring self-expression. Then this paper goes on to trace the interconnections of nature and culture in this novel which forms the aim of this study. The analysis utilizes the perspectives and concepts developed in the immediate context of ecocriticism and conclude

that it is difficult to draw a demarcating line between nature and culture. The reading justifies Glotfelty's opinion that "nature and culture do not exclude each other but be entangled to each other in multiple ways" (xv-xxxii). ■

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# Representation of Women through Bridal Crying of Western Odisha

Rajendra Bhue

Men and Women are the two sides of a same coin in the society. But in maximum cases men are considered as the superior. Women are obscured. The male subjugated society makes social rules for women. Gender issue is an important factor in West Odisha . We can see the real picture of gender issue in folklore of West Odisha. Bridal crying is one of the genres of folklore. Western Odisha a greenish region of Odisha ,is rich in folklore and women are the real creator of folklore in maximum cases . As the women have no freedom in society, they cannot express their feelings, emotion, choice directly, they differently express themselves that is through folklore .Women are the active character of folklore in this region. The feelings, emotions, happiness and pain all are in the folklore of Western Odisha like folklore of other part of world. Understanding the self identity is the root of the feminist attitude, which comes out, spontaneously due to dominant of men . The agony pain and suffering gradually take form of bold thoughts and protests. Women raise their voice through bridal crying song. We can know the position of women in the society from the bridal crying songs of the area. My study aims to analyze some of these songs to know the voice of the voiceless.

**Keywords-** Folklore, Bridal crying, Self-feeling and emotion, women voice.

‘One is not born a woman but becomes one’. This is a famous phrase coined by Simon de’ Beauvoir. This statement underscores the basic distinction between sex and gender. In most societies, biological differences are translated into socially institutionalized roles and positions. Gender refers to socio-cultural definitions of man and woman. Society distinguishes between man and woman and assigns different roles to them. The gender difference is created by the society. Women are suppressed .They never enjoy same power, position and prestige in the society. Simon De Beauvoir, the founder of feminist criticism published her book *The Second Sex* in the year 1949. In the beginning part of this book she explains the difference between the Sex and the Gender. According to her the gender difference is created by the system of society and the term ‘feminine’ is a social construct.

Gender based role differentiation is basic to the understanding of women's status because women's studies today take power as central to role and status differentiation. The context of role and power is essential to understand women's status in general and of tribal women in particular. Gender is a major but not the only differentiating factor conditioning divisions in human societies. Basically biological it is reflected in cultural norms that assigned specific roles to men and women in a society. Both were thus socialized to bear the responsibilities of the roles assigned to them. Men are considered as bread winners though some region of India like Western part of Odisha's women earn their livelihood by working in field .They also work as labour and give financial support to their family . Men are safeguard of property as well as women and women are safeguard of children and family. Women produce heirs, socialize children and confine themselves in the domestic arena while men deal with the world outside. On the comparison of other part of India women in Western Odisha enjoy some freedom. But they do not enjoy the equal power and freedom like men.

John Beams first started folklore study in Odisha. He collected some folk materials which were based on mantras and tantras. He published a book entitled 'Folklore of Orissa'. In the creation of Fakir Mohan Senapati, Nandakisore Bal we can see folklore. Krushna Chandra Pradhan studied on folklore of Odisha and published a book name 'Tatwa rupa O kalarupa' but his study was limited in nature and scope of folklore. Kunjabihari Das has published a book name 'A study on Orissan Folklore'. Dwarikanath Nayak , Mahendra Mishra, Rajendra Padhi have worked on folklore of Western Odisha. Anjali Padhi has studied on gender study on folklore of Western Odisha. Many studies have done on folklore but a few have done on gender study.

Society makes some restriction for women .In the limited space and freedom do the women have voice to protest themselves? Do they express themselves directly like men or choose any other means?

The study of folklore in general gives us the impression that women and men are in most of the cases not treated equally. One and the same action can under some situation label a girl as naughty and a boy as good. The objectives of the study are to bring out the traditional masculine stereotypes and to analyze the women status and knowledge of women. I have collected many bridal crying songs from people of Western Odisha, here I include selected five songs and analyze those. I have taken the help of both primary and secondary data. It is difficult to translate the exact songs so the invariant core messages are taken care of. Due to impact of mass media, social media, education, industrialization and urbanization the songs are disappearing from society. Death of old people is another challenge for the study of these songs.

### **Some Bridal crying Songs**

When a bride was going to her father-in-law's house at that time she boasted herself through her bridal crying songs. In Western Odisha woman had not power to select her husband especially woman of upper middle and higher class and caste had not such type of

freedom .Women of lower and lower middle class and caste had enjoyed such type of freedom. They were enjoying their life by selecting their life partners in Dalkhai festival. They were going to their husband's as 'ghicha kania', 'paesa mudi', 'lamen maeji', 'udliajiba'. Those who had not selected their husband their own choice, they had to respect their father or elder brother's (dada) decision . At the time of farewell to their natal house women of this location were raising their voice against their sufferings .It was the tradition of this region .Society was taking it as a culture and tradition but a few people could understand their inner feelings.

The relation between mother and daughter is very close and never comparable. A daughter feel free to share her feelings with her mother as mother is her first teacher as well as friend. While she leaves her natal house she cannot find filial care. We can find a number of songs where daughter complains about her displeasure .We can know from the following song how she expresses her fury.

Chhatu fiki delu macha talaku maa  
Mate fikidelu Jamapuraku maa go  
Jamapura pani heba kakara maa go  
Mada khai heba diha kakara maa go

(You threw me into hell, the kingdom of Yama ,  
oh mother I have to bath in cold water  
And eat thick rice-water)

Here the daughter feels after marriage she will not get equal opportunity and care in her husband's house what she gets in her natal home. According to the culture during her marriage father and brother have to present clothes, jewelry and household goods. Though the Government gives legal right in parental property, the Hindu ideology of a good sister and a good daughter prevent her to claim any immovable property from her parents but she expects proper bridal-gifts from them which will ensure her dignity in her conjugal home .Many bridal songs are there where woman complains about the lack of proper bridal gifts and dowry. In the following song the woman complains her brother about being not given proper bridal gifts:

Tel theki thin dua naina dada go  
Fasia dela rua naina  
Au dui masa lagaithata  
Buhena tumara heta usata dada go  
Majhiri gharara majhi kuthuri  
Mor daka haka pade uthhuli dada go  
Mor daka haka padia hela  
Jama dakahaka badhia hela dada go.

(There is no spoon in the oil jar, oh my brother!  
You gave me fasia (ear-stud) but without pins.

You should have given more gold  
To make your sister happy oh my brother .  
The middle room of middle house in which you used to attend to my calls,  
so sweet oh my brother !  
I am going to my father-in –law who will call you brother) .

Gloria Goodwin Raheja, says “Crying when she’s born, and Crying when she goes away,”  
As a daughter she enjoys love and considerable freedom in her parental home but when she gets marry she finds a different psychological, physical as well as social environments. There is hell and heaven difference in between her natal home and marital home. She expresses that in the song -

Handi majigale padame kala maa go  
Ajitharu tor jhia mala maa go  
Chandan pidhiaru chata demi kahithilu kakas go  
Galhei jhiarike Parsi delukhudi khudi go  
Khuri re khaile handi rekhailu balibe dada go  
Bate jauthile ubate gala balibe nani go  
(From today your daughter is dead for this family  
She has to wash thickly blackened cooking-pots  
Oh uncle, you didn’t gift me the sandalwood stone grinder and umbrella  
You had promised  
Oh aunt, you too forgot your darling niece  
Oh brother, my in-laws are sure to criticize me for eating much

Even if I would eat from a small bowl they will accuse me of eating from a big pot Oh sister, even if I would be in the right path, they would criticize me).

Here a girl is going to her in-law’s house, is complaining to her mother, uncle, aunt, elder brother and elder sister about not giving her proper bridal gift and the problem she may face at in-law’s.

Again we can find a girl is complaining near her mother as she is going to her husband’s a long distance from her natal home. When she wants, will not come to there. She has to face many problems and live with adjustment .Many songs we can find like that one of them is-

Parbatar mud, nadir chai  
Achinha rajje delu batai  
Achinha rajje pucca rachuan  
Kenta chalmi kaha go maa.  
(Mountain’s cliff, river’s shadow

You married me off in a strange land  
There is cemented well in that strange land  
How will I spend my days there) .

The girl here is expressing her discontentment over being married off in a distant land where she has not known relatives. She will have to draw water from cemented wells which she is not habituated to and so feels she may have to face a lot more difficulties there. She is voicing her resentment for being married off without her active consent.

In another song she is complaining about her disagree to marry that youth but she is helpless. Also she is raising voice against dawry system.

Kunchi kunchi bale hipi dharichhe bahu go  
Ghadi saekal nuri basuchhe bahu go  
Ghadi sine saje ghadia loka  
Baa kahu paeba halia luka bahugo.  
(The youth has curly hairs oh my sister-in law  
He is demanding watch and bicycle  
But my father is too poor to give that).

The relation between sisters –in laws is not good but she can share her inner feeling near her without hesitation.

Folklore is the mirror of society. A women's life is perceived almost entirely within a framework of hardship and suffering. The perception and organization of life as a chain of crises and stresses is particularly true of rural and older women. Within a limited space they express their feelings, emotion, satisfaction and dissatisfaction also. In Western Odisha though women enjoy some freedom but in maximum cases they are suppressed .They have no right to speak in front of society. So they express themselves through folklore and bridal crying is one of among them. Bridal crying carries the culture of this region. If proper study can be done about this the society will be known more knowledge about the culture of Western Odisha. ■

## **Glossary**

Lamijiba- when a woman(married/unmarried/having child or not) liked(she/he saw first time in festivals, marriage ceremony of relatives, in working field or any other places without any preplan) to a man and the man agreed to take her as his wife she follows him and later society approves them as husband and wife .

Paesa mudi- If a man liked a woman, in mutual understanding they settle themselves.

Udulia jiba- If the society does not agree to accept the love of a man and woman they flee secretly.

Lamijiba,Paesamudi and Uduliajiba are Gandarva riti marriage.

Ghicha kania- If a man sees a beautiful woman and she does not agree to marry him ,he takes her by force fighting with the relatives of her. It is related Rakshya riti marriage.

Dada-elder brother

Bahu-wife of elder brother

## INDEX

All the five songs have collected from Sulochana Naik ,80 years old widow of Basekela, (Bargarh) and Late Hetu Behera(she has participated in dalkhai festival in her young age ) of Bargarh District.

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# The Origins, Emergence and Implications of English as a Global Language

Ishrat Ali Lalljee

English language has evolved over centuries having received contributions from different races, nationalities, institutions, agencies and personalities. It is a medley of dialects from distant corners of the world with about eighty percent of its teeming vocabulary having a foreign origin. Currently, over a billion and a half people in the world use it. It is the official language of 67 countries and 27 non-sovereign entities around the world and the second language in 55 countries. It is the dominant language of international diplomacy, trade, commerce, scientific research, sports and glamour. The evolution and expansion of English language was unanticipated, but it has grown at an unprecedented pace and has emerged as a universal language that unifies diverse territories and disparate people. It is the language of globalization that has crossed and conquered lands, oceans and skies and continues to burgeon unabated.

**Keywords:** Medley, Dominant, Unprecedented, Unifies, Globalization

## The Origins of English Language

Undocumented annals of history moot that the earliest inhabitants of modern day England were a multitude of Central European warring tribes, collectively known as Celts. These tribes remained unchallenged for over a thousand years until a Roman invasion in around the year 50CE subjugated them and resulted in the Romanization of England. Then on there was a scant ingress of Latin words into the Brittonic Celtic language up to the year 410 when Italy unexpectedly came under tribal attacks and the Roman legions in England were recalled to their mother country. A vulnerable and disarrayed Britain was now preyed by the Germanic tribes of the Jutes, Angles and Saxons, who in course of time merged the various dialects spoken in the land to create a language which displaced the Brittonic Celtic and came to be known as Anglo-Saxon. Subsequent invasions by Scandinavian Vikings introduced words from Old Norse, the North Germanic language of Norway, Iceland, Denmark and Sweden and with the Norman reign over England from 1066 - 1204 Norman-French words enriched English vocabulary.



Interestingly, a language that was born and nurtured through invasions has gone on to become a non-violent global invader. English language is England's superabundant natural resource and most reliable export that has with successive waves overwhelmed the world.

### **Inclusions and Enhancement**

The Romans, as aforementioned hardly left traces of Latin in England, but in the late sixth century their language found its way into English through Christian missionaries. Words, many with religious connotations, such as Bishop, priest, martyr, avarice, celibate, school, paper, moribund, succumb and sacrosanct made their home in English language. Germanic tribes too contributed their mite with the names of Tuesday, Wednesday, Thursday and Friday named after their gods, besides many compound Celtic-Germanic names of places such as Sussex, Middlesex and Wessex for South, Middle and West Saxons; the name of England itself and commonly spoken words such as axe, beard, clay, cottage, house and loaf. The fiery Vikings added hundreds of words, quite a few such as ransack, club, gun, scathe and slaughter, with a militant savour. Ironically, the burgeoning vocabulary of English language had both a fillip and a setback with the conquest of England by French speaking Normans under the leadership of William, Duke of Normandy. French became a prestige language in England. It was spoken by the ruling class and was the language of the government, courts, military, church, fashion and food. Nonetheless, a host of French words such as clerk, parliament, sovereign, jury, evidence, machine, menu, mutton and rich entered the folds of English language and have permanently settled there. English language had already become an aggregation of several languages, but this was just the beginning of the evolution, expansion, diversification and global dominance of the language in the millennium to come.

The 100 year war, actually 116 year war (1337 to 1453), fought between England and France over succession to the French throne, initially had the English on a winning spree, though the war was eventually won by the French. The early spurt of successes reinstated the self-esteem of the Britons and eliminated the need for the English to learn and use French language. King Edward III's address in English to the Parliament in the year 1362, which was the first ever parliamentary address by a British king in English and the 'Pleading in English Act' passed in the same year which made English the sole language in which court proceedings could be conducted, marked a quantum change and a breakaway from the yoke of French superiority. Interestingly, the war even enhanced English vocabulary with new words such as armies, navies and soldiers. Another calamity that resulted in sealing the fate of French language in England was the Bubonic Plague Pandemic (1348 – 1351) in which one-third of the population of Britain was wiped out. This resulted in an acute labour shortage and the resultant growing popularity of the language of the working classes. Subsequently in the year 1476 William Caxton introduced the Printing Press in Britain and contributed substantially towards the standardization of English language.

The discovery of new lands further enriched the vocabulary of English language. Landing on the shores of America in the year 1492, the English men, driven by the need to communicate with the indigenous inhabitants there borrowed words such as squash, totem, moccasin, avocado and raccoon from them and merged them in English language. While some British English endured in America some American English was transferred back to the mother country. Fresh waves of migrants to America from other European nations also chipped in. The Dutch contributed words such as coleslaw and cookies; German expressions such as pretzels and kaput were incorporated and Italians gave the words pizza, pasta and mafia. The discovery of the Australian continent in the year 1606 added the words nugget, boomerang, gander, amber and numerous others and with imperialism English language became a brimming lexical receptacle with words ingested from near and distant colonized lands such as jungle, bangle, jute, verandah and bungalow from India; banana, banjo, voodoo, jumbo and zebra from Africa; barbecue, canoe, hammock, guava and maize from the Caribbean islands and so forth.

### **The Birth of the ‘Bard of Avon’**

The year 1564 which marked the birth of William Shakespeare, may well be considered as a watershed year for both, English language and literature, even though the bard was highly underrated in his living years. Richard Mulcaster, a contemporary of Shakespeare had disdainfully predicted that Shakespeare’s works would be, “...of small reach, it stretcheth no further than this island of ours, naie not there over all.” (<https://www.bl.uk/collection-items/mulcasters-elementarie>) Disproving the underestimation and condemnation of his coeval Shakespeare went on to prove, in the words of Ben Johnson that “He was not of an age, but for all time!” (<https://www.britannica.com/topic/Shakespeares-Genius-1733556>) He authored about 37 plays and 154 sonnets, besides having enriched English language with over 1700 vibrant and expressive words and phrases. Imagine how bland English language would have been without expressions such as rant, eyeball, dauntless, assassination, lacklustre, fashionable, obscene, puke, ‘In stitches’; ‘Mum’s the word’; ‘A wild goose chase’; ‘Lie low’; ‘Dead as a doornail’; ‘Not slept a wink’; ‘Foregone conclusion’; ‘Breaking the ice’ and a host of others.

### **An English Bible**

Perhaps it was divine intervention in favour of English language in the year 1611 when the ‘King James Bible’ - a simple translation of the holy book was brought out for commoners. Preachers read it in sundry churches and besides opening up spiritual avenues it opened a vista of all-time phrases such as, ‘A leopard can’t change its spots’; ‘New wine in old bottles’; ‘An eye for an eye’; ‘Bottomless pit’; ‘Thorn in the flesh’; ‘A stumbling block’; ‘Wolf in sheep’s clothing’; ‘From strength to strength’; ‘Eat, drink and be merry’ and several others.

## Scientific Thought

Before the 17<sup>th</sup> century scientific thought had scarcely developed in Europe and physicists were few and far between before Boyle, Hooke and Newton arrived on the scene. At first, the physicists communicated among themselves in Latin, but soon realized that since they all spoke English it was the easier option. Apple for *pomum*, earth for *terra* and tree for *arbor* were simpler words to follow. In the next few years science began to take huge strides and since inventions and discoveries took place faster than they could be named terms such as acid, gravity, pendulum, sternum, cardiac, ovary and tonsil were created with borrowings from classical Greek.

In a capsule, the growth and development of English language may be broadly classified into the Old English or Anglo Saxon period spanning from approximately 600–1100 CE; the Middle English period which was Germanic at the core with a smattering of Roman from 1100 -1500 CE; the Early Modern English period also known as the Shakespearean English period extending from 1500 – 1700 CE and the Present Day English period which commenced in 1700 CE and continues.

## The Compilation of Dictionaries

In the century between the fall of Napoleon and the First World War, the British Empire had expanded to cover about 10 million square miles and rule over 400 million people giving rise to new varieties of English language. The augmentation of the English vocabulary with inclusion of words from distant parts of the world made the language rather chaotic and necessitated the services of lexicographers, among whom Dr. Samuel Johnson's path-breaking endeavour stands foremost. In the year 1755 he published the world's first English dictionary which contained 42,773 entries which more or less standardized English spellings and meanings. A little over a century later, in the year 1857, the compilation of the Oxford English Dictionary commenced. This initiative with 400,000 words and phrases contained in 10 volumes was completed over a period of 70 years. This popular publication is updated and revised four times each year and is without doubt the largest and most trusted among English dictionaries. The inputs of grammarians, Lowth, Murray, Priestly, Devis and others to prepare grammar texts to further prescribe standard usage also merit an especial mention in the evolution of English language.

## The Role of Media and Advertising

Another milestone for English language was the setting up of the BBC (British Broadcasting Corporation) in the year 1922. It was used to optimum advantage to reach out to the masses in the war years. This path-breaking establishment, the credibility of which is highly rated, has over the years served to standardize English pronunciation and spellings and has extended the outreach of English language to even the most remote regions in the world.

Besides serving as a powerful aural and visual aid for language enhancement, advertising has also contributed towards enriching English language vocabulary. In several

instances, the names of the manufacturing companies have become generic names for the products that they launched. Instances in point are photo-copiers coming to be known as Xeroxes; tissue papers being referred to as Kleenex; vacuum cleaners being called Hoovers; a refrigerator being better known as a Frigidaire and in India, any decorative laminated ply being called Formica or a steel cupboard being commonly called a Godrej.

### **Industrialization, Urbanization and War**

With capitalism, expressions such as, ‘bottom line’ and ‘blue chip’ made their entry; with improved transportation, terms such as ‘freeways’ and ‘subways’ came into existence and with the catastrophic large-scale wars of the twentieth century and the posting of defense personnel in distant lands words such as pin-up, fireball, mushroom cloud, honcho and holocaust made their way into English language. The word chopper came to mean helicopter and words such as hawks and doves which were used to identify bird species, acquired a new meaning to imply those that advocate aggression or promote peace.

### **Information Technology**

With the invention and boom of internet technology homonyms are mushrooming hotfoot. The word ‘firewall’, in lay language implies ‘a wall or partition to prevent the spread of fire’, but in computing language it means ‘a computer programme that automatically prevents unauthorized access’; the word ‘zip’ which up to quite recently was a term used for an interlocking fastening device, in computing lingo implies packing a set of files into a single file. Descriptions of human beings with computing jargon are also a new fad as for instance, referring to an organized person as ‘integrated’ and describing a well co-ordinated person as one who has ‘both drives on line’. Internet communication has also demolished the bastion of spellings and has given rise to creative, and sometimes confusing abbreviations where ‘are’ is ‘R’; ‘why’ is ‘Y’; ‘By the way’ is ‘BTW’ and ‘For Your Information’ is shortened to read as FYI.

### **Current Status**

The current statistics of English language are astonishing and unequalled. It is the most widely scattered, spoken and written among the approximately 7,100 languages of the world and has an estimated 1.5 billion speakers. According to Prof. Dr. Jürgen Handke of Marburg University, Germany these ‘Anglophones’ or ‘English Speakers’ may be classified into 3 concentric circles – an inner circle commonly referred to as the ‘Anglosphere’ where English is the first or native language; an outer circle which includes countries that had been colonized by Britain or USA and an expanding circle which comprises of countries where English is not institutionalized, but its importance as a foreign language is recognized. Interestingly, countries in the outer and expanding circles have also cultivated hybrid versions of English language which may well be referred to as ‘Englishes’ such as Chinglish, Japlish/Janglish, Singlish, Germish, Italish, Portuglish, Russlish, Thailish and others worldwide and Hinglish, Benglish and Punglish in India, where English is in fact, an

essential alternative language that unifies large territories and heterogeneous populations. Interestingly, considering the sheer size of the Indian population, it is statistically provable that the number of Indians who speak and write English exceeds the size of the entire population of England. As observed, over a century ago by Ralph Waldo Emerson, “The English language is the sea which receives tributaries from every region under heaven.” (<https://wisdomquotes.com/ralph-waldo-emerson-quotes/>)

## **Implications**

English is undisputedly the most dominant global language. It has a few rivals, but no equals. It is estimated that English is the most popular language online, representing 25.9 percent of worldwide internet users; 98% of publications in science are written in English, including researchers from English as a Foreign Language (EFL) countries and even though all 24 official languages of the European Union are accepted as working languages, English is the most commonly used. English is the official language of international sports and glamour - the Olympic Games and the Miss Universe and Miss World pageants, as well as the OPEC (Organization of the Petroleum Exporting Countries); almost all international press conferences that are held to share information about internationally significant events are conducted in English and the world's largest media companies, namely Apple, Disney and Comcast mainly transmit in English language.

The dominance of English spells good news for Commerce, Science, Legality and the cause of Fraternity, but works as a disadvantage for Literature and Culture. In Commerce, with the growing trend of an Open Market Economy and Free Trade, commonality of language certainly facilitates the growth of international trade and commerce; just the same way as the dollar has become a benchmark currency for international trade. Besides, a common language creates more job opportunities, molds consumer tastes in varied ways and in turn, gives an impetus to production and marketing. Figuratively, there has been a shrinking of the globe with the growth of international trade and commerce, not excluding transport. A global language will predictably also facilitate a better development of the travel and tourism sector. In the realm of Science, a common language brings efficiency gains as there is free flow, adaptation and modification of research knowledge that usually fructifies after long and laborious inputs, and chances of international recognition are usually in waiting for those who have their works published in English. In matters of Legality, a common language will ensure uniformity and clarity. A common language will also serve to promote fraternity, inter-connectedness and a ‘Frontierless Brotherhood’.

However, for the world of Literature and Culture, though the dominance of English language will increase outreach since English is the predominant language, both on the internet and in the publishing industry and writers in English have a better chance of seeing their works both, published and translated, it will have grave repercussions too. In Literature, language does not serve merely to communicate content, but is itself a source of recreation. Every language has a distinct flavor and the dominance of one language over others could,

in course of time, have a stunting effect on the Literature of other languages. In turn, the dominance of a single language will also dwarf culture, since Literature and Culture share a sibling relationship. Another observation is that most great world authors have written literature in only one language and if the dominance of English language penetrates relentlessly, the world soil of literary talent may gradually become barren. Just imagine, if all music were written only for one particular musical instrument, how monitors the homogeneity would be.

## Conclusion

The global outreach and escalation of English language are astonishing. Even countries guarded by an iron curtain for decades are seen to open their doors to English. To keep in step with the world Chinese television began transmitting English-language classes and since a while it has become mandatory to teach English in schools in China. The Russian lexicon is being enriched with mutated English words such as *noh-khau* for ‘know-how’; *eenvestr* for ‘investor’ and *cheepsy* for chips. Commercial infiltration by the USA into Japan which resulted in what came to be known as *Coca-colonization* has resulted in the ingress of at least 20,000 English words into regular use in Japan such as *aisu-kurimu* for ice-cream; *takushi* for ‘taxi’ and *man-shon* for mansion. Multi-national Japanese companies such as Nissan and Datsun use English for international memoranda and Saudi Arabia’s oil multinational, Aramco, imparts English instruction to a large number of its employees. In the Indian sub-continent, knowledge of English pushes up a person’s status on the social ladder and enhances both employment and matrimony prospects. In the Institute of Home Economics, New Delhi, a girl student very plainly remarked that 95% of Indian men “do definitely consider English as a pre-requisite for brides.” (McCrum, et al. *The Story of English*, 40)

English language moved beyond its homeland in the British Isles several centuries ago and set up many homes in many lands. The evolution and proliferation of the language continues and accepting its ubiquitous presence and indispensability as the language of globalization is perhaps the practical and pragmatic way ahead, while taking along ethnic and indigenous languages and cultures. ■

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# Portrayal of Maternal Bonding in Jamaica Kincaid's *Annie John*

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One of the well-known authors of Caribbean literature is Jamaica Kincaid. Her principal topics include family ties, dominance, racism, colonial schooling, innocence, racism, and the mother-daughter relationship. She also touches on exile and reunification with the motherland. The coming-of-age novels of Jamaica Kincaid elaborate on a particularly specific type of motherhood and the familial bonds it fosters. The mother-daughter connection that Kincaid is interested in is one that is torn to the point of silence and severed relationships, one that starts out with an excess of unconditional love before suddenly changing to one of competitive detest. The protagonists in these female relationships exhibit great and overpowering love for their mothers, which is later contrasted with sentiments of all-consuming, blinding contempt. This is a dynamic Kincaid explores within *Annie John* (1985), *Lucy* (1990), and *The Autobiography of My Mother* (1997). This paper traces the maternal bonding between mother and daughter in Kincaid's novel *Annie John*.

**Keywords:** Caribbean, Colonial, Maternal, Relationship, Bonding

## Introduction

Caribbean literature has garnered considerable interest and is frequently referred to as "West Indian literature" among the world's literatures. By any measure in the world, Caribbean authors have created some of the most enduring literary works. The fact that Caribbean writing is firmly steeped in its culture is one of its most notable characteristics. The primary goal of the Caribbean novel is to explore and project the inner consciousness of the Caribbean community, which is a notable function of the genre. Jamaica Kincaid's semi-autobiographical novels give voice to the women of the British Caribbean. Through her principal female characters in *Annie John*, *Lucy*, and *The Autobiography of My Mother*, Kincaid explores the long-lasting effects slavery and colonialism have had on the psyche of Caribbean women.

## *Annie John* (1985)

**Movingly real...Its poetry is grounded in detail, in the lovingly rendered life of its adolescent heroine- Washington Post.**

In her first novel, *Annie John*, Jamaica Kincaid describes a girl's development on the Caribbean island of Antigua. It addresses a wide range of topics, including mother-daughter relationships, lesbianism, racism, clinical depression, poverty, education, and the conflict between "local superstitious know-how" and "science fact"-based medicine. She addresses the mother-daughter bond in the novel *Annie John*. It also shows the psychological depression that the characters undergo, especially after Annie reaches puberty.

### **Maternal Bonding between Mother-Daughter**

Louis F. Coton, who argues *Annie John* is best read as a Bildungsroman, or coming of age text, points out that many of these "psychological essays attempt to understand how Annie John the lead character, could at the same moment both love and hate with equal intensity" (125).

The novel's main character, Annie John, loves her mother more than her father. She has always had a lot of respect for her mother. In *Annie John*, Annie has a deep love for her mother and appreciates everything she does for her. Annie similarly thinks her mother's affection is reserved exclusively for her. Annie's mother is like a goddess when she is a young child. Annie likes and idolizes her mother to the point where she makes efforts to act and behave just like her. "I spent the day following my mother around and observing the way she did everything". (15) Even when her mother chastises her for wrongdoing, Annie does not take it too seriously because she consistently believes that her mother is being more kind by punishing her. "How important I felt to be with my mother". (15) This feeling is highlighted in the novel thus:

That night, as a punishment, I ate my supper outside, alone under the breadfruit tree, and my mother said that she would not be kissing good night later, but when I climbed into bed she came and kissed me anyway (12)

Annie typically follows her mother's actions. She spends the majority of her time with her mother because her father goes to work. She spends some time with her father when he gets home, but she doesn't have a strong bond with him.

When my eyes rested on my father, I didn't think very much of the way he looked. But when my eyes rested on my mother, I found her beautiful. Her head looked as if it should be on a sixpence. What a beautiful long neck, and long plaited hair, which she pinned up around the crown of her head because when her hair hung down it made her too hot. (18-19)

Inch by inch, Annie describes how gorgeous her mother's face, eyes, mouth, and other features are. It is quite uncommon for a daughter to use the adjective "too hot" to remark about her mother's beauty. She looks at her mother and thinks how gorgeous she is while observing how her mother constantly makes her father laugh. Annie at times remembers seeing the pictures of her mother in her young age. Annie describes the beauty of her mother during young age as "I had seen picture of her at that age. What a beautiful girl she was! So tall and thin". (69) Because she finds her mother's beauty to be so flawless, she assumes that if she had been her mother's age at the time, she would have fallen in love with her. She imagines that if she had been around when her mother was a young girl, she would have adored and admired her greatly for her beauty.

"My mother and I often took a bath together. Sometimes it was just a plain bath, which didn't take very long" (14) Here Annie discusses how her mother prepares a bath for her and a special Sunday bath for her father. Sometimes Annie and her mother take a bath together. Mrs. John (her mother) often puts special herbs and flowers in the bath for healing purposes, and fully washes Annie. Mother gives Annie breakfast after the bath, and then they leave to run errands around town for the rest of the day. Mother instructs Annie on how to choose each item from the grocery store, hang washing, and select the ideal seasoning mixture for a supper. Annie is pleased to receive the extra attention and is proud of her mother. Annie feels proud and important to go shopping with her mother.

After a fight with her father when she was 16 years old, Annie's mother left the Dominican Republic. She stuffed a trunk with all of her belongings and boarded the first ship to Antigua. Now, she uses the trunk to store sentimental items from Annie's childhood, like her baby blanket, first pair of shoes, and school report cards. Annie loves when her mother cleans out the trunk and tells her, one by one, the story of each item. When this happens, Annie thinks to herself, "How terrible it must be for all the people who had no one to love them so." Her father, for example, had been raised by his grandparents. His parents sent money for clothes and school, but after they sailed to South America when he was a little boy, he never saw them again.

Sometimes she might call out to me to go and get some thyme or basil or some other herb for her, for she grew all her herbs in little pots that she kept in a corner of our little garden. Sometimes when I gave her the herbs, she might stoop down and kiss me on my lips and then on my neck. It was in such a paradise that I lived. (25)

Having a strong bond with her mother and her native country, which both stand for an authentic aspect of Annie that had not yet been corrupted, is tied to her perception of her infancy as a sort of paradise. The symbiotic relationship with her mother is described as a kind of Eden, a paradise. From this; Kincaid's novels are where we see an almost idyllic, fairy-tale like relationships between mother and young daughter. The dynamics of mother-daughter relationships take up a prominent place in Jamaica Kincaid's work and have

frequently appeared in her other novels such as *Lucy* and *the Autobiography of My Mother*.

## Conclusion

From the beginning of the novel, Annie feels her mother's bonding on her and thinks that she is very secure and safe in the hands of her mother. Annie is very much enjoying the mother's care on her. She totally depends on her mother. She wrongly thinks that her mother's affection and love only to her. She sternly believed that her mother's affection and love are only for her. At last, she sees her mother's affections turned into her father's side. She really depressed and her love and affection on her mother are slowly removed and she is longing for love and affection. So she decides her attention towards her school mate friend Gwen.

The attachment, spiritual and physical, that a mother is said to have for her child, that confusion of who is who, flesh and flesh, that inseparableness which is said to exist between mother and child-all this was absent between my mother and her own mother. (199)

Kincaid's novel *Annie John* explores the enduring and universal bonding between mother and daughter. The theme of maternal bonding recurs in most postcolonial Caribbean writing in English. Recent Caribbean writers of the Diaspora like Kincaid, Paule Marshall, and Elizabeth Nunez try to probe into the emotional predicament of their fictional protagonists. The mother-daughter relationship drives the plot in *Annie John* and is its primary theme. The difficulties and tensions in this relationship stem from Annie's inability to accept the fact that she is a separate self. Kincaid paints Annie's desire to remain united with her mother as an emotion shared by most girls of her age. It is a very romanticized and exotified relationship. However, in her process of coming of age, she cannot have the same relationship with her mother and she gradually becomes aware of the islanders' subservience to the British, a status others seemed to accept as a common rule. The mother-daughter concept, the female protagonist, and her mother experience an ambivalent and intensely emotional, sometimes erotic, love-hate relationship. This analysis of mother-daughter relationship creating and using psychoanalytic readings of Kincaid's mother-daughter relationship can lead us to a more complete understanding of the development of Caribbean families and the characterization of Caribbean women. ■

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# Folklore as a Site of Cultural Memory in Paule Marshall

Deepthi Viswambharan

The ultimate power of the folklore resides in its power to impart social and cultural identities and act as spaces of intervention. Encoded in this body of oral wisdom is the black American's struggle, his journey through the path of suffering towards reconstruction. Folklore represents a line to a vast, interconnected network of meanings, values, and cognitions. Folklore contains seeds of wisdom, problem-solving, and prophecy through tales of rebellion, triumph, reasoning, moralizing, and satire. It contains the agony of the enslaved and freed Africans forced to endure, as well as the strategies used to resist servitude and flee their captors. Marshall's belief in folklore, as a highly effective medium for informing the present generation about their legacy and imparting survival lessons is evident from the inclusion of myths and legends as seen in her monumental novel *The Chosen Place*.

Keywords: Spaces of intervention and resistance, oppositional folk culture, communitas, site of cultural memory, limbo time, Afro-centric rituals, continual self-creation.

Paule Marshall's most repeated and eloquent theme of returning to the source-to Africa as well as to a vibrant, resistant, and oppositional folk culture is effectively brought out in the novel *The Chosen Place Timeless People*. She uses folklore to transgress boundaries and to formulate an aesthetic that reclaims and redefines the multiple identities of the displaced black women. Billingslea-Brown in *Crossing Borders Through Folklore*, comments on the critical and creative appropriation of black folklore by Marshall. She is engaged in the construction of "alternative epistemologies to create independent, self-definition and self-valuations...Folklore was recognized as a site of cultural memory and a vast repository for creative expression," confirms Brown (8). The power and magic of the folk culture represents continuity with African tradition and also transforms the blacks from sites of oppression to spaces of intervention and resistance. Through the analysis of myth and rituals, Marshall transmits the self-apprehension of the African world and renders explicit,

a spiritual tonality that enriches the individual being and the community. In the introduction to Marshall's *Soul Clap Hands and Sing*, Darwin T. Turner points out:

Marshall has infused her works with blackness and feminism. She draws her subjects, symbols, traditions, rituals, and language from Black culture throughout the world; and she focuses on...Black women growing in strength as they develop consciousness of themselves (xiv-xv).

Her novels are punctuated with Afro-centric rituals and are used as Christian finds, "an opening to a hidden world view that is antithetical to the values acclaimed by the elite of the American" (Smith ed.559). This renders possible the transformation of the sites of oppression to sites of intervention and resistance. Continually negotiating, crossing and re-crossing the borders between the personal and the political, racial and the national, rational and the magical, Marshall builds a "*counter culture of the imagination*" which as defined by Tiffin, involves the blurring of frontiers between the supernatural world and the empirical, tangible or real world, rendering possible a harmonious dialogue between both realities, moving away from the Western scientific rationalism and positivism.

Marshall's attempts to convey simultaneously, the real and unreal dimension of the people, time and situations, work through the descriptions of places and peoples. The first description of the Bourne Island is imbued with the magical power and presence of myth. The island located furthest east, among the Caribbean islands is closest geographically to Africa. The visitors are pulled into a communion with the island. With its universal and deeply spiritual truth, the place makes different impressions in the people who view it. It remained alone amid an immensity of sea and sky, becalmed now that its turbulent history was past, facing east, the open sea, and across the sea, hidden beyond the horizon, the colossus of Africa. Harriet viewing the island wonders how a small island

as this could sustain such a dangerous division. ....the hills were filled with shadows even it was noon and the Sun stood at its zenith. Because of the shadows Bournehills scarcely seemed a physical place to her, but some mysterious and obscured region of the mind which ordinary consciousness did not dare admit to light. Suddenly, for a single unnerving moment she had the sensation of being borne backwards in time rather than forward in space (The Chosen Place 21).

The island is a place chosen by Mother Africa to demonstrate her far reaching archetypal essence and therefore it becomes more important that the place also shared the mythical dimension that Marshall bestows it with. The people being the descendants of the original inhabitants of the island have a transcendent affinity with their African past. Their collective spirit as Marshall depicts, is cosmologically attuned to and aligned with a mythic African presence. As a consequence of this presence they possess a mysterious unanimity which endows them with a virtually supernatural aspect and anchors them to a "timeless" condition suggestive of the timelessness of myth (Melvin Rahming). Leesy's comment that nothing



ever changes in this place contribute to establish the transcendent quality of the place that Marshall wants to convey.

The whole of Bournehills is shown with its worn, wrecked hills that appear to be racing *en masse* towards the sea at the eastern end, which from a plane looked like the rude seats of some half ruined colosseum, where an ancient tragedy was still performed. Because of the thick haze which made the landscape waver and lose shape before the eye, and the sunlight spilling down like molten steel from the lip of the Sun, “the entire place looked almost like illusory, unreal, a trick played by the eye” (The Chosen Place 28,99). Pyre hill, the scene of Cuffee Ned revolt, stood as a blackened heap against the unclouded blue sky was an awesome sight which held the eye, even when one tried looking away. The incident which happened long back held the people in its hold as if it had happened quite recently.

The hill appeared to have been almost totally destroyed by some recent fire. It might have only just stopped burning. You expected to see the last of smoke drifting up from its charred sides, from its crest, blurring the air around it; and to feel the heat from it against your cheek. The ground, you were certain would be still, hot underfoot (The Chosen Place, 101).

The hill which was set fire on the night of the revolt, islanders say, burned for five years-long after Cuffee Ned, their hero and saviour was dead. The revolt was put down but the old hill continued to burn. The people of the island also share this dimension of atemporality. “They might have been very old people who lived out their time, and instead of dying, had resumed the forms of the children they had once been and begun the life cycle all over again”(The Chosen Place 168).

Bournehills people can see backward and also into future. Marshall talks about their prophetic vision, the “*An/Other* way of knowing things”, that Morrison attests to in “Rootedness.”

Their deep set eyes appeared endowed with a twofold vision of not only being able to see in time so that...they had a clear memory of events long past, but by some extraordinary prescience forward also. They knew ...what the future held and that. Despite all they had undergone and had yet to endure, it was assured (The Chosen Place 385).

The same organic connection informs the psyche of the timeless people in *The Chosen Place* who can recognize when their integrity is threatened. The technique that Marshall employs to suggest the dimension of unreality works in a distinctive way in the novels. Commenting on this aspect of her writing, Marshall reveals to Molar Ogundipe –Leslie: With myself there is a use of reality to suggest what is not real. In *The Chosen Place Timeless People*, the situation seems very real on the surface ..... It seems real enough but there is a dimension of unreality. They are witness to their history and their suffering, the whole history of slavery and its aftermath ... but suggest there is another dimension (“Re-creating Ourselves”).

Three fundamental mythic issues emerge in connection with this study-manipulation of time, the role of the ancestors, and the journey back to the roots. Conventional time of history, which is in linear mode, is opposed to the African cyclical mode. The events are on a human, historic, and cultural continuum that evokes a time past in time present. In fact, the cyclical mode of the African time is ensured through an observance of rituals as Marshall illustrates in her writings. She employs time based rituals that are infused in the diaspora literature as limbo time to strengthen the cultural links.

She uses rituals with a specific understanding of *limbo time* to establish and maintain integrity. Her works illustrate a community which is regulated by the patterns of ritual time. She also demonstrates very clearly that time in the ritual process binds the individual with the community even beyond the grave. The well-being of the present generation lies in placing value on cultural moments and rituals, the ground work for this having been laid by the ancestors. Marshall's use of limbo time in *The Chosen Place* is apparent from the way in which the events revolve around rituals. Community is dependent upon rituals through which continuity and survival are assured. This construct informs the understanding of the relationship between the limbo time and the ritual time. The Carnival and harvest festivities that follow can be better understood and explained in this context.

Temporal notions become set in cultural rituals observed during the time of the Carnival. Culture is defined by ways in which it resonates the past. Mckoy's finding that "Limbo time forces an understanding of cyclical time and assures cultural preservation" and is referential to both the "experience of survival and cultural continuity" is very much true to *The Chosen Place* in which rituals dominate and define the narrative. Through these rituals which involve individual participation, the author brings in the cyclical nature of time.

In *The Chosen Place* there are rituals marking harvest time. Carnival and Whitsun are embodiments of Bournehills' time and pointers to specific vision of its own specific future. Focusing on the collapse of past and present into a moment of recognition is a technique, Marshall uses in her major works and short fiction. In *The Chosen Place* she deals with the "relationship between the past and the present of a specific community as manifested in its concept of time in other words by its rituals" remarks Christian in *Black Feminist Criticism* 114). Rituals and mores are rooted in a common history and shared past. The implication of the Cuffee Ned myth is that people have a natural inclination for transforming raw materials of their own history into myth. The author holds up a mirror to this archetypal dimension of the collective psyche and there by assists the shaping of people's self-perception and communicates that perception to the world. While narrating the re-enactment of Cuffee Ned revolt, Marshall suggests the universal nature of the themes of Bournehills drama thereby proposing the myth for oppressed people everywhere:

they were ... simply telling their story as they did each year. Yet, as those fused voices continued to mount the air ... it didn't seem they were singing only of

themselves and Bourne Hills, but of people like them everywhere. The struggle on the hill was ... but experience through which any people who find themselves ill used, possessed, at the mercy of the powerful, must pass. No more no less (The Chosen Place 286-287).

The celebrations, as the re-enactment of revolt or carnival that the Bournehills people are engaged in can “simultaneously function as emblematic of continual self-creation,” comments Gizelle Liza Anatol (“Caribbean Migration” 82).

Cuffee Ned was the instigator, organizer, master-mind of the revolt. Under his leadership, the slaves fired the hill and the surrounding cane fields and captured Percy Bryam, the man who owned the hills and everyone in it. Ned was the one who personally marched Bryam with a knife in his hand to the mill wheel at Cane Vale. Bryam was tortured and killed, the government forces were driven back and for two years they lived as an independent and free nation. Ned was captured in the end, beheaded and his head left on a pike, along Westminster Low road. The memory of this revolt helps the people maintain a sense of dignity and self-worth, remarks M.Keith Booker and Dubravka Jurega. The rebellion failed but Cuffee Ned and his followers fought long and well, and this example of heroic collective resistance remains crucial to the cultural identities of the inhabitants of Bournehills. Indeed, references to Cuffee Ned and his rebellion constantly punctuate the speech of the locals, while an elaborate reenactment of the Pyre Hill Revolt remains central to the annual celebration of carnival on the island (44). Cuffee Ned was not just the hero of a past revolt. He had helped the people reestablish their severed connections with communal values, coexistence and brotherhood. They spoke with nostalgia that made it seem he had been alive at the time. Cuffee had us planting the fields together, I tell you, he cried:

Reaping our crops together, sharing what so ever we had with each other. We was a people then, man; and it was beautiful to see... It is into a world of communal life in Bournehills that the Unicorn tries to drive in the concepts of individualism and competitiveness. In the *communitas* people live in togetherness nurturing the values of communal wellbeing and togetherness believing that “it’s we house and we land (The Chosen Place 139, 56).

The Bournehills people remember the times when they lived peacefully under the leadership of their hero Cuffee Ned. The author’s vision of harmonic coexistence, vibrant in these words, is her contribution to the problems triggered by today’s life dictated by competition and division.

The novel ends when Merle, the saviour of the people is about to embark on her journey to Africa. This journey to freedom, a reverse journey of the Middle Passage, not a forced one, is to lay claim to the future by claiming the personal and collective past. The journey would enhance the emergence of Merle in the role of a female political actor to lead her community towards redemption. Marshall re-affirms ‘her belief in women’s power to name, to create, to give birth to a new order’ (De Lamotte 240). Merle unable to voice the

“nameless and irrevocable loss” at the beginning, now urges the oppressed “to resist, to organize, to rise up against the conditions of their lives” (Reena 109). Marshall celebrates the power of women’s voice not only to sustain their interior lives by recovering what they have lost as individuals, but also to recover history – to find again the collective memories that have been suppressed, and to ensure that the threat of annihilation will be met with “life-persisting”(De Lamotte 240).

The major constructs of *The Chosen Place* have mythic associations. Caribbean writings always show a strong alliance with myths. Melvin Rahming observes that Marshall’s myth making derives exclusively from African, African-American and Afro-Caribbean contexts. The mythology steeped in African cultural continuity, assists the shaping of a collective Caribbean consciousness. The mythic parameters that shape the Caribbean consciousness are largely Euro-Asian and African. Marshall’s narrative art, Schenck comments, is at its height when she presents individuals reenacting centuries old patterns that link them ritualistically to natal communities. Spillers and Mc Cluskey point out how rituals bind individuals to community and how they are connected to deeper spiritual truths. Group identity and cohesion is enhanced in the process.

Marshall’s presentation of Cuffee Ned legend as a mythological construct in *The Chosen Place* is of great significance. The legend of Cuffee Ned provides concrete evidence of Marshall’s concern for and contribution to the development of Caribbean mythology. An aspect of Caribbean history is here transmuted to a myth. Melvin comments that “the creation and utilization of the Cuffee Ned legend demonstrates Marshall’s ability to find in Caribbean history the seeds for an indigenous myth and to transform historical points of reference into imaginative points of reference.” The reconstruction of Caribbean slave resistance records Marshall’s faith in regenerative power of myths and legends which the novel ultimately reinscribes and celebrates.

Cuffee represents all the revolutionaries who have gone before and their anticolonial stance. Their fight against the oppressive imperial forces leads them to choose a path of bloody resistance. At the Carnival festivities the inhabitants achieve a total identification with their hero, through reenactment of different stages of the revolt. The suffusing of their spirit with his, is at once “an individually willed and collectively motivated act which reenergizes their fight for their own kind of freedom” (Melving). The yearly pageant becomes “an act of memory” (Weever 42) implying its historical, moral, and mystical dimensions. The political message of the legend is a warning that Bournehills inhabitants would give to the rest of the world—they are dedicated to their culture and history like Cuffee Ned. His spirit inhabits their consciousness and in the role of their saviour he is likened to Christ. “He’s goin’ to come again. I tell you ... You think just because they cut off his head... that was the end of him... He’s goin’ come again I say-or he goin’ send somebody just like him” (The Chosen Place 134-135). The timeless nature of myths is emphasized when Marshall makes her characters reenact the roles of mythical leaders.

In *The Chosen Place*, the carnival, ritual processes and harvest meet this function of ensuring the cyclical mode of time. It is a celebration of a culture beyond the boundaries of linear time. Temporal movement in this convention clearly validates tradition and the transcendental temporal existence. Tolagbe Ogunleye finds that the ultimate power of the folklore resides in its power to impart social and cultural identities and act as spaces of intervention. Encoded in this body of oral wisdom is the black American's struggle, his journey through the path of suffering towards reconstruction, verifies Ogunleye.

Folklore represents a line to a vast, interconnected network of meanings, values, and cognitions. Folklore contains seeds of wisdom, problem-solving, and prophecy through tales of rebellion, triumph, reasoning, moralizing, and satire...contains the agony enslaved and freed Africans were forced to endure, as well as strategies they used to resist servitude and flee their captors, is discernible in this folk literature. Marshall's belief in folklore as a highly effective medium for informing the present generation about their legacy and imparting survival lessons is evident from the inclusion of the such myths and legends in *The Chosen Place*. ■

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# Lascar's Longing for Indian Roots in Imtiaz Dharker's *The Terrorist at My Table*

Shahaji Mastud

Imtiaz Dharker is an influential poet of the world's new generation. Her poetry blossomed with her religious, cultural, and social sensibilities. Dharker delves deep into the poetry to discover the origins of the human soul. Her poetic sensibility always includes oppressed and marginalized people. Dharker has a genuine concern for the inclusion of people who live on the outskirts of the society. Dharker's poetic tone is always searching for roots, and eager to connect with them. They are in exile from their homeland and wish to reconnect with their ancestry. The volume *The Terrorist at My Table* depicts the longing sensibilities of marginalized people. The indigenous Lascar has the hunger for roots. Their situations and experiences of longing are very sensitive for homeland. The present research article investigates the longing of human soul for roots and projects the comprehensive statement unfolding their sensibility.

**Keyword:** Lascar, Roots, Marginalization, Homeland, Inclusion.

Dharker's volume *The Terrorism at My Table* shares the idea of longing for roots. Dharker gives space for indigenous Lascar, also known as the sea man, who works at the sheep and seashore. They leave India before the partition in 1930 in search of better opportunities in life. They travel to America and Scotland in search of employment. They worked honestly in Glasgow, Scotland, during the colonial period, but after independence, they remained outside of India. They were hugely useful in transporting tobacco, tea, coffee, and other items. They used to be in a better situation, earning daily bread and butter, but circumstances have changed, and they now face starvation and poverty. Lascar's has been treated as a marginalized community, deserving of no respect or inclusion in the mainstream development process. Following independence, many nations changed their attitudes and made provision for local people and businesses. Besides the homelands established their boundaries and refused entry to outsiders. The trapped Lascars established a community in Glasgow. They established their village near Glasgow's coastal area and hold an Indian festival. They also developed a culture and language that was influenced by Indian and



Scottish influences. They lost their previous business of picking up luggage at the ship. They started a new business selling cloths bounding bundles and cycled from village to village. In this regard, Karunya Banerjee rightly stated that, “Lascars, as subjects left on the margins during the early years of nation making, give us great insight into the fissures and divisions created by nationalism. Today, their stories at sea tell us of the unfettered flow of our connected lives.”<sup>1</sup>So the study of Lascar will provide new insight to the indigenous immigrant marginalized group of people.

The life of lascar is very crucial subject of study. Wikipedia described lascars as, “A lascar was a sailor or militiaman from the Indian subcontinent, Southeast Asia, the Arab world, British Somaliland, or other land east of the Cape of Good Hope, who was employed on European ships from the 16th century until the middle of the 20th century.”<sup>2</sup>But here I will move to study the Indian lascars longing for their mother land. In the 1930s, Indian seamen known as Lascars made up twenty percent of the British maritime labor force. Many remained in ports such as Glasgow, some as itinerant salesmen peddling their wares in remote parts of Scotland. Lascars are victims of their circumstances, so they have a natural affinity for their motherland. They have no existence and are only treated as working hands. The captain of the ship pays no attention to them, but the cargo of cotton and sugar reminds them of their existence. Norma Myers says that, “most Lascars were sojourners; they were part-time agriculturists/part-time seamen whose prime concern was to return home with income earned from seafaring activities. Their residence in England was enforced due to the imbalanced nature of trade with the East, and as such was beyond their control.”<sup>3</sup>Their life is scattered without any rules and regulation. They work honestly for survival in other land that’s why they always concern for homeland. They reshape themselves around the living loads of the luggage.

This is when it lifts a little  
And the water slips  
Into the road I travel every night,  
Cradled by sugarcane, overhung  
With tamarind. The air  
Had the sting of the songs we sing,  
Sharp with the taste of Jhelum.

*(The Terrorist at My Table, p. 57)*

Lascars longed for the taste of Jhelum, the water in the Punjab River. They work at sea ports but are involved in Scottish water, but they crave the taste of Jhelum. Their tongue cannot be satisfied by the water of Scotland. Even, the songs are from the Punjabi land that is full of sugarcane and overhung of tamarind. Punjab is an agricultural land with five major rivers that flow through two countries, India and Pakistan. Punjab is a land rich in vegetation, water, and animals.

Water cannot satisfy my tongue.  
My thirst needs broad Punjabi,  
My feet scabble for flat earth, the plains.

*(The Terrorist at My Table, p. 57)*

Lascar also fumbles for Punjab's flat land. Lascar's attraction to Punjab is eroded by their love for land and their earnest desire to search the flat earth. Lascar is looking for flat land, and their foot is doing the same. For the Panjabi water and earth, all of Lascar's senses were involved. Mark Duffield stated that, "Indian Punjabis, especially Sikhs, represent the majority of the Asian workers who found their way into the Midlands foundries from the Second World War onwards."<sup>4</sup> Their shattered identity has reconnected with the Indian landscape that they had lost in their quest for the life-force. Their names are also associated with Indian culture. Their names are prayers from Indian mythological stories. Their names are taken from prayers to Indian gods and religions. Someone from indigenous territory was praying in the temple late at night. It spiritually connects the Lascars to indigenous culture. Their connection is through the heart, and every part of the body is looking for Indian civilization. Their search for roots is related to their mother land and the civilization that provides security in their lives.

Anne Dunlop and Robert Miles observed that, "After the First World War, following the slump in world shipping, many Indian seamen were stranded in Glasgow, unable to find a ship upon which to return to the subcontinent. Some sought employment as wage labourers and found work in the collieries and iron and steel works in Lanarkshire, south of Glasgow, during the 1920s"<sup>5</sup>. Here is a stunning poem, "Glasgow, Shore Leave," discusses meridian time. It is not the same as Indian standard time. The Indian time sequence begins in the morning at 6 a. m. and ends in the evening at 6 p. m. The city of Glasgow gives them the gift of unexpected hours, feeding them like sweetmeats into their unanchored life. As a result, Lascar misses the Indian time and day sequence that allows him to enjoy life.

So different this, that  
For a moment I miss  
Nothing, streets and seas away  
Form sunset at six, the lamps  
Lighting up bright mud and clay.

*(The Terrorist at My Table, p. 58)*

Instead, in Glasgow, they presented the day as an unbroken egg, full of possibility in the long pause between last light and night. The Indian day and night scenes are very bright and energetic. Besides, people spend their days away from the streets and bazaars. The hot sun was always beating down on the people's heads, making them sweat. There is easy wandering in groups of people for buying objects in the market. Lascar's loves Indian time full of rhythms, so they recap the Indian time and regrets about the light in Glasgow at ten

o'clock. Moreover, the poem depicts a pure Indian scene of country women washing clothes and chatting about family and social issues. They make jokes and gossip with each other.

Women lean out  
Over window-sills  
And washing hung on lines,  
To shout across to other women.  
Between tenement  
And tenement, words jostle home  
Like buffaloes.

*(The Terrorist at My Table, p. 58)*

Lascar comprehends the sensation of Indian language. It has big bony hips and corners that could bruise your lips./ Lascar recognizes the indigenous language's values and melodies. Language allows people to easily express their intimate feelings to one another. The Indian scene of women gossiping with one another is timeless, reflecting the true spirit of Indians. One woman calls out to another and then bursts out laughing. So, when Lascar examines their inner selves, they notice a nice feeling inside their heart.

"Close" is another excellent poem that expressing affinities with Indian culture. When the speaker in the poem encounters a new participant in his area, he is reminded of Indian culture. The speaker addresses a passerby who asks for directions. The speaker recalls a time when he, too, was a newcomer to the colony. He claims that

I'll tell you, I was like you once, not  
Knowing where to go or what  
To do. In a place where no one  
Speaks your tongue you are a child again.

*(The Terrorist at My Table, p. 58)*

So the poetic voice addresses the newcomer, remembering himself as a time traveler once. In the square, amalgamation of many streets there might be found country man so ask that country man, he will give the proper address of the fellow residence. The poetic tone also makes it clear that it may be difficult to hear countrymen late at night, but don't give up moves on the stairs of the seamen's mission top floor. Following the three flights, there are locals from our village. They will serve authentic Indian cuisine and rice. Sometimes, if God wills, you will be given a bed, and if you are extremely fortunate, you will be given enough charpoy to sleep. As Indians, they will place you outside the door of your home for better sleep. When you wake up between light and shade in the morning, there is dew on your body, and wood smoke begins to fold engulfing the stars in the sky.

The poem describes a specific Indian country scene. After the passerby inquires about the residence, the poetic voice recalls the entire Indian culture. He is reminiscent of Indian food culture, particularly rice and other food items. One of the most noticeable

aspects of Indian night culture is the bedding system. In India, the charpoy is a well-known bedding system. Villagers in the Indian scene sleep outside their homes, making the charpoy comfortable with natural resources. As a special felicitation, the guests are also served with charpoy. Furthermore, beautiful dews are spreading on the bedding clothes early in the morning. Even when people awaken from charpoy bedding, they notice wood smoke near the charpoy. The woman in the family lit the cooking mortar, and the house is filled with smoke from firewood borrowed from a nearby field. The poem pleasantly describes the Indian scene, which is the lascar's sense of loss after visiting the newcomer in the colony.

The Lascars' longing theme is also extended in the poem "Johnnie." After the arrival of democracy, there was a significant change in their work because previous work on the ship was disrupted and they had to choose new work for the sake of survival. Lascars carry cardboard suitcases and cell cotton cloths through the Scottish hills. Many customers in the hills ignore their requests to buy clothes, while others are extremely generous. When Lascar knocks on the door, there is no answer, but some people greet them warmly. Lascar addresses the customer while holding his breath.

I hold out cotton, show herpinnies, smile,  
Speak up quickly, Bargain, missus.  
She takes one, may be out of kindness,  
Gives me a cup of tea with milk.  
Whit's yer name, son? I make it  
Easy for her. Johnnie.

*(The Terrorist at My Table, p. 60)*

Lascars' need for new business and struggle to sell cotton cloth is a memory that is passed down through Indian culture. The customer's smile makes Lascar happy and stays with him. Imtiaz Dharker's longing theme is continued in another poem, "Jaan." When, Lascar left for his job in search of a customer in the Scottish hills for several days. Lascar's wife is kept waiting for an extended period of time while Lascar moves from one doorway to another with his products.

Doorway, standing there, my wife,  
Jasmine to her hair, called me  
Jaan, her life.  
Doorstep. When  
Will you come home, Jaanu?  
How will I cut my days?

*The Terrorist at My Table, p. 60)*

Lascar's wife has to wait for long time and has to cut days with longing her husband. The repetition of the words doorstep and doorway depicts Lascars wandering from one door to another for the purpose of selling. In addition, the poem "The Right Way" articulates the emotional connection with the guest. The poem describes the process of making tea in

India. The poetic persona demonstrates how to make proper tea by combining sugar and milk at the proper temperature. There are various methods of making tea, but the Indian method is very nice that satisfy the guest's quench.

Then take the cup  
And strain it in. No  
Don't drink yet,  
I am showing you the way  
We drink tea in my village.

(*The Terrorist at My Table*, p. 62)

Thus, lascars life is interesting that shows the spirit of nationalism beyond the borders of the nation. The eminent writer Amitav Ghosh stated that, "the lives of the lascars should be of more interest today than before because they were the first Asians and Africans to participate freely and in substantial numbers in a globalised workspace. They were among the first to travel extensively; the first to participate in industrial processes of work; the first to create settlements in Europe; the first to adapt to clock-bound rhythms of work-time; and they were the first to be familiar with emergent new technologies."<sup>6</sup> Moreover, I observed that lascars the first longing for India as their mother land. Their love for Indian land, culture and language is purely expression of patriotic feelings. They are truly first patriotic of globalized India.

## Conclusion

Imtiaz Dharker's volume *The Terrorist at My Table* is a superb collection of poetry. Dharker portrayed the lives of indigenous Lascars who were alienated from Indian culture and longed for their India roots. Dharker introduced Lascar to the world and raised the issue of indigenous people residing outside of India. Many creative writers simply write about their country's problems, yet certain people who live on the outskirts are always denied mainstream opportunities. Dharker, on the other hand, allows for debate in her. Here, I observed that the Lascars are authentic Indians who are patriotic to India. Their thirst for Indian culture makes them conscious that they are living on the fringes of society. They have no right to return to their country, so the UN should investigate whether such cases should be granted permission to return home. Because there are numerous indigenous communities distributed over the world, their integration into their country is essential; otherwise, there will be no progress and they will be forced to live as persecuted minority. ■

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## Classical Narration of *Sarala Mahabharata*

Abhinna Chandra Dash

Classical literature of the world is created by taking into account the analysis of subject matter and the context of far extended universal value of stories. *Illiad* and *Odyssey* of Homer, *Aenid* of Virgil, *Divine Comedy* of Dante, *Paradise Lost* and *Paradise Regained* of Milton, *Ramayan* of Valamiki and *Mahabharata* of Vyasa Dev, in all these immortal creations, story is the foundation. Classic poet receives story as the resemblance of contemporary tradition and cultural life which is applied to reflect the depth and seriousness of real life. Within the practice of custom, faith and experience of common people, classic poet goes beyond the infinity of life and manifests the eternity of thought of people with the help of narration. That is why narration is the root of classic literature. On the basis of narration, Sarala Dasa's *Mahabharata* has been created.

*Sarala Mahabharata* is not a mythology; rather it is a great classical creation of Odia nation. If we consider from the point of literary and cultural world of Odisha, then the subject-matter included in *Sarala Mahabharata* is the heart of Odisha and Odia nation. It could only be possible for eternal extraordinary flow of *Sarala Mahabharata*, and then we can find that another important creativity of the poet is the power of creation of the stories. That is why poet Sarala Dasa has included different characters, incidents, stories and legends in his epic, which were not found in Sanskrit *Mahabharata*. This narration is completely the poet's own creation, dazzling with uniqueness. Dr. Mayadhar Mansingh, in this connection, has said, "he has scrupulously deleted from his Mahabharata all the philosophical discussion in the original. The Gita he has dashed off in a few line, a very much more natural thing than the situation in the original epic where two armies are kept waiting, facing each other, till all the eighteen chapters of a philosophical treaties have been recited. Sarala Dasa had on pretensions to wisdom or learning. He has gained again admitted his humble birth lack of education, even lack of intelligence. But all unconscious of himself, he was a great literary craftsman".

Unlike the creator of Sanskrit *Mahabharata* Vyasa Dev, Sarala Dasa has not followed theory and philosophy in his epic. He has created several stories and through these narratives



he has tried to discover the then life and incidents of mankind. In relation to this Dr. Mayadhar Mansingh in his book *A History of Odia Literature* has said: “Sarala Dasa is the one man in the whole of old Oriya literature to whom literature was a lift, and not philosophy or ethics or religion. He had no pretensions to any sort of idealistic preaching. He is out to tell only stories of men, women like ourselves, but a little magnified to make them interesting in the common eyes.”

The poet is very well-known for his epic, which is mostly intended for countless illiterate listeners of rural Odisha, not merely for the elite readers. The subject matter which is easy and acceptable in the part of countless illiterate listeners of Odisha is called narration. That is why the poet did not accept the theory and philosophy of Sanskrit *Mahabharata*. But, on the other hand, he created stories one by one using his incomparable imaginary power and depending on the source of folk tale, faith, customs, legend and historical incidents. Dr. Krishna Chandra Panigrahi has said, “The poet has followed the Sanskrit Mahabharata in its broadest outline and then has added copiously to it the stories of his creation and knowledge, mostly based on the contemporary history. His work is in a reality an encyclopedia of his times, embodying all that was known to him including the contemporary and past historical events, geographical names of the contemporary India. What is, however, most peculiar is the fact that he treats the pandavas as the princes of Orissa and depicts their life and activities against its historical and geographical backgrounds”.

This narration is filled with absurd, unrealistic imagination and exaggerated feelings. The listener would have been fascinated by listening these narrations and could be in confusion whether it was real or unreal. He would get pleasure and would learn the matter of life, the impact of illicit relation, turmoil of autocrats, the downtrodden of arrogant and power hankering people, the greatness of sacred women, the glory of truth and virtue, satisfaction of subjects by the king and outcome of pitiable fraudulence etc.

In the matter of fundamental creative power of the poet, some have alleged that, the poet had no knowledge of Sanskrit language and literature and also misinterpreted the *Mahabharata* of Vyasa Dev, but it is not true. Because, keeping in view of the education, qualification, experience, interest and psychology of general people the poet has written all his creations. For the sake of the welfare of the people, the poet has described the philosophical and theoretical aspects of Sanskrit *Mahabharata*, in simple narration. In this context the poet writes:-

“Bakya Devi has said everything to me in short  
Wrote in Complicated difficult for people to grasp  
So I said in short  
Blessing of goddess Sarala it is not difficult for me”. (**Drona Parana-274**)

From the above analysis it is clear that the poet on his own effort has created seventy five percent of original stories in his epic. On the other hand, the poet has transformed, increased and deserted the rest of the twenty five percent of stories from Sanskrit *Mahabharata* and

on the alternate by using his imaginary power he created a new form of stories. The stories which the poet used in his epic and proved his classical point of view are groom ceremony of Tapati, holding the figure of Lord Shiva by Santanu, the birth incident of Chitrabirjya and Bichitrabirjya, the greatness of Sahada tree, the context of defeat of Bheema in first war, intolerable hunger of Bheema, the description of the beginning of Mahabharata from the game of Jhimiti, the context of Golaka's Son, the evolution of theft weapon, the birth incident of Khalyakara and the story of Sahajasundari, the meeting of Arjuna and Hanuman, dispute between Laxmi and Parbati, Nabagunjara story, worship of lord Shiva by Kunti and Gandhari, killing of demon Kundala, kidnapping of Sugandhika, kidnapping of Chandrabati, kidnapping of Sobhabati, kidnapping of Surekha, topic of Merusula sage, holding of the earth by Arjuna in arrow, battle between Nagarjuna and Arjuna, holding of ass feet by Shrikrushna, quarrel between Hidimbika and Droupadi, conspiracy of Puru and Prabira against Jajati, topic of Chandrabhaga and Nilagri, context of Bibhisana and Hanuman, Killing of demon jayasingh, context of Kunti travelling to forest, Sureswari Ganga, story of true manho, kidnapping of Basist cow, story of Ahalya, Anjana, Bharada, Balibaman, Babana ghost, Ananta sudra, tiger of Tulasi forest, Tula muhan kanka, Swatakalpaka and Kama Dev kind examining of sword by Vishma, dispute of Awasthama, incarnation of Nrusingha, topic of kalinga sena, placing of Hanuman in the chariot of Arjuna, Shrikrushna cleverly bringing weapon from Aswasthama, tying of hair by Draupadi, Bheema prayer before Draupadi to get boon, topic of snake Sosaka, ginning of Amruta ear ring by Karna, Bhuja weapon and his rebirth, blood river swimming of Duryodhan, getting of Singhanada by Bheema, the marriage of Yudhistira to Suhani's daughter, Belalasa's death in the hands of Shrikrushna, the story of Sabari Narayan, encounter between Kuber and Bheema, killing of Durdaksha by the fire of Gandharis eye, topic of crushing of iron Bheema, story of Samba, the greatness of Konark, context of Nilagiri and Lord Jagannath, topic of Basukalpa, story of Katamba demon, sacrificial rites of Shrikrushna, age of Kali and topic of gold bangle, kidnapping incident of Tandula, killing of demon kirtibas and krutibas and the killing of demon Aredika etc.

Besides that, the poet has tried to change and expand the stories described in Sanskrit *Mahabharata* and has proved his own creative power in the description of poisoned sweetmeat ball eaten by Bheema, killing of Jarasandha, salvation of Nahusa, killing of Ghatotkachh, story of Sagar son, topic of Lomosha sage, Lomosha sage, Dharma herom, attempt to kidnap Draupadi by Jayadratha, Mudgal panda, topic of Belalasa, birth incident of Rusyasrungha and Ramacharita, story of Nala, convection between Draupadi and Satyabhama, alighting of Ganga and story of Kokua fear etc.

The original stories which are described in *Sarala Mahabharata* are divided into four categories. These are killing, kidnapping, virtue and culture. The poet has created first two categories of stories by the direct influence of Sanskrit Mahabharata and the last two categories have been created; depending on the source of contemporary lifestyle of common people of Odisha which owe their origin to historical stories and legends, folktales, faith

and reformed life style of people. Judgment of time, feeling of sacredness and sin, conduct of people have been included in it.

If we do minute observation of the original stories of *Sarala Mahabharata*, then it may be divided into two categories. One is mythological and the other one is allegorical. In mythological stories the poet has developed the motion of mythological subject matter but in allegory the poet has portrayed the experience of eternity of real life. As a result, in mythological and allegory form, the problem of real life is reflected. Besides that the main intention of the poet was to inaugurate the nature and psychology of different characters and giving advice to the listeners. Moreover, the coordination of stories have made the entire subject matter of *Sarala Mahabharata* a creation of beautiful, heart touching and glorious one, for which this great epic has reached the stage of classic literature.

From the narration of “groom selection ceremony of Tapati” which is described in *Adiparva* of *Sarala Mahabharata*, the information is given about the classical view of the poet. This type of story was not found in original Sanskrit *Mahabharata* but the poet Sarala Dasa has created such type of story to ascertain the greatness of God in comparison to human being. This dusty earth is not only greater than heaven but its mortal human being is also superior to the god of heaven in consideration of power and capability. The poet has reflected it through the character of Sambhurana.

“Gods left place in the radiation of Tapati  
Reached their respective abode of heaven.  
Aditya said groom ceremony was ended  
Nobody accepted my daughter.  
Graceful daughter by the order of father  
Reached there with garland and oblation in her hand.  
Samburana is seated on the horse  
Tapati reached near him with garland.  
Offered garland to king  
Taking her in hand Sambhurana made her sit on his lap”. (**Adiparva-15**)

The poet’s another original narration is “intolerable hunger of Bheema”. A child of a poor farmer family, who stole rice from the cooking pot as described in ‘Adiparva’ of *Sarala Mahabharata*, is one of the great examples of the poet’s legendary creation. For better understanding of common people, the poet through the above incident has united the scripture of meditation the Pinda Brahmanda (body imagined to be the universe). In the words of the poet-

Secretly he entered into the house of Madhaphuli (Kitchen)  
Saw Bheemasen has been eating all the food.  
Stretching palm and opening his mouth  
He gulped at once and satisfied his body.  
Pandu said without controlling his anger

He Searched for sword to cut.  
Hey warrior where is God  
God of fire said god is in your body.  
Lord Brahma is residing in forehead  
Lord Narayan is residing in the palate.  
Two eyes are God of moon and sun  
Wise air is residing in nose”. (Translated by the author, *Adiparva-210-214*)

The “true mango story” in *Banaparva* is a great example of the poet’s creative genius in the field of creation of original narrative. Through the story the poet has tried to discover the mystery of eternity of women character. Women are always attracted towards handsome and mighty person and their character is mysterious, the poet has confessed this universally accepted secret truth in the mouth of Draupadi. According to the Poet-

“Draupadi said this is the nature of women  
They get attracted when they see  
Handsome and mighty men.  
He may be her brother or son  
They place him in her heart when they see a handsome man.  
I have five husbands

Despite this, I have been attracted towards Karna”.

(Translated by the author **Banaparva, Part-1/579**)

The story of Belalasen in *Udjogaparva* is not only his own narration but also a successful classic creation in the field of Odia literature. This story is a great example of how the poet’s imaginary power and inner vision could co-ordinate this story with Odia culture and real existence of life. The poet presented the character of Belalasen as a self sacrificed and immortal warrior while, on the other hand, he portrayed the character of Shrikrushna as a cruel, conspirator but real hero of Mahabharata war in his epic. He included it in the custom and tradition of human sacrifice in ancient Odisha. In Odisha self sacrifice was an ancient practice when people constructed pillars, palaces and temples etc. In resting upon the customs and traditions, he described the self sacrifice story of Belalasen through the context of setting up sacred pillar in Mahabharata war. The Uniqueness and depth of his story has given him the identity of a classic creator.

The “Kokua narration” in ‘Musali Parva’ is the burning example of the poet’s unprecedented imaginary power and narrative skill. In this story the poet has described the unconscious mind of Jadu dynasty, which was cursed and added with the fear of death, which could clearly reflect the classical view of Sarala Dasa. In this context Dr. Natabar Satpathy in his book *Parishilana* has said that the Kokua story in Musali Parva is not only an original creation but also a classical creation in Odia literature. In crossing the border of imagination and skill, the poet has coordinated between mystery and reality. In this narration

the poet has described the consequences of arrogant, despot, autocrat and unjust Jadu dynasty. The inner secret of Kokua story will be a lesson for human beings for all ages. In the words of the poet-

“By remembering it Shrikrushna made a plan  
The fear of Kokua spread all over Dwarika.  
Suddenly heard Kokua’s arrival  
The people of Dwarika got panic.  
In that night all Jadvas were sleeping  
Suddenly saw the image of Kokua.  
Loudly said, ‘kill him’  
Unexpectedly belabor by moving the stick”. (Musali Parva-11)

The context of “Blood river swimming of Duryodhan” in ‘Gadaparva’ is not only an original narration but also a classical creation of Sarala Dasa. The poet has reflected the inner pathos of gigantic and ferious outcome which was created from ruins and loss of Mahabharata war. This inner secret is established in the context of blood river swimming of Duryodhan.

It is true that the narration of blood river swimming of Duryodhan, has successfully shown the poet’s supernatural power of creativity. In this context Jatindra Mohan Mohanty said “Duryodhan in his flight was obstructed by a fiercely flown ‘river’ of blood and did know how to cross it. Then he found corpses that came floating along the stream, and decided to cross the ‘river’ with their help. He found the corpses of Dussasana and his 97 brothers, and then the corpses of Karna, Drona, Sakuni, Salya and many more. He recalled their association, and how they had supported him while they lived, and hoped that their corpses would ferry him across now. But nothing availed, none of the corpses of his one-time supporters helped him, they all sank under his weight and the weight of his maces. Then when the king was almost desperate, he found a body floating towards him looking bright and resplendent even in death”.

The description of Duryodhan’s grief and heartfelt affection towards his deceased son has covered the whole epic. In this context Critic Surendra Mohanty said that the narration of such a cruelty of situation is not only deep in essence, sharp in presentation and successful in aestheticism but also memorable and incomparable in the history of the literary creation. In the words of the poet-

Neither Drona, Karna, Shalya, Sakuni, Dushasan  
and Bhurishrada  
Nobody was like you, oh my son.  
Nobody helped me to cross the river of blood  
But you did a great soul, even in death.  
When king Kuru turned over and saw the body  
He is none other than my son Kumar Laxman.  
By telling oh my son king holds him in heart

Managobinda cried impatiently.  
Oh my son, I am holding your dead body in my heart  
Why is my heart not splitting up?" (**Gada Parva-16-19**)

The narration of Durdakshya burnt down in Gandhari's fierce eyes, is a unique classic creation in 'Nariparva' of *Sarala Mahabharata*. In this creation the poet has beautifully analyzed the agony and heart burning pain having full of affection of a mother. With reference to this, critic Surendra Mohanty has said that on humanitarian ground, Gandhari's heart burning pain and severe consequences by losing her son, the sacrifice incident of obedient Durdakshya, in order to protect Rajchakrabati Yudhistira, father offering of poisoned sweetmeat ball to Bheema, set fire on Lakshagriha and unclothing Droupadi etc several heart rending incidents of Kaurava and fruit of fate of Gandhari by maintaining silence all these above incidents have been described in simple and lucid manner in 'Nariparva' which made his epic a sorrowful one.

The story of Yudhistira's marriage to Suhani, the daughter of Hari Sahoo described in 'Swargarohan parva' of *Sarala Mahabharata* is very enchanting and universally accepted story. Through this narration the poet has given an example of how Yudhistira sans desire got connected with worldly object, when he was on the path of climbing of heaven, which from social and cultural point of view has reflected the practice of marriage of old man with teenage girl during the time of Sarala Dasa. On the other hand, the poet might have thought that without having virtue, wealth, desire and salvation, it is impossible to climb up the heaven. So the poet with the help of his own imaginary power has made the marriage of Yudhistira with Suhani, the daughter of Hari Sahoo. In the words of the poet-

"Yudhistira said, "I am in the age of decay  
I left princely prosperity; soul is going to an end.  
I left royal prosperity, starting on pilgrimage  
What would I get from marriage and wife?  
Sahadeb said, "listen Wiseman  
It is a precept to accept the offered daughter.  
At the time marriage ceremony  
Yudhistira sat on Vyasa's lap.  
Suhani sat on the lap of goldsmith Hari Sahoo  
Vyasa recited the sacred text". (**Swargarohana Parva-14-16**)

In order to imbibe mythological recognition, the poet has created stories one after another by taking into account his contemporary socio-cultural practices, faith and custom. This contemplation of the poet has been reflected in his narration "The Greatness of Sahada Tree". It was in belief of the masses of his time that if someone kept Sahada leaf on his head during travel, then it would bring good luck for him and he would get good food. The poet described this topic in the context of conversation between Lord Shiva and his conveyance. In the words of the poet-

There is a Sahada tree in left side  
Brushava (bull) fetched a leaf and put on his head.  
Iswar asked, "listen Brushava  
Keeping this leaf on head what would you gain from?"  
Brushava said "Oh Lord! if Sahada tree  
If situated on left side  
Putting Sahada leaf on head will give good food.  
If the tree is situated on right side,  
By fetching a leaf from it, enemy gets destroyed". (Adiparva-113)

Another socio-cultural practice of the mythological story is that of "Uansi Kanya ku Sahada Bara". It was believed that if someone gets married to Sahada tree, then he would escape from unnatural death. The poet has presented this narration through the context of marriage ceremony of Gandhari and Dhritarastra. Similarly, in our culture, it has been in practice to sit in Katamba (Small mat of grass reed) and perform marriage and thread ceremony. Taking into account this social practice the poet has created the mythological story "Katamba". In the word of the poet-

"He said Brahma to keep Katamba alive  
He is blessed by you, so he would not die.  
You sit in his heart  
Giving direction to Brahma, Krushna  
Reached there with bride  
Brahma sat over Katamba demon  
That is why he is famous as Katamba in three worlds".

Classical poet Sarala Dasa has created several original narratives depending upon the cultural life of common people and presented it through different characters of the *Mahabharata*. As a result, the characters of *Mahabharata* come down from the level of godliness and adorned with different human vices like anger, hatred, jealousy and deception etc. The poet described this truth in the narration of dispute between Gandhari and Kunti, quarrel between Hidimbika and Droupadi, quarrel between Chandradhwaja the son of Himanbanta and Kratika, quarrel between Laxmi and Parbati etc.

In magical writings of Sarala Dasa stories are not only transformed into the shape of aesthetics, but also blossomed in the observance of human character. For the sake of giving moral instruction the poet has followed the situation, conduct and created Babar Puri story, Tulasi forest tiger, Tulamuhan Kanka, story of Gobinda Panda, story of Bharada, story of Anata Sudra and narration of Babana Bhuta, By the help of these stories the poet took the example from animal kingdom and made comparison between human skill and conduct. On that way he discovered inferiority, deception and hatredness of manking. While the poet identified Sakuni as Tulamuhan kanka in his epic, he entitled Dhritarastra a Tulasi forest tiger.



As a folk teacher about merits of good work and demerits of bad work, the poet has also discovered the wickedness of social life, which was hidden in the background of the story of Bharada. In the narration of Babanabhuta the poet has given the information about the belief of people in the matter of black magic and spirit in contemporary society.

Defeat of Virata by Yudhistira, relinquishment of weapon by Bhishma and bad of arrow, defeat of Drona, death of Karna and Salya, birth story of Tarakhi bird, story of Mudgala Panda, story of Sarasa shrugala, narration of king of Sweta kalpa, story of Nareba gunjari Ashwasthama hata (either the man Ashwasthama or the elephant dead) etc; through these stories the poet has tried to make aware everybody of the outcome of own works at the same time he also dreamt to build a beautiful social life.

In the background of the mythological narration, the poet has very cleverly placed the contemporary politics, historical events, legends, folk tales, people's belief and customs. The conspiracy of Puru and Prabira against Jajati has been described in **Sabhaparva**. In this narration the poet has coordinated the above incident with the dispute between Purusottama Dev and Hambir Dev, son of Kapilendra Dev for succession to the throne. In the context of Gold Bangle and getting down of Kali it reflected the revolutionary feeling of the poet against any unjust deliberation of contemporary time. In the context of pilgrimage of Pandav in **Vanaparva** the poet has placed the contemporary stories of Odisha. Through this narration the poet creates certain small stories like Krutibasa kshetra of Bhubaneswar, Arka kshetra of Konark and Saptamatruka kshetra of Jajpur etc. which has still influenced the people of Odisha.

The poet, with the help of his imaginary power and taking into account the folk tales and legends of Odisha he has created a very beautiful narrative of Sureswari Ganga. Similarly, Astasambhu in the bank of Prachi River, Gomukhi Kesaba and story of Gokarna holy place have given indication on the then Saiba religion. By taking into account the entire subject matter from the death of Shrikrushna till establishment of four idol (Jagannath, Balabhadra, Subhadra and Sudrasha) at Nilanchal Dham (Puri) which were described in **Musaliparva**, the poet has created various stories. These legends are enumerated in the narratives such as Nilagiri and Jagannath, Galamadhaba and Deula tola, Sabari Narayan etc. With the help of these stories, the poet established spiritual knowledge of Jagannath and coordinated different incidents with it.

Moreover by taking into account the culture, tradition, folklore, legends, holy places, rivers and mountains etc of Odisha, the poet has created several narratives. In this manner, social, political, historical, moral and virtuous lives of contemporary time have also been reflected in his epic. These elements reflect the eternity of experience of life. As folk teacher through his stories, the poet has given message to the entire race about the mobility and significance of life. That is why, not only the charm of subject matter and psychological analysis of different characters but also outward expression of aesthetics has created anxiety and thrill in the heart of the readers and listeners. ■

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# Man's Suffering in Kafka's Metamorphosis

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The present document takes into account the human dilemma in modern society. This dilemma leads to desolation and dejection in the life of a person who is dedicated to feeding, protecting, and providing for his family. The situation in man's life comes when he fails to earn and provide and is considered useless. Gregor Samsa in Metamorphosis was the only breadwinner for his sister, mother, and father. He worked as a travelling salesman, who was content with his earnings. Franz Kafka shows the very staunch reality of Gregor when he wakes one day as transformed into an insect, unable to move, eat and go outside, he fails to bring bread or earn for his family, which eventually leads them into poverty as well as shame due to his appearance. Gregor becomes useless and a liability to his family, which forced him to commit suicide. Kafka moulded a story that shows how our society works for a man who doesn't earn and provide. Gregor's life becomes much more miserable due to his family's attitude toward him.

**Keywords:** Transformation within Transformation, Forced Suicide, Rejection, Voidness of Human Relations.

## INTRODUCTION-

Franz Kafka in his novella talks about a story of a man who suffers due to his absurd transfiguration into the body of an insect one night, although this transformation of Gregor is kind of erratic for the reader as the writer fails to provide any prior details about his condition and situation which leads him into the body of the insect. Later Gregor faces challenges in doing his daily chores as well as he could not go to the office, where he works as a salesman. His sudden mutation leads the family into a different new perspective towards him, and he sees a change in the compassion and attitude of his sister, father, and others.

Kafka's protagonist was a simple man, he was a sole earner for his parents and sister, just like in a modern middle-class family, where we often see a single person who earns, feeds, and provides for other members, while the rest of them are dependent on him/her. Gregor as a responsible man worked hard to make survival. Kafka's protagonist also

went into another change apart from his mutation, he went from a '*resourceful man to a resource-less man*', this transformation is so impactful if it is seen from the perspective of reality which changes the way of reading this story. His situation could also be called 'the situation of a modern man, who loses his work and becomes a useless and liability to his family and society. Gregor's appearance also worked as another factor to his family's poverty and their condition is debauched when they thought of earning by bringing 'borders' for some earning, although they tried to conceal Gregor by shutting the door their plan failed at last due to which their renter left the house.

## **MAN'S ISOLATION**

Gregor's isolation or alienation started after a change in the attitude of his family members, they started behaving like Gregor was some kind of an alien or an outsider, who was suddenly incarnated in their housecoming from nowhere. Although, Gregor remembered everything, retained his duties and was worried about the family's economic situation. He knew if he fails to work and fails to earn, his family would go into a grave and grim situation, but the attitude of his family was worse towards him, especially his father he displayed his anger towards him and showed a hostile approach by driving him away from the living room, treating him like an animal. Gregor was transformed only physically, but he was still the same old brother and son at the cognitive and emotional levels, due to his loss of speech, all he could do was groan and moan, which limited his ability to speak and communicate with his family.

Gregor was treated as if he was in the territory of the enemy, and his mother started to hate his appearance, even one time she saw Gregor in the transformed form, she fainted on the spot, this led to chaos and confusion for both sides and in this chaos, his father thought that Gregor attacked his mother, in this confrontation he started throwing an apple to him, which embedded in his body leading to severe injury and loss of movement in his limbs.

The only kind and compassionate person towards him was his sister, Greta, who took care of everything, showing empathy towards him, taking care of his food, cleaning his room, moving his furniture so that he could feel comfortable, and he could stroll around it, she even played the violin to him every day to break his monotonous situation to let him tackle uninvited thoughts. Greta conversed with him every day so that he could never feel neglected and isolated. But the time came when Kafka showed the limitations of human emotions, compassion, and empathy.

Greta wanted to become a musician, she played the violin, Gregor for her passion worked hard and wanted a promotion so that he could pay her for her needs. All worked well until his transfiguration which made him helpless and also stopped the progress of his family. Due to this, his family member had to work different odd works to meet their needs, which led them to frustration and a sense of unrest and also occurred a loss of empathy towards Gregor. Greta lost her emotions and empathy for Gregor and started to act

bizarrely towards his brother, which eventually led to the ill-treatment of Gregor and his seclusion from his family. This impairment of empathy is rather symbolic in nature as Kafka tries to show how human emotions have limitations when it comes to meeting needs. At last, we see the death of Gregor in his room being broken, desolated, and dismembered from his family and society.

## TRANSFORMATION WITH TRANSMUTATION

The Metamorphosis to readers is known for the strange transformation of Gregor Samsa into an insect at the very start of the story, the story advances and moves along with his journey after his mutation, which leads him to the loneliness, realization and rejection of his own family and others. However, Metamorphosis in my opinion is not just a story of his change into horrible vermin but a story of a common man who loses his value in family and society after he is incapable to provide and to earn for them, to be more accurate I would like to say that, there is a social stigma for a man that he is only '*worthy if he is resourceful*' and if he earns and brings money to family. This social stigma for man forces him to do odd work, to face humiliation and sometimes torture at the workplace.

Gregor's journey is symbolic for readers, his change brings us the reality of a society that works differently for both genders. Let's have one recent example, during the corona period in India, we saw workers getting laid off, businesses getting shut down and other works also came to halt, thousands of men (maybe million) lost their works, in a literary sense they become resource-less person, unable to bring money to their family, they failed to feed them, next thing we know was family quarrels, increasing rates in divorce and their condition became more miserable. These situations were less seen in families where there were several working members or even husbands and wives whom both were employed. This social stigma that only a man would work and woman would remain in the house puts the life and mental health of members of the family in jeopardy as well as pressure. Gregor Samsa's family was happy until he kept them providing, but due to being the single breadwinner, it got more miserable for them after he became useless in the eyes of society.

At the start of the novel, we come to know about Gregor's occupation that he is a '*Traveling Salesman*' (p 15) who is employed in the textile business, he calls his career a '*strenuous career*' (p16). This shows his stressful, hard-working life to feed his family, and being a dedicated man, even after his transformation into an insect he thought it was a bad dream and he kept on waiting to go to work, just like a common man he thought of debts he had to pay '*I have got the money together to pay off my parents' debts to him-another five or six years I suppose-that is definitely what I will do*' (p17). The character of Samsa is the attitude of a common man who even after being bedridden thinks of his family's happiness. The happiness and welfare of his family bring contentment to his life, and he forgets his pain in front of their smile. Although when a man loses his work the first one is his family with whom his confrontation happens and usually in our Indian society this conformation is not encouraging or amiable to the person, our culture takes man not working

or being idle as a social disgrace while it is ironical that a woman or girl sitting idle or not working is not considered as any type of social stigma. Gregor's incompetency came with his body transfiguration, while he was ready to do his daily chores and work. As the story proceeds, we see his father becomes more aggressive towards him as he has to leave his comfortable life and the scarcity of money leads him to work as a guard. This generated an aggressive attitude towards his son, and he often showed his anger by beating, shouting and throwing an apple at him, which led to injury for Gregor later he succumbed to it.

## **CONCLUSION-**

Gregor Samsa's plight is a lesson for the readers, Kafka's aphorism in his writing tries to bring out the social-cultural background of that era, which was hard to survive, ever demanding and wanted man as a working mule. Kafka's protagonist Gregor was a simple man who was dedicated to his family and their dreams. Striving hard to provide for them, when he undergoes this symbolic transfiguration into an insect, he faced isolation, rejection and most importantly he lost his position in his family. The term symbolic is used here by me to reflect and to add a new different meaning to this paper, as most of the time 'Metamorphosis' is understood to be an absurd novella, but when it is read from a different perspective then it is found to be more realistic than absurd. Here the term symbolic is used to understand that a man in real life goes from a working man to a work-less man and there after losing his work, money and losing his value and position in society. Gregor's transformation is the transformation of every man who goes in to change from an appreciated man to an unappreciated man in his life as this might happen due to not getting work, due to other factors losing work or retirement. Kafka's protagonist also was one of them.

### ***Limitation of emotion.***

*"It got to go" p (90) were words shouted by his sister after her limits of compassion, emotions and dedication for his brother's crosses. Kafka shows how a person dedicated to his loved one's a human being with a barrier of emotions. Greta was the only person who loved Gregor even after he was isolated from his family and society. As we learned that Greta wanted to be a musician and played the violin to Gregor to keep him occupied but after his transformation, she had to work and keep doing household chores to keep her dream alive and to support her family, this led to frustration in her and rejection of all compassion for Gregor. His father had to leave luxuriant life and went on doing minimal and odd work to bring bread to the family, which seemed much suffering, he showed his anger in form of violence and his mother felt ashamed of him and scared of his appearance. These voids and changes in human emotions and behaviour reflect how contemporary society treats men which have changed due to certain reasons.*

### ***Forced suicide***

Gregor went into rejection "what now then?" P (92) he asked himself as he looked around in the darkness. He was left with nothing, he could not walk, could not communicate,

could not relate to anyone, this dilemma led to isolation and a play of fractured human relations in front of him leaving him broken. His body became weak, and at last, he thought of his family with emotion and love, leaving a void and empathy less world forever.

Gregor did not die naturally, when I conclude with this sentence it has an immersive experience of the society that we live in, the man never dies but is forced by breaking his self-respect, by demoralizing him sometimes also by dogging him for his avoidable weakness. Gregor was forced to attempt suicide by that cruel society and his empathy-less family, this shows how man is treated when he is not useful in the family as well as in society being unable to bring bread. This 'Man' is crushed, outcasted, humiliated and at last forced to be isolated and dejected by ruthless society. ■

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# Environmental Ethics: Intrinsic Value of Water in *Many Past of a River*

Vandana Mahavar

The paper examines the ethical imperative for humankind in the light of the liabilities that humans have to the river landscapes, and ecosystems, as well as to present-day and succeeding generations that depend on the ecosystem for their survival. It intends to provide a valuable context to the concept of environmental ethics within the river landscape. Throughout this study, the main objective is to evaluate the extent of environmental ethics evident in the river narrative, *Many Past of a River*. This paper gives an account of how ethical theories can be applied to environmental concerns, and provide moral grounds for the preservation of the environment. As rivers face numerous ecological challenges, the framework provides critical thinking that aids in balancing the benefits, risks, and duties.

**Keywords:** environmental ethics, intrinsic value, instrumental value, anthropocene, eco-centric, earth day

The term ethics is derived from the Greek word “ethos” which implies “a way of living.” Ethics is a subfield of philosophy that addresses human conduct, primarily how people behave in social settings. To put it differently, it offers the primary norms of behaviour. It concentrates on the principles underlying moral judgments which scrutinizes what is ethically right or wrong and fair or unfair. Values are personal beliefs that motivate people to do certain things. When making ethical decisions, it’s common to evaluate multiple values and determine which one to prioritise. Likewise, there is a significant aspect of ethics in the environment called “environmental ethics”. It is a subfield of applied philosophy that explores the theoretical underpinnings of environmental values. In addition, it observes more specific issues pertaining to social attitudes, behaviours, and policies to safeguard and sustain ecological systems and biodiversity. It is the study of how individuals should behave in regard to the environment. Understanding the function, structures of ecological and adaptive systems, as well as processes, is its core concern.

Environmental ethics or Enviroethics (EE) broadens the standard definition of ethics to include not just humans as well as the non-human world. What ethical obligations

are accountable for the ecosystem is ultimately the key issue in environmental ethics. The discourse on “Environmental Ethics” includes the management of natural resources and the conservation of ecosystems. The concept has played a foremost role in numerous debates related to law, public policy, and ethics. As it is essential to comprehend the various ethical theories that can be implemented in a situation’s assessment in order to make the most appropriate judgments. In addition, it is an important component of philosophy and theology. The discourse of environmental ethical implications can largely be categorized into four broad categories. Firstly, it takes into account how society deals with the environment in an ethical manner; secondly, it makes reference to the ethical responsibility of people to sustain and safeguard the environment; thirdly, the concern is to take the lead in security and protection, and the fourthly, is to ensure the accessibility of ample resources on the planet for forthcoming generations. Concerning environmental sustainability and human burgeoning, the field now has a remarkable stimulus on a broad range of human science disciplines.

Despite the fact that much of nineteenth and twentieth-century ideologies were concerned with nature, contemporary environmental ethics did not become an academic discipline until the 1970s. In response to the work of scientist Rachel Carson and events such as the first Earth Day in 1970, environmentalists actually started pushing philosophers to take the philosophical dimensions of environmental issues into consideration, and this is how the academic field of EE (Environmental Ethics) managed to cultivate. Earth Day, observed on April 22<sup>th</sup>, is an event meant to promote environmental appreciation and awareness. The environmental movement as it is known today is generally attributed to Rachel Carson’s 1962 publication of *Silent Spring*, which highlights the dangers of the toxic pesticide residues which pose threat to both humans and the non-human world.

In 1971, the University of Georgia held the first academic conference on environmental ethics, and the first journal, “Environmental Ethics”, was founded in 1978. The field of environmental ethics has grown rapidly since the 1980s, with increased research, publication, and teaching. In the mid-1980s, numerous monographs were published, including Paul W. Taylor’s *Respect for Nature*, Holmes Rolston’s *Philosophy Gone Wild*, and Robert Elliot & Arran Gare’s *Environmental Philosophy*. The International Association for Environmental Philosophy (IAEP) and the International Society for Environmental Ethics (ISEE) were both established in 1989 and 1997, respectively. New environmental ethics journals were also founded during the 1990s such as “Environmental Values” (1992), “Ethics and the Environment” (1996), “Journal of Agricultural and Environmental Ethics” (1997), and “Ethics, Place and Environment” (1998) (now Ethics, Policy, and Environment).

Much of the philosophical dialogue of environmental ethics has concentrated on the issue of intrinsic and extrinsic values. Intrinsic value is the value that an object or entity has for itself, independent of other objects or entities. It is an attribute of anything with standalone value. It implies that nature is valuable even if humans either directly or indirectly take advantage of it. In other words, the intrinsic argument firmly believes that the

environment has significance in itself and is not merely an element for human exploitation or amusement.

Furthermore, it is perceived from an eco-centric point of view. To numerous philosophers, intrinsic value is critical for making a wide variety of ethical choices. Intrinsic values support humankind to determine what activities are ideal and desirable. Considering water has intrinsic value and is a God-given resource just like life, humankind must sustain it for the betterment of mankind, both in the present scenario and for the future. In environmental ethics, intrinsic value is pivotal because it prompts humanity to comprehend the ramifications of their behaviour and attitude. A tree, for instance, has inherent worth because it belongs to the natural world.

Extrinsic value, on the other hand, refers to the worth that an object or thing that has only in connection to other objects or entities. This means that some things are valuable not just because of what they are, but because of what they represent. This value is also known as “instrumental value.” For instance, a tree has extrinsic value since it can offer shelter, wood, and fruits. According to researchers, the way that environmental ethics has been traditionally approached is anthropocentric, meaning that it only views non-human nature as having value insofar as it benefits humans. The issue of intrinsic vs. extrinsic worth is crucial for environmental ethics because it helps to define the moral standing of non-human entities, such as animals and ecosystems.

In the past few decades, the debate on “water ethics” has come to the forefront in a plethora of international publications on the environment in recognition of the critical position of “water” in the sustainability of life on earth. The need for the formation of “water ethics” in water resources management has been specifically addressed by the International Hydrology Programme (IHP) and the World Commission on the Ethics of Scientific Knowledge and Technology (COMEST) as rivers are the foundation of life. It provides freshwater for human consumption, irrigation, industries, and hydroelectric power. In addition, it serves as a means of transportation and a source of food.

The *Ganga* is a river as well as a goddess that is inextricably linked with the citizens of India. Sudipta Sen, a professor at the University of California, Davis, in the comprehensive work *Ganga: Many Pasts of a River*, portrays the river *Ganga*, a 1500-mile-long river, which originates from the *Gangotri* glacier in the Himalayas and meanders through north-central and eastern India and flows through the sacred city of *Varanasi*, passes through Bangladesh, and discharges into the Bay of Bengal. Historically, it has a connection to the Pleistocene or Ice Age with several narratives linking it to the formation of the Himalayan ranges. In addition, it is related to mythology, topography, history, Buddhism, Jainism, the beginning of the great kingdoms on the Gangetic plains, as well as the great epics.

The verses of the fifteenth-century songwriter, and radical mystic *Kabir* explicit the state of the mystic river through the lines- *Kabira Mana Nirmala Bhaya Jaise Ganga Nira, Pache Laga Hari Phirai, Kahata Kabira Kabira.* (Das 38) Jawaharlal Nehru in his book,

*Discovery of India* penned down that the story of the *Gangas* was indeed the story of India's civilization and culture. (Nehru 51) Nehru asked that he be allowed to pay his homage to the icon of India's cultural inheritance by having a handful of ashes from his cremated body cast into the *Ganga* near his childhood home at *Allahbad*, to be carried by the great river to the ocean. (Chibber 192) The *Ganga* is also a river incarnate, indispensable to thinking about the history and culture of the Indian subcontinent. In this sense, it is not only a natural entity outside the frame of ordinary human experience but also a reflexive extension of something akin to a uniquely Indian consciousness. (Sen 6) Water, whether in the form of rivers, lakes, streams, wetlands, drainages, springs or groundwater, serves as a connective tissue knitting diverse landscape features into an interactive whole. (Groenfeldt) "Over Centuries, this watercourse has generated a surplus that not only supported the great agrarian empires of the distant past but also underwrote the mighty industrial empire of Victorian Britain." (Sen 350) There is a great deal of reverence for the *Ganga* among Hindus on the Indian subcontinent, as it serves as a focal point for social and religious traditions. It is undeniable that respect for the river is an integral part of Indian identity and it symbolizes the very essence of Indian culture as it is thought to be the embodiment of the Goddess *Ganga*. According to Hindu mythology, taking a bath in the river on auspicious occasions results in the absolution of sins and helps in attaining salvation. Therefore, throughout the narrative, the author wishes readers to know that *Ganga* reflects optimism, compassion, heritage, and tranquility.

The word "pasts" in the subtitle does not just denote the history of the river but also an amalgam of myths and ecological concerns of the river. The history of India's "national river" is framed within the mythological element and ends with a debate over dams. During the era of independent India, the *Ganga* basin has seen a proliferation of multipurpose river valley projects which harnessed the river causing severe dam-related challenges as well as concerns about environmental sustainability. Through the portrayal of the *Ganga* river, readers get to know about rivers' well-being and grandeur in urban areas as well as in the hinterland that has been ruthlessly tainted by development. The contamination of rivers is also triggered by soil erosion due to land development in the surrounding areas and untreated waste discharged from nearby factories. Since the toxic wastes are highly acidic, it destroys not only aquatic life and microorganisms, but also the surrounding vegetation, flora, and fauna.

Prof. Sen through the river narrative emphasizes how firmly rooted the river is in the Indian mind rather than merely chronicling historical events that occurred in the Gangetic plain. He acknowledges the *Ganga's* twofold standpoint in the concluding section. "*Ganga*, the river goddess, is likewise endowed with a twofold character: one as the immaculate and eternal deity of the flowing waters, the other as a mundane river, repository of accumulated human misdeeds." (343) It denotes the *Ganga* as a vital resource of sustenance and economic advancement, which is abused despite the fact that it is regarded as a source of spirituality and a symbol of Indianness. How the riverscape is maneuvered in society in the current scenario denotes the disconnection between the physical properties of the water bodies and

the predetermined visual picture of the river. This disconnection brings science versus belief and sanitation versus contamination into conflict.

The author recounts some serious attempts by several authorities to assert a claim to the river. By constructing canals for irrigation and seeking greater accessibility to Indian Territory for business and trade, British engineers seized control over the river. In addition, the establishment of two dams by the Indian government poses a serious threat of flooding the territory along the river. He states-

“The long-term convergence of climate and ecology and the cumulative consequences of human activity- the expansion of irrigation, agriculture, industry, and population- that has contributed to the transformation of the Ganga valley in long anthropocene, setting up the paradox that the purest of all rivers has also become one of the most polluted in the world.” (Sen 13)

Although the river’s descent ends up taking place within a setting of purity and divinity, but contemporary issues revolve around its pollution. The author explores the *Ganga’s* most perplexing element such as it has ability to purify sins, however, it is perceived as a highly toxic body that requires human involvement to be cleaned. The statistics presented by the author in the text indicate an alert of chemical contamination in rivers from various industries. From this, the readers get to identify a lack of human consideration, caused by overdevelopment which has led to a number of environmental problems, such as excessive pollution of land, water, and air. The author makes a comparison of the *Ganga* to the *Yellow* river in China which has endured for millennia, but, ultimately follows the path of destruction to industrialization and modernity. Other prominent factors are overpopulation, poor waste management, climate change, global warming, and deforestation which have severely impacted Mother Rivers. Thus, it denotes that water bodies are in great peril.

“Furthermore, the poor quality of water is compounding the problems of scarcity. More than half of the world’s lakes and rivers are seriously polluted and half the world’s wetlands have disappeared in the last century. Waterborne diseases are a major cause of death. Seven million people die annually of such diseases.” (Llamas et al. 15)

This very remark manifests that in the past few decades, human activities and the demand for resources have imposed tremendous pressure on rivers, causing irreversible pollution. As the most intelligent species on the planet, humans have willingly wrecked the environment due to their insatiability and consumption patterns.

As Professor Sen encapsulates towards the end of the book that textile mills, chemical plants, tanneries, slaughterhouses, hospitals, and distilleries discharge their non-biodegradable waste into the *Ganga* river. Moreover, the river is contaminated by millions of gallons of untreated sewage generated by the cities. As a result, the river is detrimental in several regions, causing disease and compromising public health. Not only does the narrative demonstrate the mythological aspect, but it also demonstrates a lack of ethical standards

towards the river. In the case of the holy river *Ganga*, many Indians do not agree with the “contamination” issue since they believe that its water will always remain pristine and holy which makes them skeptical of the idea of “sanitization.”

Environmental ethics is a major discourse that needs to be addressed in the context of the present scenario. Considering environmental ethics within the context of rivers, it is important to recognize that rivers are both ecological systems and social-ecological systems. A river ecosystem is a dynamic system of living organisms and the physical environment. A social-ecological system is a system that includes humans and their natural environment. A significant proportion of the world’s population lives in river basins, which provide them water, food, and energy. The development and management of river basins can have a significant impact on human well-being and the environment. Almost all actions with environmental implications are carried out to achieve human goals, such as housing, crop irrigation, water supply, river management, economic development, and flood control. Furthermore, a great deal of attention has been given to policies pertaining to the environment that do not emphasize ethical values and norms. Therefore, new cultural changes brought pollution of air and water, the exhaustion of natural resources, the depletion of the ozone layer, the destruction of ecosystems, and the threat of global warming. Discussions such as these contribute to the ethical debates that influence the human ability to resolve environmental problems for the upcoming generation. “The environment is no longer to be considered as a sector to be managed exclusively by the environmental authorities, but rather a theme to be incorporated into different policy areas whether energy, transport, agriculture, industry, or trade.” (Shukla) In developing a global water ethics charter or creating a community of ethical water practices, environmental ethics offers a systematic framework for analyzing whether a dam (for example) is a good or bad idea. It delivers a critical approach that can effectively safeguard the planet by guiding us on how to amicably dwell within the environment and how to appreciate a wider range of water and its landscape. However, the rights and interests of water bodies have now become rapidly overlooked by advanced industrial societies throughout the world which places the rivers and ecosystems on the threshold of extinction. This calls for a revolutionary shift in thinking for rivers, their rights, and their interests. In the light of unmindful development, and ignorance towards the environment, there are ethical issues for the human race since the upcoming and younger generations will have to cope with the dreadful impacts of climate change.

Humans have come to the realization that they cannot resolve environmental degradation and ecological instabilities solely by technological, economic, and legal means. In other words, they probably wouldn’t be able to respect and cherish nature or resolve issues like environmental damage and ecological collapse until they adopt the applicable approach toward nature and create an entirely new ethical relationship between individuals and nature. In this setting, environmental ethics and practices can be extremely important in ensuring that both humans and water bodies are treated with dignity and respect so that their lives could run smoothly. There is a dire need of anticipating long-term modifications



that benefit in obtaining the desired result. Using this approach, humankind could increase their understanding, attitudes, and skills when it comes to relating to the environment.

Environmental ethics is advantageous for drawing attention to the fact that coming generations won't be able to meet their environmental needs if deliberate initiatives are not implemented. The essence of the EE is that an eco-centered perspective can be converted from a human-centered one with this approach. The best way to accomplish this is to obey natural law, which means not overusing nature and avoiding overexploitation. By educating from an ethical perspective on the environment, humankind can better define its moral and ethical responsibilities in relation to the environment.

During the process of developing sustainable future economics, environment, and equity must all be taken into account simultaneously. If we see rivers as companions, rather than just resources that we can use, we may start to see them as having more value. This could lead to us feeling more ethically obligated to protect them. In the end, we require efficacious guidelines and regulations, but we also require something more: ethics, which alludes to both the management of water resources and adherence to the law.

## **CONCLUSION**

In a nutshell, the environment is a major concern in today's society. The outcomes of human actions on the environment are being observed by an increasing number of researchers and stakeholders. As a result, environmental ethics has featured prominently as a subject of research. The river's water quality has been adversely affected by urban industrial effluents, hence monitoring it has become essential. The fundamental need of the hour is to bring to light the ethical standards and implement regulations that might serve as a model for future global policy in the aftermath of the current ecological crisis and global upheaval. Additionally, experts from various cultural, regional, and philosophical backgrounds consider taking the ethical points of view into account in order to promote the discourse on how ethical considerations might perform a more fruitful and explicit role in water development and management. According to them, environmental ethics serves the practical purpose of establishing moral grounds for protecting the environment and halting its degradation. Environmental ethics exist primarily to ensure that humans leave as little of an environmental imprint as possible and to conserve the environment in a manner that empowers human flourishing. Therefore, to address the environmental issues, there is a need for educational philosophy and education systems that require thorough reexamining and revision of ethics and values. Not only does it act sustainably, but it also speaks out against unsustainable actions being taken by others. ■

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# The Aftermath of Mechanization: Reimagining the Apocalypse in Select Works of Don DE Lillo

Nivedita Bhardwaj

Don DE Lillo's technoscapes make his characters turn towards technology to satiate the sensory requirement of a mystical experience. This high-tech culture has led to the genesis of media, data, terrorism, nuclear inventions, wars, political assassinations, abductions, economical repression, bio-wars, nuclear wastes, and residual toxins etcetera, the intersectionalism of which is a result of evolving cosmopolitan and its convoluted hyper real extant.

To comprehend the issues affecting the contemporary society, it is pertinent to take cognizance of the technological evolution because it creates a sophisticated form of repression that is continuously deferred because of the rigorous modern living praxis and is a derivative of 'urban technoscapes' because of living in 'montaged confusion'. This has provoked a plethora of other issues including mental, physical, psychological and financial etcetera. Keeping in cue with the aforesaid, the study attempts at underscoring the 'simulacrum' conjured in DE Lillo's select fiction to discern the gradual catastrophe of technical expansion in the modern world and the after effects of the same on the common man. The paper aims to underline the Baudrillardian idea of 'Hyper real' which promulgates the concept of 'virtual existence' in a technocratic landscape, triggering the snowballing effect of mechanical panorama in contemporary America as this rising scientific grandiose comes accompanied with man-made dissent and tragedy.

**Keywords:** Technology; Technoscape; Postmodern; Simulacrum; Media; Hyper real.

## **Introduction:**

Don DE Lillo's repertoire embodies the duress that mechanization expounds on contemporary extant. His oeuvre encompasses what is defined as postmodern, foregrounding the urban dystopia for which DE Lillo is venerated. His fiction engages research scholars with a passion for consistently metamorphosing technical advancements, situated and contextualized within evolving scientific innovations and their consequential effects on

humankind. DE Lillo's writings elucidate the anthropocentric turn, calling attention to repercussions of human tendencies where society has now transcended from urbanized megalopolis to mechanized Cosmo polis, demonstrating the massive shift in the praxis of living.

DE Lillo's *White Noise* (1985) bespeaks the results of evolution and excessive developmental pursuits, including the mechanical panorama which in Baudrillardian sense is presented as a 'replacement' or an 'enhanced' version of a functioning gizmo. Machines and technology hence become the modus operandi of altering existing temporal reality with industrialization assisting in mass production. It has led to a suspended superfluous state wherein the object is in a state of constant exchange and/or alienation giving rise to what Baudrillard states to be 'harmonious counterfeit of nature'.

The end result is this conglomeration which exuberates into a hyper real colosseum that aims at total control. A critical evaluation of this Cosmo polis is what this article is supposed to contemplate. The idea is to explore and interpret the select fiction in Baudrillardian sense of an interjecting simulacra that proceeds to its final stages of evolution by collapsing into itself. The apocalyptic turn is a radical manifestation of the evolutionary predicament violating the natural order. The foreseeable destruction is rendered oblivious under the guise of expansion of scientific and mechanical limbs of human subsistence and its inherent quiddity.

Modern day apocalypses like the holocaust, 9/11 or even the recent coronavirus pandemic are an outcome of humans yearning to surpass the precincts of intellectual dimensions laid down since time immemorial. The contemporary living is apparently disposed to urban functioning that has acclimatized to a system of objects, evolved in a consumerist society through inter-related objects that are insignia of a modern aesthetic. Baudrillard in his various statements has argued that people themselves have become superfluous and the 'real' so produced, is through genetic miniaturization of both 'code', 'stimulus' as well as 'memory'. He has also furthered the argument of how meaning is created through power of capitalism and history by casually replacing 'acts of work' by 'technology' where an implosion of signs occurs only to evoke hyper reality. Hence, in this hyper real realm all 'acts of God' are manmade and synchronous with technical paradigm.

### **Baudrillard and Rise of the hyper real Cosmo polis:**

Jean Baudrillard (1929-2007) was a French cultural theorist, sociologist and a philosopher. Baudrillard's persona in the field of postmodern studies is best described as "one of the *enfants terribles* of postmodern thought, a self-consciously maverick figure given to making deliberately provocative announcements..." (Sim 2013:29). His oeuvre directly engages and critiques with contemporary cultural reorientations that ushered in the late 20<sup>th</sup> and 21<sup>st</sup> century. His critiques include the analysis of contemporary praxis that encompassed a diversity of subjects, from media to intricate gender relations. His arguments are known to have been taken across the point of return making his dissatisfaction with the

present times absolutely clear because his works challenge Marxist notions which led to the emergence of this hyper capitalistic society. He is also of the opinion that the contemporary world and the complex communication systems that have been employed, together make an apparatus that is a direct extension of the technological structure that has evolved in the modern day. It is Baudrillard who concluded that the hyper capitalistic turn will one day implode into itself and the present extant will turn into a simulation with no true real and this implosion is what hints at the modern day apocalypse because his criticism underscores the present society as an establishment that needs investigation for the scientific grandiose that has been garnered.

Author Abdul N Elaati (2016:4) in his research article argues that “Baudrillard made a set of concepts such as the floating truth, hyper reality, interest in science fiction, and take care of the virtual world and unreal”, he denies the existence of absolute truth but disseminates the idea of floating signifiers or absented meaning. With the rejection of distinction between what he called as ‘appearances’ and the ‘facts’ behind these ‘appearances’ Baudrillard broke the constituting difference between sign and the signified, consequentially replacing it with his major argument of existing in a Simulacra. This simulacra is credited to the hyper real existence which in turn in Baudrillardian sense can be traced to the relationship that the society shares with today’s media that is again an extension and byproduct of the technological revolution. The privilege of media allows to monopolize the market because of it being a dominant social force that has now seeped into the deepest corners of existence. The media not only caters but governs the production, distribution and circulation of signs that make up for the signs that dictate semantics of communication. This has furthered the idea of stoicism in individuals as they aren’t attached to any political, social or economic consequence of it. Thus, this influx through media has rendered the difference between object and its image as nullified which makes the viewers fall prey to indiscernibility and lack of comprehension. Baudrillard’s emphasis thus calls out hyper reality as the realm where there is “A real without origin or reality” (02) as stated in his seminal treatise *Simulacra and Simulations* that was published in 1983. His criticism is rooted in not only in the problematization of the whole production system but also in the apprehension of these advancing techniques and tools as he analyses how this whole system put together has made humans more degenerate and irrelevant to the very primary process of production with an attempt at maintaining the constant illusion of actuality.

As Christopher Butler (2002:114) theorizes it further by arguing that, “we are simply enclosed in a media-dominated world of signs, villainously generated by capitalism to synthesize our desires, which only refer to one another within an entrapping chain of ideas”. He also reinforces the Baudrillardian critique of a post-Marxist capitalistic society by asserting, “...that we do indeed get what we pay for, however it is advertised” (114). This makes media and the associated virtues of it that began as an endemic but has now have turned into a new kind of pandemic on its own because it is capable of suppressing all symbolic and alternative realities. Therefore, anything that is presented via distinguished

outlets of media puts reality at stake by carefully removing objectivity from the facts that are presented and this causes the loss of referentiality, the prime reason behind hyper reality.

The primary aim here is to discuss how 'real' is only 'real' if it moves within the media hence all the futuristic ideas that contemporary existence is plagued with are disseminated and further propagated by careful devising and usage of media industry signifying Baudrillardian claim of "the real is no longer what it used to be" (1988:171). Baudrillard is also significant and relevant because his works often combine criticism of the media alongside social criticism. He goes beyond the generic scope and limitations of arguments that he made in the beginning of his career. According to Gerhard Hoffman (2005:41) "His fierce analysis and apocalyptic criticism of the postmodern condition – proposing that a new stage in history has arrived in which codes and signs have become the primary reality". Hoffman generalizes his theory to argue that "social reality, even power and politics, are replaced by the hyper reality of simulacra" (41). The hyper real therefore becomes the space where fantastic tends to meet reality within an enclosed space-time capsule and it is from this bubble of existence that the 'image culture' has also been born.

This domain of the hyper real is neither fathomable nor controlled hence the cultural and economic entities are now thus, exchangeable, erasing the social completely. This has a direct consequence as there is an implosion in signs and one hence loses control over reality accrediting the Baudrillardian idea of living in an era of 'post-history' as he argues that, "history has stopped, one is in a kind of post-history which is without meaning" (1984:19) as simulations of social reality replace the norms in hyper real Cosmo polis. This Cosmo polis interjects with notions of superficiality, dissolving any regulating order existing in the world, further affecting the social hierarchies in a totalitarian manner by uprooting any distinction that existed between the dualities of the world such as, 'science and fiction'; 'nature and culture'; 'surface and depth'; 'outer and inner' or 'true or false'.

Postmarxist critic Fredric Jameson, another key figure in postmodern criticism resonates with Baudrillardian notions and furthers his agenda by arguing that cultural ethos of present society has now shifted from the Post-Marxist paradigm to a praxis which now involves deconstruction of essentialist features of postmodernism, hence, the society now practices within the frame of fragmentation, de-centerment and pluralism. He associates these with contemporary consumerist society and the capitalistic excellence relying on flexibility in mass production, labor processes and markets, and with growth in sectors like finance, commercial and technology, there has been rampant write-off of the traditionally acquired values. Linda Hutcheon also critiques upon Baudrillard's criticism and argues that, "He accepts that all culture, whatever its overt claims to the contrary, acts in accord with the political logic of the capitalist system" (1988:224) exemplifying the subversion of the values from within.

Baudrillard's major locus of study thus problematizes the degeneration into hyper reality and investigates the avant-garde mass-culture with its constant production and

reproduction of signs with respect to the predetermined ascribed subject-positions. This mass-culture represents the changes occurring in the present society since, these changes are read as metaphors that denote expansion or explosion altogether. However, this explosion tends to occur only at a certain 'critical mass' which Baudrillard associates with its similarity to the process of nuclear explosion and he argues that, "what we are witnessing in the domain of the social...is a kind of inverse explosion through the force of inertia" (Baudrillard, 1988:88). The changes in the present times thus have a grave effect on the modern living because of the symptomatic tendencies that the world has evolved alongside with. These tendencies make sure that the system collapses within itself after a specific period of time because by then the signs in use have interchanged beyond count making it almost impossible to trace the origin, however, without an origin of its own, it is also easy for these signs to manipulate themselves into other paradigms of existence such as the social canon of human existence and lifestyle. It raises

To commemorate the continuous changes in recent times, Baudrillard also comments upon the facet of terrorism, which is an outcome of man-made agenda of indoctrination as well as that of political pursuits and its presence is only possible because of how the media plays upon the social signs that lead to the genesis of the same. The aspect of terrorism is a byproduct of political pursuits that have been governed with the idea of media being in charge of bringing in the desirable change. It uses help from not only the media but other innovations from distinguished scientific communities including that of aviation and guns, to produce signs that have a deep impact on the human psyche that it leads to trauma which is recycled in every anniversary, accredited to the images being recycled in media.

Baudrillard argues that "Terrorism 'represents' nothing, and between terror and the masses there passes a 'reverse energy... of absorption and annulment of the political'" (1983:56) he adds to the discussion by foregrounding that it is 'defiance of sense' and is "akin to the natural catastrophe" (Baudrillard, 1983:56). It is Baudrillard's attempt at underlining how the contemporary world has shifted to productive resources (identified with late-capitalist economy, subsisting in the consumerist space) that demarcate themselves from genuine needs and invade to distort every aspect of human existence. Baudrillard hence, locates the current era as an epoch where 'truth' becomes the product of consensus values and 'science' becomes anything with which prestigious 'modes of explanation' are attached. The present times therefore reproduce the "structures of thoughts through its appeal to use-value, labour-power, forces of production etc." (Norris, 1990:124 {eds. Boyne, Rattansi}). Mark Poster (2000:8), an eminent Baudrillardian critic, emphasizes on how his works, "offer new bearings in an age when 'the instant, worldwide availability of information has changed human society forever, probably for the good'. Justifying Baudrillard's argument when he states that, "they set themselves up as expressing an 'objective reality'. They become signs: signifiers of a 'real' signified." (1981:114).

Baudrillard therefore, has joined a long list of critical thinkers beginning from Plato to recent ones like Kant, Hegel, Nietzsche, Marx, Habermas, and Eco etc. to lineate the

ontological and epistemological skepticism pertaining human existence. Baudrillard adds to the cannon by invoking how the current epoch “is an age of postmodern ‘hyper reality’ where truth is merely what counts as such according to the latest media consensus, or as defined through the various loops and circuits of a highly evolved feedback mechanism” (Norris 1999:128) suggesting the collapse of the old world order, undoing the truth and replacing with illusions through successive phases that eclipse the original, further altering the will to exercise reason in political matters open to the call of judgment, propagating the Baudrillardian idea of ‘repressive simulation’.

Baudrillard is accredited with understanding the rhetorical warfare that eventuates in this period as his belief in the idea of ‘nuclear deterrence’ demonstrates how ‘simulated’ threats and counter threats are exchanged between powers that govern the system of the world. It is this ability, the power to admonish, that stipulates the possible apocalypse that current age has rendered possible. Though “in its orbital and ecstatic form warfare has become an impossible exchange, and this orbitalness protect us” (Baudrillard, 1988:191), the modern day apocalypses are born out of the ‘weapons’ intended to keep peace or from the very technical conveniences that were meant to aid humankind. Consequently, this hyper reality has become a part of the everyday postmodern life, and even though, conscious America celebrates it for being “panegyric to American values” and also for “idealized transposition of a contradictory reality” (Baudrillard, 1988:172) masking the fact that real is not real anymore but presenting these capitalistic revolutions including that in technology as vested in best interests of mankind. As Christopher Norris argues that Baudrillard’s language reproduces “the old truth/falsehood distinction in the very act of denouncing its complicity with modern techniques of surveillance and control” (1990:139) ensuring the destabilizing power that media holds. This subjectively can be then further used to inflict preposterous damages on cultural, communication and information paradigm certifying the performative trick of the hyper realCosmo polis.

### **Reimagining the Apocalypse: *White Noise***

It is intrinsic to contemporary living that existence comes with virtual acquiesce and mass-media psychology commands the postmodern condition. The generalized predicament is of skepticism that reiterates how modern living is implicated in a network of systems that construe in misreading, distortions and perversions. In general there is incredulity towards the common lived experience yet at the same time it endures a fascination with the possibility of emancipation that evolutionary progressions have provided. The significant changes brought about in living as a result of the technological advancements alter the praxis of living altogether, the paradigm of which is dictated by, “a hyper real henceforth sheltered from the imaginary, and from any distinction between the real and the imaginary, leaving room only for the orbital recurrence of models and the simulated generation of difference” (Baudrillard, 1988:167). This hyper realCosmo polis thus, is of prime importance as this is where systems of governments, experts, managers, opinion makers, media watchdogs and the military-industrial complex resides. The flow of information is



supplemented with modes of propagation that carry more rhetorical power to persuade. It is also monitored through constant surveillance and chicanery that subdues truth, concealing away what is pertinent to the public. It is hidden and then deferred so that the truth is almost forever beyond one's reach until forestalling becomes naturalized, and it is in this state where acceptance comes.

*White noise* that was published in the year 1985 details the account of a common man and his evolving yet complex relationship with the current times. The novel portrays the minutest of changes in the living praxis that allowed for the transition into a fully functioning mechanical society. These technical provisions however perceived as a sign of caution because this high-tech America not only just defers technology but it threatens with the onset of a dystopic world that is postmodern. It posits the author's anxiety of how this newer freedom that has been credited to the developments in the fields of science and technology as well as the easy access of the same due to practically affordable ways of commercialization, just allows the evolution of our society into a virtual one. And, this virtual reality has enabled the erosion of all ambiguity and 'otherness' that separates humanity from the 'virtual existence' with every simulation that occurs. This advantage over media and communication systems therefore, also caters to the present world's technological hunger which is preferably data-driven by nature, as well as, is capable of invading whatever personal space that humans crave for themselves. The after effect of this tendency is that ensures that there is detachment from the 'real' is and it happens in such fashion that there is not much stimulus required for the same and it furthers the agenda of creating crippling critical abilities in the humans existing in such technoscapes.

In his *White Noise* DE Lillo writes,

“Heat. This is what cities mean to me. You get off the train and walk out of the station and you are hit with the full blast. The heat of air, traffic and people. The heat of food and sex. The heat of tall buildings. The heat that floats out of the subways and tunnels. It's always fifteen degrees hotter in the cities. Heat rises from the sidewalks and falls from the poisoned sky. The buses breathe heat. Heat emanates from crowds of shoppers and office workers. The entire infrastructure is based on heat, desperately uses up heat, breeds more heat. The eventual heat death of the universe that scientists love to talk about is already well underway and you can feel it happening all around you in any large or medium-sized city. Heat and wetness” (11).

evidently pointing towards how the technical cataclysm merely begins with the arrival of machinery into the day to day existence. He views the modern inventions like the arrival of 'tall buildings', 'subways', 'trains' and 'tunnels' as sensory exhaust that highlights the intersection between the postmodern America that is undergoing through turbulent changes that will alter the course and shape of contemporary America's narrative.

The takeover by capitalistic forces hence, aggressively aids the process of simulation causing regression of human thought, furthering the ‘thinking capability’ which is why the seeking of emancipation from this evolving technical grip tends to fade away in this self-constructed virtual reality that the modern people exist in. This is also aggravated by hindering and thwarting the interactive experience that humans have with their surroundings because a system of ‘self-referential’ possibility is constructed that simulates the natural order of what real is. This can be understood when DE Lillo in his *White Noise* (1985) writes, “The toneless system, the jangle and skid of carts, the loudspeaker and coffee-making machines, the cries of children. And over it all, or under it all, a dull and unlocatable roar as of some form of swarming life just outside the range of human apprehension” (43). This construction of a self-referential surrounding therefore, carefully obscures the symbolic within itself and then slowly invades the real then conquers and replaces thus, furthering the meaning by constantly deferring and distorting the reality that they represent.

Richard Devetak argues how certain events that occur in our modern and postmodern era are experienced only through the power of narrative techniques. It is these inherent practices in postmodern sensibility that give the social and political significance to an event. Lyotard defines an event as “an occurrence or caesura after which nothing will be the same” (Lyotard, 1988) and Devetak uses this to further his argument by stating that an event is worthy of the name when it, “destroys, any pre-existing frame of reference; it exceeds intelligibility within prevailing frameworks of understanding” (Devetak, 2009:796) and thus, unsettles the human praxis by causing a divide of historical and philosophical significance. These events when calibrated through human experiences mark the testimonial sites of apocalypses that are man-made. As a consequence these event mark a pertinent change in how the world is experienced often modifying the very relationship that humans have with the world. *White Noise* depicts the life in the ‘80s, it discusses the emerging technical trends through the eyes of Jack Gladney as he navigates his life that is starting to embrace these innovations.

DeLillo’s community is what Fredric Jameson, as quoted in Detevak, argues, “is a society fashioned around technologies, with in built obsolescence, social saturation of advertising, mass media and telecommunications, and the spread of suburbanisation and car culture” (2009:799) therefore, the simulations employed by DE Lillo in *White Noise* are meant to prepare for emergency events which resonate with the disaster management drills, often done in the contemporary societies because he writes, “I feel I’m learning important things every day. Death, disease, afterlife, outer space. It all much clearer here” (DeLillo, 42) evidently pointing towards how the present encompasses all mystical experiences such as that of the afterlife in the technical paradigm itself. The technology of today is so powerful that it can probe to the deepest core of human consciousness and render it visible giving an almost spiritual lesson because, “It’s full of psychic data” (DeLillo, *White Noise*, 44).

The apocalyptic event in *White Noise* is the ‘airborne toxic event’, which John Frow argues is “about the effects of an industrial (or postindustrial) disaster” (Frow, 1990, 413), he furthers this argument by claiming that, “industrial poison is a crucial component of the postmodern aesthetic” (1990, 414) hence, the modern day apocalypses are what Frow calls to be “conjunction of beautiful and the toxic” (1990, 414). Therefore, disasters today incorporate a numbing impact and DE Lillo exhibits the same in what Matthew Packer calls his “supermarket satire” by employing the real life technological complications that cater to man-made disasters like the airborne toxic event discussed in *White Noise*. The presence of a social force like that of a TV actually then presents the event not like a man-made disaster but as a spectacle that needs to be viewed, this social force thus stays in the background of most of the noise that DE Lillo talks about in his novel. These social forces therefore guide through the visual representations of the issues pertaining to enhancement that technology has provided by bringing the prime focus onto the things that need attention. Such visuals therefore present the subtext that the images hold and are open to multiple interpretations making a mesh of different perspectives.

To understand this convoluted realm Susana S. Martins writes, “these focal technologies require highly visible cultural work in the public arena to incorporate them into existing structures of meaning, to assess their impact on social relations and definitions of the human, and to assert governmental controls where economic, ethical or political issues are raised” (Martins, 2005:87). The present era is supplemented with technological aids that have invaded the deepest corner of human existence. The infestation of technology into naturalized state includes gadgets like television, computers, phones, cameras, recorders etc. which have now upgrade into gizmos like flatscreens, laptops, tablets, touch phones, DSLRs, video recorders, WiFi, etc. which have now become almost an extension of existence because the virtual world has become another dimension in which the human praxis can fit itself. This dimension exhibits a concrete digital turn as it is built and heavily dependent upon circuits, electronic media, cyberspace as well as physical spaces that are embedded with digitalized versions of machines, technology and softwares. The binary of an and machine seems to breakdown in these spaces and makes the real far removed, almost making way for the posthuman to present, situate and establish itself, but universalizing the digital turn nonetheless.

*White Noise* depicts how postmodern lives engage with high tech panorama as the contemporary times are evidence of “discourses of space travel, robots, cloning, nuclear devastation, and a variety of ecological threats” (Martins, 2005:87). It discusses the advanced media society that is a direct consequence of the innovations and revolutions that occurred in the sector of information technology. When the apocalyptic event in the novel takes place, DE Lillo depicts the exact manner in which the people existing in contemporary times would react, by employing every tool at hand to get any bite sized information of the disaster and further communicate the same via channels like telephones, radios and TV. DE Lillo writes, “The phone rang. Babette walked into the kitchen and picked it up... “That

was the Stover's," she said. "They spoke directly with the weather center outside Glassboro. They are not calling it a feathery plume anymore" (132). This dependence speaks of a knowingness that is plain deceiving as the tit-bits so provided often conceal the truth by presenting a partial picture that is not concrete and DE Lillo especially emphasizes on this miscommunication several times throughout the entire text that discusses how technology is used to disseminate information that is rooted in word of mouth i.e. from TV hosts to viewers, from a radio announcer to its listeners on specific frequencies or even from someone speaking at one end of the telephone to the other.

It also portrays how the rise in this sector accelerated the political and economic freedom furthering the motives of science and technology and making certain that the evolving cosmopolitan institutionalized this facet of existence. However, the repercussions of these everyday technologies sprout timely in the wakes of pollution, biohazards, nuclear weapons, war, artillery innovations, terrorist attacks, industrial hazards etc. Hence, the human preoccupation with millennial idea of technology thus, insinuates a 'techno-sensibility' that informs of the 'threats and promises' that "intersect with the register of the everyday, both in the sense of daily use and product of 'life-cycle' " (Martins, 2005:88), even then, the dependence on these technical advancements has increases because the world now prefers the 'instant' and information today is readily available through impervious and radical means irrespective of it being real or false. This elevated existence therefore allows the contemporary society that DE Lillo is mirroring as a byproduct of rising capitalistic ventures as well as a fully functioning ecosystem of its own.

*White Noise* therefore, is the narrative of the dystopic postmodern world negotiating a relationship between utopic idea of existence that transcends into the dystopia as technology that both compliments and overlaps senses, producing both fear and acceptance through the myriad of changes like DE Lillo mentions in his *White Noise* (1985) that, "They've forgotten how to collect data. In the psychic sense a forest fire on TV is on a lower plane than a ten-second spot for automatic Dishwasher All." (79) While the characters in the novel experience fear and confusion in the face of mechanization, mass mediation, and the toxic side effects of technological innovation, *White Noise* also provides insight into the pleasures of technology with which Americans often negotiate and the representations of which have become pertinent to their existence. The benefits of modern medicine that helps Jack and Babette in eradicating their constant fear of death brings out the comfort that this evolution has allowed to suffice. When Jack learns of Babette's affair with Willie Mink, he is forced to comply with her connection to him because of the easy access to the drug 'Dylar' that Jack can get his hands-on and it can read through the lens of pleasure, that modern medicine provides, as it not only caters to longevity and good health but ensures that the mental health of human mind is subjected to susceptibility that is encoded in the relationship that it shares with the evolving scenario.

The dissent of the man-made disaster is incepted towards the second half of the novel but its onset is marked with the 'airborne toxic event' that the characters were well

prepared but not ready for. DE Lillo writes, “It was the black billowing cloud, the airborne toxic event, lighted by the clear beams of the seven army helicopters. They were tracking its wind borne movement, keeping it in view”, and through it DE Lillo implicates how the disaster that has been curated through human mishap is now not only monitored but clearly kept in check as well. It brings out a sense of awareness of the surroundings that is often neglected because of our extreme naturalization with the same. It reiterates the boundaries that one shares with the things that are familiarized but are possibly existing in human proximity only because of the technical aspect of them. *White Noise* (1985) thus, emphasizes on the DE familiarization that DE Lillo has introduced his readers to by bringing out the convoluted visions that one is subjected to via the television and exposure to media outlets. This exposure is bound to create confusion and a feeling of uncanniness for the viewers that consume this constant stream of images.

The presence of ‘SIMUVAC’ teams, that were created to be the first responders in an event of a civil disaster, emulates the Baudrillardian concept of how everything is a simulation and nothing happens for real. The organizers of ‘SIMUVAC’ upon the actual disaster make comments that ‘everything that they see tonight is real’ and it presents the ‘untidiness’ that accompany an actual emergency in reality. Since, technology is an aide to the cause, it renders this simulation as more feasible, as evidently witnessed when characters like Murray Siskind start to believe that they have been exposed to the aftereffects of this disaster in terms of having contracted something similar to ‘chemical poisoning’. He further starts to imitate the ‘dying man symptoms’ in a desperate attempt at having a quiet goodbye however, because he is still under the control of his accumulated resources he believes he is ready to confront his imminent demise and wants to do so as a ‘killer’ rather than a ‘dier’, therefore, his intention is to somehow use these resources to defeat the fate of death by becoming the killer. On the other hand, media outlets in an event like this appear to not abide by any protocol as they still routinely place commercials during the coverage of this event. This presents information in a fractured manner laced with the interjection of capitalistic desires thus creating a distorted array of facts that does not seem coherent.

The technical cataclysm doesn’t end at the disaster that sprouts from it, towards the third half of the novel DE Lillo also criticizes how modern medicine often comes with side effects that affect the brain competency by writing about Dylar’s tendency of inducing brain disorders apart from the, “...skin irritation and sweaty palms” that in DE Lillo’s words mainly comes after, “...But now they say nausea, vomiting, shortness of breath” (*White Noise* 130). When Jack Gladney decides to kill Willie Mink, who he sees as a rival, he is unsure of how to procure the drug that he believes will take death away but Mink who can be viewed as an addict to the drug, is struggling with a disorder that distorts all distinction between words and the things that they refer to. Upon Jack’s utterance of “plunging aircraft”, Mink takes off his sandals and folds himself into a position that has been recommended during the happening of a crash. It appears that the development in technology and the advancement coincides with the human yearning for comfort and solace and an insatiabe

hunger for power and domination over it, but, this evolutionary relationship also leaves the two in an inoperable situation without any help from the other.

Technology, as experienced in late capitalism, thus, threatens our sense of well-being, sense of self, the earth's ecology and the idea of 'real human' emotions and interactions because it is evident that the idea of 'masses' allow the production of cultural dupes and in *White Noise* DE Lillo plays upon these interpretations of High-Tech America, making the threats of technology hyper visible and the possibility of it being a cultural dupe since it becomes difficult to maintain the true representations in a world where 'reality' itself is being constantly constructed as DE Lillo sarcastically writes, "There were no addresses. Her friends had phone numbers only, a race of people with seven-bit analog consciousness" (50) addressing how the modern world is a place where nothing serves as a means of distinguishing the true or 'true-seeming' and the dependency on machines is on the rise because machines now have become an effective replacement despite them being capable of altering our reality and existence. This has become possible only due to strategic and significant rise in capitalistic flourishing as well as the use of media for proper advertising that takes a toll on the human psyche because in this consumerist contemporary society the idea of an urban space lures people in by creating what Baudrillard called a system of objects which are inter-related and cannot be used independently because it interferes with the contextual position that these objects provide to the human user.

### **Conclusion:**

The novel offers a privileged position to its readers by condensing the relationship that American households share with the innovations of the century. America becomes the miniaturized world of the polis that is impacted by these technological complexes as consumer culture is now saturated with technology. The ambivalence that technology shares with humans existing in the contemporary techno culture is carefully observed and evaluated by DE Lillo and he discusses the late-capitalist culture that provokes the inception of such man-made disasters. The novel makes a satirical attempt at displaying how technical paradigm has not only marked but extended its presence into the daily America lifestyle through various means and via its characters whose interactions with the same provide the narrative a depth like technical invasion itself. *White Noise* thus, highlights how ideological tendencies that modern technology and consumerism hold become the conduits of how high-tech culture is naturalized. It reimagines the entity of an apocalypse by foregrounding the disaster as an event that don't just happen anywhere, defamiliarizing the entirety of it as a consequence of disorienting chain of events forcing the Galdneys to sort through the various bits of information they are getting and process it and that's how they cope with the disaster. They can comprehend their situation partly in terms of what they have seen on TV, assessing its importance, seriousness and validity on the various representations that their techno-sensibility can retain making them stand on both the inside as well as outside the experience. ■



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# Reserved Without Reserved Seats : Examining Issue of Limboo-Tamang Seats in Sikkim Legislative Assembly

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## **Introduction: Democracy, Reservation and Representation**

In the democratic states, the concept of reservation and representations is provided through affirmative action. Affirmative action refers to a set of policies and practices within a government or organization seeking to provide the space for representation of particular groups based on their gender, race, sex, creed, or nationality in areas in which they are underrepresented, such as education and employment. Affirmative action has the aim to promote equality in society through preferential treatment of sociologically and economically disadvantaged people (Agrawal and Singh, 2016). In a democratic state, reservation and representation in political affairs ensure equal opportunity. Where there is a democratic system, there is the issue of reservation and representation. In this regard, India, as a union of states, is not unique.

India through its constitution attempts to provide justice to the vulnerable section of the society. The constitution-makers the country inserted the element of equality into the constitution in order to ensure equal treatment irrespective of caste, sex, place of birth, language, etc., particularly the article 15 of the constitution Indian union. As a result, India adopted the policy of preferential treatment through affirmative action in favour of certain weaker sections of the society to remove inequalities and historical injustice (Kedia, 2015). The constitution of the land provides reservation of seats to the sections of society which are socially and educationally backward, such as, Scheduled Caste (ST) and Scheduled Tribe (ST). Articles 15, 16, 243, 330, 332, 335, 339, etc., were incorporated in the constitution of the land to provide representation and reservation in federal units as well as in the union centre for the legislatively considered backward classes and ST and SC communities. Article 332 deals with the reservation of seats for the SC and the ST in the legislative assemblies of

states. Article 342 deals with the tribes or tribal communities to be recognised as ST under the premise of constitution. Such provision(s) of Indian Constitution textually televises that how the constitution of the land provides the program of reservation to the underprivileged and vulnerable sections of the country in the various machineries of union government and the governments of different federal units of the union of India. Sikkim, despite being a federal unit, is somewhat isolated from the country's reservation concept. The Limboo and Tamang (LT) communities of Sikkim were granted ST status in 2003 following a long pending demand for the same (Rai, 2021). However, no seat has been prescribed for these LT communities in the Sikkim Legislative Assembly (SLA) by virtue of their ST status or LT seats in the fashion of seats reserved for Bhutia and Lepcha (BL) ST communities in SLA. On backdrop, the demand for the LT seats reservation in SLA has been a burning issue in Sikkimese politics since past several years. This issue is deeply embedded in Sikkimese politics. It has been prime marker of the electoral politics in the state. Hence, putting light on this pertinent issue is an attempt of this study.

### **Emergence and growth of Reservation Policy in Sikkim**

With its merger to India, the politics of Sikkim started to grow as faster as the federal units of India. Before its amalgamation, it was a hereditary monarchy under the Kingship of the Chogyal Monarch, and in 1975, Sikkim became the 22nd fully-fledged state of India by the 36th constitutional amendment (Government of Sikkim, 2012). Therefore, after 1975 the political situation or the political background of Sikkim was drastically changed. With its amalgamation to India, a provision of article 371(f) was inserted to the constitution of the country for the special to Sikkim (Govt. of Sikkim, 2012). Though Sikkim became a full-fledged Indian state in the year of 1975, the process of reservation and representation started before its amalgamation to India. The history of the system of reservation was started since the reign of Maharaja Sir Tashi Namgyal after he signed the Indo-Sikkim treaty in 1950 with India. During this time, Sikkim's political parties began claiming their participation in state administration and real politic. In this context, Crown Prince Palden Thondup Namgyal Induced representative of political parties to agree to a 'ethnic parity' formula in May 1951. Bhutia-Lepcha (BL) communities were equated with the numerically larger Gorkha/Nepali community of Sikkim for political representation through the 'ethnic parity' system, a newer political arrangement (Chhetry and Rai, 2022). In pursuance of constitutional proclamation, on March 23, 1953, a framework was made for the formation of the State Council, with its deliberated powers and functions. The State Council was to consist of 6 BL 6 Gorkha/Nepali and 6 'nominated' members. The State Council was enlarged to 20 members in 1958. In the enlarged council also six seats were kept reserved for BL and an equal number of seats for Gorkha/Nepali. As a newer provision, one seat each for General and *Sangha* were introduced. The *Sangha* seat was reserved for the Buddhist Lamas (priests) of Buddhist Monasteries. The next election for the council was due in 1961 but it was held later in 1967. The State Council as constituted was allowed to continue in the office till the next election (Gurung, 2019b, as cited in Chhetry and Rai,

2022). The floor of the council was again extended in 1967, increasing its total number up to twenty-four. Until then Limboo community was eligible to contest for the seats reserved for Nepali/Gorkha community but with provision of one seat reserved for *Tsong*, Limboos were provided a separate reservation. The fourth State Council was constituted in April 1970. Without summoning any new changes, the pattern of 1967 was continued. The next election for Council was held in 1973. The State Council election witnessed resentment over the rift between the candidates of two different ethnic affiliates. Worsening the situation an agitation appeared on forerun (Government of Sikkim, 1972; Gurung, 2011).

The election of 1973 grew as a turning point in the political history of Sikkim. The declaration of the result of the election emerged as the source of the agitation (Chhetry and Choudhury, 2021). Palace was accused of having rigged the poll of 1973 to the advantage of the Sikkim National Party. Sikkim National Party was tallied as a pro-palace party since its origin. Since the first election in 1953, the party had been winning almost all the Bhutia-Lepcha seats and not a single Nepali seat. But, for the first time in 1973 election, the party secured two Nepali seats also. This made people suspicious about rigging of the poll (Gurung, 2019a). The boiling political situation was attempted to solve through a Tripartite Agreement on May 8, 1973 (Gurung, 2019b). The Agreement between Chogyal, Government of India and political parties designed a larger legislative and executive power framework for elected representatives (Government of Sikkim, 1972; Gurung, 2011). Within a span of one year after the 8th May agreement of 1973, the representation of Sikkim Subject Act, 1974 came into appearance with the strength of 32 representatives in the Sikkimese Assembly with ethnic representation as follow:

- (i) Sixteen seats shall be reserved for Sikkimese BL origin. Out of these sixteen seats, one shall be reserved for the *Sangha*.
- (ii) Remaining sixteen seats shall be reserved for Sikkimese Gorkha/Nepali including, *Tsong* and schedule castes. Out of the sixteen constituencies reserved for Sikkimese Gorkha/Nepali origin, one constituency shall be reserved for the persons belonging to schedule caste (Kiran, 2015: 73).

As a part of recurring political development, Sikkim was brought under Indian Union as a federal unit on 16<sup>th</sup> May 1975. Kazi Lhendup Dorzee Khangsharpa became the first Chief Minister (CM) of Sikkim with an interim government overthrowing the 333 years old Namgyal dynasty in the Himalayan kingdom (Adhikari, 2021). As mentioned above, in the year 1973, a tripartite agreement was signed by the then Chogyal, three political parties and the Government of India. Under the agreement special political status of BL and monastic order were accommodated. At present, there are 32 seats in the Sikkim Legislative Assembly. For BL, there is reservation of 12 seats in Sikkim Legislative Assembly not as ST but as a sequel to the said political agreement. However, in continuation of the prevailing status of BL, in 1976, the Sikkim Government had sent a proposal to the Government of India for the inclusion of BL in the list of ST of Sikkim (Adhikari, 2021 as cited in Chhetry and Rai,

2022). While processing the proposal, the then Director General (BCW), Ministry of Home Affairs, Government of India D.O. letter No BC 1201624/75-SCT V dated 21<sup>st</sup> July 1976 addressed to the Sikkim Government, had made certain observations on the proposal of Sikkim Government and also sought a revised proposal from them for inclusion of more left out communities in the list of Scheduled Tribes (Government of Sikkim, 2012, p. 3). Paragraph 5 and 6 of the letters D.O. letter No BC 1201624/75-SCT V dated 21<sup>st</sup> July, 1976 portray:

In paragraph 5, it reads as:

*“It would also appear that there is another primitive tribe namely the Limboos who have social affinity with the Lepchas and some are them animists. The Limbus (sic) have been mentioned as autochthonous inhabitants of Sikkim and are in sometimes as Limbuan Lepchas as is the case of Mughlan Lepchas from Darjeeling District. The status of the Limboos will have to be spelt out clearly and is necessary they may be grouped with Lepcha and their entry could be “Lepcha, Limbu”.*

In paragraph 6, it reads as:

*There are other tribal communities for example, Magar, Gurung, Tamang, Tsong, Subba, Khas and Rai. The Sikkim Govt. may kindly review the case of these communities which may have been left out.*

The disproportionate response or the partial withholding of L. D. Kazi government to the inquisitive letter of Director General (BCW), Ministry of Home Affairs, government of India vide- D.O. letter No BC 1201624/75-SCT V dated 21<sup>st</sup> July 1976 has been still a grave matter of suspicion in the politics of state. The Government of India issued the ST and SC Order notifying BL as ST and Damai, Kami, Majhi and Sarki as SC on June 26, 1978, without including any of the sub-ethnic communities of Gorkha/Nepali constellation in the column of ST of Sikkim (Govt of Sikkim, 2012). After long struggle LT communities were included in the list of STs under the Scheduled Castes and Scheduled Tribes Orders (Amendment) Act 2002, (No.10 of 2003) published on 8 January 2003.

At present, there are 32 seats in the Sikkim Legislative Assembly. Of the total 32 seats, 17 constituencies are unreserved, 12 are reserved for BL, one is reserved for *Sangha* and 2 are reserved for the Schedule Caste under the provision of Representation of the People 1950/51 (amendment) Act, of 1979. The Act ascertains that,

- a. in the case of a seat reserved for Sikkimese of Bhutia-Lepcha origin he/she is person either of the Bhutia or Lepcha origin and is an elector for any assembly constituency in the state other than the constituency reserved for *Sangha*.
- b. in the case of a seat reserved for the Scheduled Caste, he/she is a member of any of those castes in the state of Sikkim and is an elector for any assembly constituency in the state.

- c. in case of the case of a seat reserved for Sanghas, he is an elector of the Sangha constituency; and
- d. in the case of any seat, he/she is an elector for any assembly constituency in the state.

### **Civil Society and Demand for LT Seats in SLA**

The demand for LT seats in SLA is not a new origin. This demand holds long history. Sikkim became a part of India, under the 36th Constitutional Amendment Act on 16th May 1975. There are different ethnic communities in the state with different socio-economic, cultural and religious identities. As a democratic country India provides constitutionally some special provision granting the political representation and reservation to deprived communities for their socio-economic, political development and cultural empowerment. Sikkim is no exception to it. Sikkim is multi-ethnic states and different ethnic communities in state are unique with distinct culture identities. For the socio-economic, political and cultural empowerment of some ethnic communities in the state some special provisions and political representation have been granted under the Scheduled Caste & Schedule Tribe Order, 1978. Initially, the ST status was only granted to the Bhutia and Lepcha (BL) Communities. Later on, it was extended to the LT communities of Sikkim in 2003 following a long pending demand for the same (Rai, 2021). However, no seat has been prescribed for these LT communities in the SLA by virtue of their ST status or LT seats in the fashion of seats reserved for BL communities in SLA.

On this backdrop, the LT communities are demanding the constitutional rights of seats reservation in (SLA) since, 2003. Leaders of the community's express dissatisfaction against the reservation policy in the state. The Sikkim Limboo-Tamang Joint Action Committee (SLTJAC) was formed in 2003 with an objective to work for the reservation of seats for the LT communities in SLA. The SLTJAC headed by the P.R. Subba submitted a memorandum to the central government and the State Delimitation Commission demanding the special status to LT communities. The SLTJAC also demanded the amendment of Representation of the People 1950/51 (amendment) Act, of 1979-80 to take necessary action for the process for seats reservation before the beginning of assembly schedule in 2004 (Gurung, 2011 cited in Chhetry and Rai, 2022). The leaders of the LT organizations argue that despite the communities have been granted ST status long before, the government of India has not guaranteed the constitutional rights to LT communities. On backdrop, the demand for the LT seats reservation in SLA has been a burning issue in Sikkimese politics since past several years (Ravidash, 2020).

### **Response of the Government**

As mentioned above, after its amalgamation to India in 1975, Sikkim became the 22nd state and 371(F) incorporated in Sikkim with special. The SLA was formed in Sikkim with 32 seats under the provision of Article 371(F). Out of the 32 seats, 12 seats were

reserved for the BL community, 2 seats were reserved for SC and 1 seat was reserved for Monasteries and 17 seats were announced as general seats in which people who are the residents of Sikkim can contest the election. There is no mention about the reservation for communities listed as ST. Under Article 332 of the Constitution of India, the STs are entitled to a political right to contest state assembly elections from their allotted reserved seats. However, despite their inclusion, the LT communities have been denied this desired constitutional right in Sikkim government in Sikkim except their eligibility to contest election under the general category.

The Gorkha Apex Committee (GAC) places apprehension that stating that the existing representation system in the state is totally ‘unfair’ and ‘unconstitutional’. The GAC demands the allocation of seats in SLA in proportion to population of the state. In such debates and contentions LT communities are deprived and delayed from entitlement the bona fide and constitutional rights of being elected having the reserved seats in the line of ST categories (Singh and Singha, 2016).

In a crucial conference at Marowari Dharmashala, Singtam, East district Sikkim, the GAC echoed the voice “with the inclusion of the Limboos and Tamangs the reservation may shoot up to more than fifty percent from the existing forty seven percent. Therefore, the remaining sixty five percent of population, besides being majority might become minority and would be unconstitutional and undemocratic” (Chhetry and Choudhuri, 2021). The apex body, in a memorandum submitted to the then Chief Minister of state Shri P.K. Chamling on August, 2003, suggested that seven seats to be reserved for LT communities within the hitherto thirteen seats reserved for the Bhutia-Lepcha community and conversion of BL seats into ST seats (Gurung, 2011, 391-92).

Government of Sikkim’s vide. notification No. 73/Home/2005 in December 2005 constituted a Commission to Review Social and Environmental Sector Plans, Policies and Programmes (CRESP). The eight member commission headed by Professor B.K. Royburman, an eminent social scientist was to review the constitutional status of castes and communities of Sikkim in historical, cultural, ecological, political and economic contexts and make appropriate recommendations (Gurung, 2011: 287). The Commission in its report submitted on March 31, 2008, recommended for: (a). Enhancement of seats in SLA to 40 from existing 32, (b). Reservation of 20 seats for the ST including LT communities and any other communities which would be notified as ST in future, (c). Continuation of the reservation of 12 seats for BL communities, (d). 4 seats to be reserved for the general/open category, (e). Increase of *Sangha* seats to 2 in view of growing monasteries and monks and, 2 seats to be reserved for the SC (Gurung, 2011: 286). It to mention that the commission had also strongly recommended the inclusion of all the left out communities Sikkim i.e., (i) Khas (Chhetry-Bahun), (ii) Bhujel, (iii) Dewan, (iv) Gurung, (v) Jogi, (vi) Kirat Rai, (vii) Mangar, (viii) Sunuwar, and (ix) Thami (x) Newar (xi) Sanyasi and (xii) Majhi in the union list of ST of Sikkim (Barnes and Rai, 2018: 167).



Keeping the recommendation of the Commission in a major reference, the state government headed by the then CM, Pawan Kumar Chamling demanded for the increase of total number of seats in SLA to forty. After the recognition of ST status to Limboos and Tamangs of the state in 2003, the SDF government of Sikkim headed by Chief Minister Chamling made more than eighteen representations to the offices of the President, Prime Minister and Home Minister of India for the allocation of seats for the communities in SLA under the clause 1 and 3 of article 332 of the constitution. The Chamling government paid several efforts to materialize the demand into reality and the one of the objectives of the constituting the Commission for CRESA was to find a solution to the same (Barnes and Rai, 2018: 153). Chamling had assured that the reservation of the seats for these two communities in SLA would be solved before the general election of 2019 but, he left unsuccessful to turn his assurance execute out. The twenty five years old SDF government led by him witnessed the opposition berth as new political outfit Sikkim Krantikari Morcha (SKM) defeated the Chamling led SDF regime in May 2019 (Chhetry and Choudhury, 2021).

Maintaining the pace of the sensitivity of the issue, Prem Singh Tamang (Golay) the newly elected Chief Minister of Sikkim reminded central government to reserve seats in the SLA for Limboo-Tamang communities in June 2019. He advocated that the demand for reservation of seats in the SLA for LT has been pending for the last several years as a result of which the communities have remained deprived from enjoying their political rights (Chhetri, 2019). The SLTJAC filed a petition in the Supreme Court seeking reservation for these two ST communities in SLA. Filing the petition, members of organization sought a direction to the Centre to take appropriate steps (Tamang, 2019, as quoted in Chhetry and Choudhury, 2021).

## **Conclusion**

The concept of reservation and representation is an inalienable issue in a democratic state. Where there is a democratic system, there is the issue of reservation and representation. India is one of the greatest examples regarding the issue of reservation and representation for its citizens. Almost all the states of India experience the issues of reservation and representation in their respective states. Sikkim is no exception to it. As an integral part of the country, Sikkim also qualifies for such constitutional criteria. The issue of political reservation and representation is burning one in the politics of Sikkim. There has been a demand going on in the state about the reservation of seats for the LT community in SLA since the last several years. The LT Communities receive ST status in 2003 yet these communities are made to struggle for democratic Indian constitutional rights. As per articles 332 of land, the ST should be provided reservation in Legislative Assembly, but in the case of LT, there is no such reservation provided in SLA.

Despite the validated recommendations of the commissions set to review the prospects of the LT communities to have the desired Indian constitutional rights reciprocal to Article 371 (F) of the constitution, it is found that the LT communities are yet deprived from their



provided constitutional rights to have seats in SLA. To maintain prevailed peacefulness, tranquility and existing interethnic coexistence in Sikkim, it is necessary to address and solve the issue pertaining to LT communities that these communities are bone-fide at par article 332 of constitution of country and within the framework of article 371 (F) amicably. ■

**N.B:** The terms “Nepali” and “Nepalese” have been found to use majorly in the sources used in this article. The term Gorkha is largely accepted and applied to address Nepali language speaking community in most of the parts of the county but, unlike the term Nepali is used dominantly to address the large Nepali in Sikkim still. However, there are debates and overarching arguments on float, in the socio-political surface in the state over the synonymous use of terms Gorkha and Nepali. There are several organizations and political parties in state with Gorkha prefixes. Hence, the Gorkha and Nepali have been used synonymously or together in this chapter to avoid any form of dispute.

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# Daya Pawar's *BALUTA* : A Representative Indian Dalit Autobiography

Sonali Sarangi

*Baluta* is an autobiography by the Indian writer DayaPawar, written in the Marathi language. According to Kalita, *Baluta* "introduced autobiographical writing" to Dalit literature. *Baluta* is seen by the *Encyclopedia of Indian Literature* as an attempt by the writer to be personal yet "objective and representative", the title generalising the status of rural untouchables. It records the writer's struggle for peace, a struggle with no chance of retaliation in "word or deed". An English translation by Jerry Pinto was published in 2015. This paper focuses on the oppression faced by a Dalit in his childhood and on the angst and agony experienced by the narrator-protagonist in DayaPawar's 'Baluta'. It is considered that *Baluta* is a representative of Dalit literature, was not just a faithful narration of the Dalit experience but also an "ethical challenge" to the "caste Hindu" whom it "implicated". Sharmila Rege quotes Urmila Pawar, who mentions the criticism of Dalit scholars that *Baluta* was shameful; Urmila rejects this criticism as based on lack of understanding. According to *The Encyclopedia...*, it created the first anti-hero in Marathi literature. Link mentions that *Baluta* "created a sensation in the Marathi world for its frank and unique description of a life that the author lived in the ghettos of prostitutes, criminals, pimps and uprooted Dalit people, within and around the red light areas of the city of Bombay.

**Keywords:** Dalit, Autobiography, Anger, Oppression, Retaliation, Experiences,

Forty years after its controversial publication, 'Baluta' proves that it transcends generations. Considered to be one of the first Dalit autobiographies, Marathi writer DayaPawar's 'Baluta' was a pioneering work in writing about oppression. Kamble from Mahar Battalion with an amputated leg looks in the darkness with searching eyes

"Whom did we fight for on the border, why did we rot ourselves for the country?" The question pierces his heart through, with all the agonies of life. The gun already confiscated from him. He anxiously searches the bed side

Writer DayaPawar was born on September 15 in 1935, the same year that BabasahebAmbedkar announced his decision to convert from Hinduism. A senior auditor with the Indian Railways, Pawar was also a remarkable poet, short story writer, and literary critic. But it was the publication of his autobiography in 1978 that granted him the status of a literary giant, turning him into a household name in Maharashtra.

*Baluta* tells us the story of DagaduMarotiPawar before he became DayaPawar. Running parallel between Mumbai and Dhamangaon, the village where the author was born, the book is as much about the starkness of the hopes of a Dalit person, as it is about what migrating from a village to the city offered him. While being intensely personal, it is not however, person-centric. It's about a community, its collective pain and struggle, and the remarkable pursuit to attain an individuality snatched away by the caste system.

In the absence of a literary tradition that looked at and understood the lives of Dalits, *Baluta* instantly become a controversial book when it was published. It was a significant and unprecedented attempt to rectify the world of broken men, rather than romanticising it. Yet amid the criticism that it received, some from Dalit readers, the book also surprisingly drew a positive response from some Brahmin writers, such as PL Deshpande, who held the book in high regard and called it “a tree filled with sufferings”. With an intensity and honesty they has not witnessed in Marathi literature till then, *Baluta* provided brahmanical classes with a theoretical perspective with which they could, at least now, reflect on themselves in relation to the wretched conditions created by the caste system that favoured them.

The value system of looking at oppression – and a resistance to it – as *Baluta* does was possible due to several facts, one of which was Dalit literature produced during the Dalit Panthers movement, culminating in making Dalits capable of express themselves in “their” language – one that allowed for a vocabulary for the darkest experiences of lives in a caste society. Apart from its pioneering autobiographical narrative, *Baluta*'s appeal lay in its rejection of heroism. Pawar did not believe in one person rescuing an entire community, instead he illustrated that each person has the potential to liberate themselves, to rise, to fight. Writing about when he was still in school, Pawar notes:

It was unlikely that I would have had the courage of my convictions at that age. But *were* they my convictions? Here, in school, I was being taught “Always speak the truth” and there, I was taking Dada's loot to sell at Chor Bazaar. The world I learned about at school seemed fraudulent compared to the world I lived in.

Writers rarely put their faith for liberation in common people. They always have a hero. Pawar didn't do that. The world he was taught in school and the world he lived in, were opposites. In a such a dilemmatic situation, it was the collective conscience of a community that guided him.

*Baluta* was an attack, in order to cure the wounds of Dalits. It rejects heroism but at the same time, preserves the valour in each of us, it strengthens us as readers. By effectively portraying the journey of a man in the “transition between caste to class”, it asks what a man loses and what he gains in the process? It illustrates the tussle between “being” and “belonging” in the life of a Dalit person. Interestingly, immediately after its publication the book generated a mixed response among some Dalit readers for its no-holds-barred revelations. Addressing this in the second edition of the book, Daya Pawar wrote, “two reasons can be anticipated for the anxiety of white collars among Dalits. One of them is that it makes them anxious while reading about the past – one they too had lived – which was surprisingly ‘shameful’. Secondly, they could not digest the fact that after Dr. Babasaheb Ambedkar, this movement has become handicapped and its revolutionary spirit has vanished. Instead of them feeling disgusted about the past, those who had put them in this life of misery, should be feeling disgusted.”

The message was clear. *Baluta* was meant to communicate the oppression of a Dalit community – and subsequently, a refusal to bear this oppression anymore – to Brahminical society, in order to humanise them. The condemnation of the book, however, was due to another reason – the depiction of sexuality.

In Brahmanical Marathi literature of the time, readers were only offered a romanticised or very distorted version of sex and sexuality. It was marked by the absence of a sociological understanding of sexuality and readers were made to believe that interpreting sexuality through words was a moralistically abnormal line of thought. *Baluta*, then, was perhaps one of the first autobiographies that constructed, through novel-like narratives, a succinct sociological understanding of sexuality. Kanchallaiah, writing about Dalit-Bahujan society, also indicated this in his 1996 magnum opus, *Why I am Not a Hindu?*:

Sexual behaviours and mores are also taught as part of family and peer group life. A girl listens to older women talking to each other in groups about “disciplined” women and “undisciplined” women; their sexual lifestyles, their relations with husbands and others. A father does not hesitate to talk in front of his children about his approach to life or his relations with other women. Forty years after its publication, *Baluta* undisputedly remains a milestone in the world of Marathi literature, Dalit literature, Indian literature, the domain of literature itself. In 1979, PL Deshpande wrote, “after reading this book...one will be in pursuit of living life more close to humanity”. When it was published, *Baluta* won the Maharashtra Government Award for literature. Three years later, in 1982, it won a Ford Foundation award. Between 1981 to 1992, *Baluta* was translated into Hindi, German, French and Italian languages and finally in 2015, into English by Jerry Pinto.

In its original Marathi, the book has had six editions and each year, it is reprinted at least thrice, unabatedly and has the distinction of being a Marathi book that is routinely pirated and sold on city streets. Not only has *Baluta* stood the test of the time and proved its critics wrong, today, it tells us that stories written with honesty and an intention to find the

root of suffering, have the potentials to talk across generations. The vision of *Baluta* broadened our understanding of ourselves, one that told the truth as it is.

Writers who comes from a world in which oppression is an everyday reality have no option but to face it with all their strength to defeat it. The African-American writer Toni Morrison once said “My vulnerability would lie in romanticizing blackness rather than demonizing it; vilifying whiteness rather than reifying it”.

*Baluta* has traveled a long journey over its 40 years of existence. It was one of the first books in Marathi of its kind, controversial at its beginning, widely read nonetheless, and now accepted as a book, in Marathi literature broadly and Dalit literature specifically, that had guided generations of writers and readers. It understood that breaking the shackles of a life of shame constructed by caste is possible by telling the truth of oppression, and by telling that change can be brought when oppression is not romanticised.

For a Dalit doing something, unless ordered to do so, is always an offence in upper caste society. In this situation DayaPawar's *Baluta* presents a world where a Dalit uses his reading and reason to oppose social injunctions on Dalits. This article puts under probe a Dalit's venture into the world of reading to analyse critically the social norms. It invites not only a study of the society but also a review of his own self. The text contains various attitudes the Dalit self-exploits in his reading. This paper shows how the act of reading gives birth to a critical bent of mind. His complex attachment to the process of reading minutely unfolds the systematic despotism of the upper caste. Reading by a Dalit creates a new perception of looking at society. This article explores how reading becomes a method to claim his assertion making a demand of his right to knowledge.

Daya Pawar's *Baluta* presents a contestation of a Dalit identity and pre-established social culture. Dagdu exercises something which has been denied to the Dalits throughout ages. He cultivates free play of reason to dismantle the grand construct of the upper caste culture through his exploitation of the dynamics of reading. In doing so his intention is to find fissure in the mainstream cultural construct through a heavy utilization of the politics of reading. Pawar, through the reading of a Dalit, challenges the concept of a totalitarian approach of the upper caste that prohibits the Dalits to practise critical faculty. As opposed to this, Dagdu forms a body of sub-culture that intends to take away the task of social formation from the upper caste monopoly. Simultaneously, he lays down a general proforma for fellow Dalits to attain a sustainable emancipation through involvement in knowing. Being there in the process of knowing, he faces an urgency to negate cultural imposition of the upper castes. He does his own reading with conviction and contradiction inherent in Dalit identity. Thus his reading is an honest proposition of the self to find a voice in a society dominated by the upper castes.

In the Prologue, Dagdu talks about unearthing memories to reveal the oppressive past which is “ . . . like the submerged part of the iceberg” (Pawar 3). He finds this task of storytelling a difficult one, and thus, in Pawar's narrative, history and story telling fuse to



produce Dalit narrative. Dalit writing is just like unearthing the past, digging out memories to place them in articulation. His 'ability to forget' (Pawar 3) does not go well with the deliberate storytelling in the text as Badri Narayan says, "Memory is an important creative force of self and social life" (16). To Dagdu reading and creativity are complimentary to each other as he reads and creates at the same time, and reading the memory is both painful and pleasurable to a Dalit mind. He feels a mixed feeling for the past that haunts and attracts the Dalit self. Memories of haunting past are vividly felt by the body, yet they are quite unwanted to the Dalit body as revisiting those memories would further renew the torture meted out to the self. Though he claims to have a bit of forgetfulness, the entire text, coming out in the form of multiple stories, is a product of past. Pawar unearths the long 'submerged' memories. It is not an easy journey to read the history and recount it at the same time. To articulate is to re-experience the past as Pawar says in Baluta that it is impossible to forget the past, and one "who does not know his past cannot direct his future" (Baluta 63) Though Dagdu wills to forget everything, he cannot. This is the troubled identity a Dalit has to bear. Unless and until he invalidates the construction of the past by the upper castes, this constant process of reading and searching for a stable meaning continues to exist in a Dalit self. The text contains materials sought out from the relics of the past that he reads perfectly. In fact, he knows exactly what he forgets emphasising the constant interplay between absolute presence and ostensible absence of the past. The past is something that enriches him. The bonding between the Dalit and history is as engaging as the shepherd and the cap that Dagdu recalls in the text (Pawar 2). The story of the shepherd losing his cap and then searching for it is similar to the Dalit self's problematic encounter with history, denying it and also returning to it for its essential support. Thus reading is used by Pawar to undo the construct of forgetting. Forgetting the past and being conscious of it are always at war. Narrating Dalit life is to release the pent-up frustrations as Gokhale says in the Preface: I like to think that writing his life, however painful the process obviously was, released Daya Pawar to some extent from his past. (Gokhale viii) This act of deliverance is initiated by the impact of reading. The introduction of something new does happen to him in terms of his reading that marks him out as totally different from his surroundings. This knowledge from outside incites him to undertake a task of going beyond the surface with positive Dalit intent. Pawar seems to be drawn to the life long battle between construct of reading and construct of existence. They collide with each other, and through reading he comes to know that the Dalit reality of survival looms large. Disparity comes out of this encounter of these two worlds. It appears to be irreconcilable tussle that a Dalit self is forced to undergo bringing out successive acute pictures of poverty and reality as Pawar says that his education about 'truth' vanishes as he has to steal to survive (Baluta 27-28). The passage is a painful one where his study stands opposed to the meagre sustenance and vice versa. Actually he starts imbibing knowledge through his reading about his social status which is incompatible with the upper caste social order by letting him see the differences clearly. Self-respect which is fostered by education sometimes gets shaken by meagre existence when Pawar recalls from his childhood: I could see how we had bartered our right to self-respect for a handful of grain. (Baluta 213)

But it is not to imagine that the spirit to exist dies out, rather it regenerates itself with the active support of education. It claims dignity for Dalits denouncing traditional beliefs and duties.

Pawar offers a powerful picture of reading apart from being a guide in offering selfconsciousness. Reading opens up certain perception that enables him to observe several differences throughout his life ranging from the presence of 'invisible wall' that acts as a border between the village and the Maharwada (Pawar 32) to singling out himself from the community. Actually the apparent divider plays a role in constituting Pawar with the reality of the society. What becomes prominent is the portrayal of society that makes the condition of Dalit painful. This realization is totally new to a Dalit. It turns him sceptical about the functions of the society and questions his own position in social hell. It is not for nothing that Pinto says: Our world makes reading a sacred enterprise. DayaPawar's world turns that upside down. (Pinto xv)

This demythologisation of the enterprise called reading does obviously invite opposed tendencies in the formation of the self which is circulated around his paradoxical relationship with reading. Having subversive enterprise as its core ideology, his reading attempts to re-appropriate subject formation in Dalit context. A Dalit has nothing to do with the sanctity of reading where the self is not involved, and thus, he overturns the traditional methodology of reading by making substantial input of both doubt and assertion of the Dalit body. It widens the space of alternative reality where the self is intricately involved. His reading not only sets the proposition of reality but the reality itself is educative in crystalizing the difference between appearance and reality leaving him wiser and experienced.

Reading teaches him the process of questioning that makes him rise much above the level of humble submission to the orthodoxy. He interrogates the traditional performance of Mahars. The degraded state becomes palpable to Dagdu, and he goes away from oppressive circle of society. He recognises his gradual departure from and denial of the subservient existence of the Dalits by virtue of reading. He characterises his self that stands apart: But I was moving away from the Maharwada, seeking refuge in the world of books. (Baluta 59)

It opens up a new world that makes him full of unrest. His study makes him realize the intoxication of learning that he in particular has. This knowledge from outside comes within the Dalit mind to shock the numbed self. Throughout the text, whenever he goes through the process of reading, the self gets a treatment stirring up the submerged consciousness. This distance brings out his consciousness of the brutal picture of the society by differentiating between right and slavery. In the fashion of Ambedkar he denies the traditional practices creating a new identity of the Dalits. Dalits thought slavery as their right and duty. Ambedkar makes them realise the disgrace behind it making them vocal of their actual rights. Thus his reading of Ambedkar's "Who Were the Shudras?" and writing for Janata help him become aware of the exploitation (Pawar 203). His reading of Ambedkar opens up a new perception of the caste politics demonstrating an unmistakable link between

their protest. He gradually begins to understand their slavery and servitude. The mystery gets unfolded through his reading of Ambedkar as his texts show the actual stand that a Dalit should make regarding their claims of rights.

Reading not only just offers a Dalit methodology of picturization but also makes him an analyst of the social custom that leads him to critique the practice of eating dead animal as 'primitive' (Pawar 76). He sees learning as something that teaches him the real value of modernity, and thus, he strives to do away with the tradition. But the road to attain modernity is not smooth as he has to purge the self of its rough tradition. His complicated affiliation with learning is reflected in a passage of such temper: But it's easy enough to write revolutionary poems, poems that challenge the status quo. It's different when you must live the challenge. That I lived without self-respect is still a matter of regret for me. At the time I felt: Is it true? Am I really so spineless? Damn it, why am I such a cowardly custard? Who put this fear into me? (Baluta 118)

Though the passage reads like a desperate attempt to get out of social humiliation and his inability to do so but it is explanatory of the revelation of emergent consciousness. The more he educates himself, the more the injustice in the society becomes clear to him. Everywhere his identity gets stigmatised because of his caste. He can no longer be complacent since the moment of unrest has been inserted in his mind. These are the pertinent questions to the self. To get out of it he takes recourse to study that enriches him with the power of resilience. He rests his hope in education to ward off social ills as Pawar says: I did not want to live with constant references, all slighting, to my caste origins.

To get out of all this, I had to study. (Baluta 166) Unified agitation that Ambedkar wishes to incorporate into the lives of Dalits gets internalised within his self by virtue of reading. Constant references to degraded identities hurled against Dalit can be shrugged off with self-respect inculcated by knowledge and learning in Dalit mind. Reading offers him exposure of knowledge which is denied to the Dalits. It is beneficial for expansion of protest to strike back to the pride and injustice of the upper castes. The resolution that learning provides calls for his revulsion against traditional jobs. Thus during the process of the elevation of a Dalit, the reading makes a marked differentiation when he clears his position by saying: My ancestors had spent their lives stripping carcasses; I was ripping receipts out of books. (Baluta 123)

Not only in the community circle but also in public sphere he boastfully shows the importance of knowledge. Thus in school he attacked Manusmriti explaining it as a caste based text (Pawar 203). His intention is to break down the upper caste construct of social order. Baluta is a document of the applicability of learning in transforming the society. Thus when he reads the history of pathetic plight of the Dalits being trapped in the repressive politics of social discrimination, he presents an account of his mother doing old job of scavenging which is both painful and insightful at the same time. He also says that whatever prestige he is acquiring through education has been made a waste by the scavenging of his

mother, and he accuses the society for such disgrace (Baluta 216-217). Education brings this consciousness that causes much trauma to the Dalit self. He takes himself apart as odd one enthused with transformative force which is the sine qua non of actualizing melioristic principles in society. The world he lives in and the world he conceptualizes through reading are poles apart. Reading makes him stand on the land of reality. It gives much needed disillusionment to the self of the submissive life he lives. That is why he is prone to cry an expression of displeasure against servility. He starts problematizing and furnishing solutions at the same time by virtue of education formulating a system of knowledge production thought earlier to be a product of the upper caste thought pattern. His tricky encounter with cultural modernity gives a pervasive fillip to the exposition of pragmatic scepticism where the process of knowing something prevails. Instead of assuring aesthetic certainty, his reading exerts a 'scorpion of doubt' (Pawar 201). In doing so he comes out of an insular cocoon to find his other side, an agitated self, to relocate the past with purposive orientation of 'restlessness': I think this restlessness is my permanent state. When it ends, I will feel as if I am bearing my own corpse and I shall feel profound grief. (Baluta 297) Reading inserts unrest within the self as an antidote to enforced ignorance. Thus learning, prohibited so far, comes as a blessing to him having continuous readjustment with the process of knowing that makes a disruption in traditional Dalit identity. This 'restlessness' is indispensable to a Dalit body since it produces rationality to find a way out of this prolonged social impasse. Ending the text with the idea of 'restlessness' is symbolic of propagation of creative reading. He breaks through the barrier of forbidden territory. His reading is a comprehensive encroachment on upper caste privilege. Pawar comes to recognise the role of education and how it makes one conscious of one's surrounding and situation where he faces discrimination. The more he becomes sensitive with reading, the more he tries to put forward questions. In the face of full uncertainty, the Dalit self appears as a perceptible being creating something productive. A synthesis is born of the unrest and agitation. The restlessness produces an assertive self leaving him with the power of reflection on the asymmetry. In a sense, the narrative invites all Dalits to nurture restlessness to form dissent and to create a new Dalit identity. He visualises the power of education in emancipating the self and lays down the text as a manifesto for posterity. The invisible wall of the society that he earlier talks about (Pawar 32) can be broken down only by knowledge. Setting a mixed feeling, he lets out the value of reading that takes away 'simple pleasures' (Pawar 47) of his dependent existence and creates a volume of unrest in its place. Identity is formed through this unrest.

In a sense, Pawar welcomes education for making reality palpable to a Dalit self: At that time, we lived like animals in the Maharwada, our lives based on an earthy philosophy. I was filled with revulsion against the life I was leading and wanted to get away. (Baluta 47)

Dagdu is enraged with the status quo that Dalits are forced to maintain and becomes anxious to get out of this system. The more he reads, the more he finds how isolated he is in the society. He finds reading as the only panacea to challenge this isolation and to crave for equality at the same time. A stimulus of recognition of Dalit existence comes to him with

the advent of education. Pawar's reliance upon 'scavenger's account of his life' (Pawar 63) makes an unholy presentation of reading that destabilises superficial social composure. The addictive quality of reading opens up another world of hope and possibilities. In the process of learning he disavows caste discrimination, and thus Pawar says: But once I was in school, I was free as a bird. (Baluta 86)

The democratic environment that education provides makes him contact with both the self and the society. Despite facing separation, it is in the school that he meets up with full exploration of his self seeing the ground inequality everywhere. This desire is indicative of the easy accessibility of education for full growth of consciousness. With gradual cultivation of educative mentality he recognises the dungeon like village he lives in and how disrespect and ill treatment are stored for the Dalits in a society and the role of education that can help him out: I knew now that my only way out of the prison of the village was to study.(Baluta 86)

He forms his own circle of knowledge to strike hard at the larger circle of malicious separatist politics. Educated Dalit individual comes up with confidence and courage to combat with the social system that perpetuates slavery and torture and to re-form a Dalit self with 'chest swollen with pride' and 'body vibrant with energy' (Pawar 88). Ironically he says that he could have been 'a stone in a stream' (Pawar 119) conforming to the convention, but he ends up making a rupture with social stasis by virtue of his knowledge. The painful separation that Dagdu makes from his mother shows how personal relationship becomes victim of the larger political scenario: I burn with shame as I tell you about how I would only speak to my mother in secret. For an education, I was willing to sever the umbilical cord. (Baluta 122)

It is education that makes him conscious of the reality. He is ashamed of his caste that bears injustice and inequality throughout one's life which even compels to maintain the sacred relationship of mother and son in a secretive way. Probing into the cry of separation, it becomes clear that the Dalit self is unwilling to get assimilated with a rigid system of hierarchy. The pathos comes from a social critic who is made to bear the stigmatised caste identity. Pawar seems to suggest that the only way for a Dalit to liberate himself from the trap of caste based politics is to study and to educate himself as it widens one's perspectives. S.M.Michael says that the transcendence from traditional Dalit to contemporary Dalit is largely due to the deployment of radical intellectual activism (14). This broad spectrum of knowledge makes Pawar negate the set up formula of the society. The pattern of thinking that he achieves from study makes him see the reality clearly. Dagdu's reading gives him the power to legitimate his identity in a society. The more he reads, the more he causes cracks in traditional construct of the mentality. His nonconformity to the order of the society becomes visible through his self-reliance. Far distant from mainstream reading, the reading of a Dalit punctures the audacious construct of monolithic regime. Reading is an active process that gives him a positive direction of disposition. For a free and full growth reading acts as catalyst in transforming the Dalit from ignorance to experience. That wise self knows

well the value of transmission of ideas in a society that liberates the Dalit from its closeted shell. In a sense, his reading is a social reading of his own self. He reads himself; we read him, and through reading him we read the society. Deftly both of us are involved in a social study. Dagdu not only reads but also lays down a mechanism showing us how to read.

Reading the text we enjoy a materialistic reading of Dagdu himself which is substantial for and conducive to social growth through enhancing reason and rationality. It is not an idealistic exercise based on imagination and aestheticism. Reading, to him, becomes an experimental tool that activates much needed violation of inscrutable discriminatory practices of the society. The remit of reading invites two impulses, namely, giving an all encompassing study of the self; and reinterpreting the society to deconstruct its upper caste overlay. Ambedkar equates assimilation of knowledge with the achievement of freedom and liberty in volume 17 part 2 (72-80). The will to know is nurtured in the Dalit mind to defy the restrictive policies of the upper castes. Craving for knowledge is tantamount to crying for liberty, and this upsurge is only possible when the Dalits can have the spark of knowledge. To rise above the condition Pawar relies on the importance of knowledge that can make the Dalits aware of their problems. To Dagdu knowledge and experience are instrumental in creating a new perception which not only critiques the society but also dissects the self in a logical way rendering the text a powerful platform for subjective observation. The text becomes an answer to the question of the self and presents a protagonist who is in search of a critic. It is the society that creates the Dalit self, and thus, the self is integral to the society. Hence, both fall under the scrutiny of this cogent account of a Dalit.

Pawar tries to emphatically claim that to modernize the Dalits knowledge is important. Dalits are denied admittance to civilization and culture. Instead, Ambedkar says in volume 5 that every Dalit must strive for two things- 'education and the spread of knowledge' and 'power' (396-399). Through accumulation of knowledge they would demand validity in a society and also posit questions to the power. This process seriously invokes the alternative concept of power proposed by an enlightened Dalit in the text. Dagdu's reading shows an overwhelming enjoyment of interpretation that creates a new parameter of Dalit discourse. It is a deliberate act of reacting to the exclusionary philosophy of the upper castes. His reading has the feel of immediacy to get recognised as an active social body who participates in social formation. Thus Pawar charts not only a new approach to society but also an altogether different meaning of reading, an inclusive reading, that defines the society anew and invites democratic disagreement. ■

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# Representation of Socio-Cultural Life in Munda Folk Tales

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The present paper aims at a study of the representation of Socio-Cultural Life of Munda Folktales of Odisha with special focus on the tales of Keonjhar and Mayurbhanj districts. The intention behind the study is contribution to the repertoire of knowledge on Munda folktales as an area which has remained unexplored over years. Despite being one of the major tribes of Odisha, these indigenous lives have not been a part of scholarly research yet. The tales are collected by different people and they are translated also but critical study of the tales has not been dealt yet. Through the study of the tales one can learn their customs, culture, rituals, social activities and way of living.

**Keywords-** Munda Folktales; Society; Culture; Indigenous; Life.

The Mundas are one of the oldest settlers in India, with their concentration in Bihar, Madhya Pradesh and Orissa. This encyclopedia explains all the characteristics of their language, poetry, music and dances, dwelling, furniture, medicinal and poisonous plants with their Mundari names. The book *Encyclopedia Mundarica* is in 16 Volumes written/ authored/edited by Hoffman, S.J. John, Artur Van, S.J. Emelen; foreword by K.S. Singh', published in the year 2009. Singh (1992) book is the tale of the Mundas' comprehension of their own reality, their innovation with iron, and their relationship with the Asur tribe. The epic is natural for their social framework and character. It is an attestation of their confidence in themselves and their reality. The harmonious relationship of man and environment is restored in Munda social framework. Standing (2017) in his thesis has tried to investigate and correspond linkages between certain strict and social changes found to be occurring among this tribe. The adjustments in social association is discussed. These progressions are connected with changes in religious associations and beliefs. Religion is viewed as a sanction of importance as well as a reflector of social and financial changes and limitations. It is a result of history, and specific attention is given, to the historical memory and conventions moulding present philosophies. Mate is through negotiation.

Monogamy is the common form but polygamy is also permitted. The custom of Juniorlevirate and junior sororate are also allowed. Different customs survive like if a bride is illegal then her son won't get the father's property. The system of widow marriage also takes place known as *sagail* and the putting of vermilion is done by left hand. Divorce is also allowed and the women are allowed to marry again. Succession among Mundas is governed by their own customs, which appear to have been little affected by Hindu law. Properties are distributed only among the sons.

According to the ancient and universal tradition the central land of Chotanagore was originally divided into *parhas* comprising of ten to twenty-five villages and over provided by a divisional chief called the *munda* of a *parha*. But in the modern times this practice no longer prevails and Mundais now known as the head of the family. But still there are some officials who make necessary arrangements for the large parties which take place at certain seasons of the year. The Mundas are divided into thirteen sub-tribes, such as Kharia-Munda, Mahili-Munda, Oraon-Munda they resulted as neighbouring tribes while others like Bhuinhar-Munda and Manki-Munda, have reference to the land and communal system of the tribe.

Mundas are mainly *sivalinga* worshippers with the philosophy of nature. Mundas have their own religion known as Sarna but later because of the survival difficulties many of them converted into Christians. Sarna stresses on the belief of one God. Mundas believe in the Supreme Being known as the Sing Bonga, which means the Sun God. According to the Singh (1992), Sing Bonga saves them from the external enemies and troubles of life. They say Sing Bonga punishes them if they break the law of marrying in their one's tribe. In Sarna the Mundas worship the nature. The Mundas are highly superstitious people. The Sarna people do not have any written code of moral laws. Mundas have remained hunters for centuries. But now they have been converted into the settled agriculturist. Most of them do not have land of their own. They are largely dependent on the labour work in the fields to earn their livelihood. Mundas have been the animal eaters for the long time. They usually eat frogs, snakes, rats, earthworms, shells and snails. They prefer having Tari and Haria wine on the various occasions. The Mundas are in close touch with the Hindu society. The Munda tribe celebrates several festivals like Mage, Phagu, Karam, Sarhul, and Sohrai. Sarhul is the important

#### ANALYSIS OF SOME TALES

The tales taken for study are from "Munda Lok Kathayein" by Shree Jagdish Trigunayat. At a glance the history, culture, custom, religion and festivals are dealt in brief about the munda tribe. In the Mundari history there are many myths and legends carried from one generation to another by their remote ancestors. The name Munda is of Sanskrit origin. It means headman of a village. The Munda myth of mankind tells us how the self-existent primeval deities Ote Boram and Sing Bonga created a boy and a girl and kept them together in a cave. They were too innocent to understand what was expected of them, so the

God show them how to make ricebeer, which brings passion in their life. In due course of time their family reached the respectable number of twelve of either sex. The myth tells that the children were divided into pairs and Sing Bonga<sup>5</sup> offered before them various kinds of food to choose, and on the basis of their choice of food, depended the fate of their descendants. So, the first and second pair took bullocks and buffaloes flesh and they originated as Kols and Bhumji tribes and similarly other pairs also took their share and were classified under different tribes. Before the origin of human being there is a myth regarding origin of the earth and creation of other living beings. It is said that the world was surrounded by water with God, being the only living soul, on the universe. The first story is named as *Dharti and Manushya*<sup>6</sup>, it portrays how gradually *Sing Bonga* created the Earth, the living beings such as humans, trees, animals and birds' and made this a beautiful place to live in.

The speaker narrates that the universe was surrounded by water and only water creatures. The universe was in utter dark. One day Sing Bonga said to Goddess *Lakshmi*<sup>7</sup> that all day long we sit on the leaf and move in this universe in idleness. We neither get time to take rest nor do we suit with these water animals. There is nobody to sit or interact with us, so we should create earth and human beings and make this universe a better place to live in. With this thought Sing Bonga first created sun, moon and stars then he made the system of day and night and started thinking the ways to create earth. The very first animal he asked for help in creating earth was *raghowang*<sup>8</sup> fish. The fish gave her consent to do the task but till she returns back Sing Bonga have to take care of her house. Sing Bonga agreed to her and fish went inside the water to collect mud but on the way, she was blocked by creatures living beneath the water. She said that she won't bring anything from inside so they should let her go. On hearing this *rakshas*<sup>9</sup> gave her the permission to go inside the water. The fish went inside and gathered lot of mud in her mouth but before coming out of water all the mud dissolved in water and she was helpless in front of Sing Bonga. The fish said that from now onwards I won't be a part of my caste community. On this god said that you will be a part of your caste but some of your body features will be changed.

Similarly, god went and asked crab to help him in creating earth; crab also said the same thing as the fish told him. Crab went deep inside the water and kept mud in his *suudh*<sup>10</sup> and started coming out of water but as he was coming out all the mud dissolved in water and he even broke his leg. After coming out from the water crab said to god; he failed in creating earth and because of his broken leg he will be discarded from his community. God said that he will not be outcaste from his community rather the whole species of crab will have broken leg and it won't disrupt them from walking. The next water creature god asked for help was tortoise he also said the same thing as the crab said and went deep into the water. As he was going, he was also interrupted by the devils of water he answered them as "I don't have limbs so how can I bring things from inside" so, he was allowed to get inside the water. He carried a lot of mud on his back and started coming up but as he was arriving, he found that all the mud again immersed in water and his back also got flattened. After coming upward, he told to Sing Bonga that he failed to help him and he will even be outcaste from

his community because of his flattened back. On this Sing Bonga answered that he won't be outcaste from the community rather the whole species will turn like him. The deity also said that this species will always carry the whole body on his back and nothing can harm him.

The next animal Sing Bonga sent was *sundi* fish she also went inside the water and tried to make earth. As she went deep inside the water, bubbles were formed, Sing Bonga hoped that sundi fish will do something but she also came helpless and was covered with mud. When Sing Bonga saw her dedication to do the work, he blessed her with his hands on the body and the print of god's hand is still there on the body of the fish. He said that she will always be in muddy area hidden by everything. Fish told Sing Bonga to ask from Earthworm, thus the deity went and asked earthworm to help him in making earth. Earthworm also replied the same as the other creatures did, as he went inside, he was also obstructed by the devils of water, he said that he doesn't have any hands or legs so how can he bring anything from inside so the devils allowed him to go inside. As he went inside the water, he started eating mud and thus his body stretched and became long. He was eating mud from one side and excreting mud from the other side; hence it is said that there are four directions in the universe in which one portion became land where earthworm was excreting mud. God became very happy and asked earthworm to come and live on the land and hence shall always stay on earth and will always eat mud. Sing Bonga was pleased to see the creation of earth, he asked goddess Lakshmi to make the earth a better place to live in. Goddess Lakshmi was asked to make a plain land and places, where she couldn't make it plain it became mountains and rivers. Now God wanted the earth to be filled with some living beings and animals. The first creation of god was Horse. As soon as God made horse, he created a man and a woman and kept them in the patio of the house but later horse destroyed both man and woman. Seeing this god made a dog to protect human and later at night horse again came to destroy everything, as dog saw the horse he started barking and Sing Bonga woke up from his sleep and cursed horse that humans will always sit on your back and your mouth will always be covered with iron bars. *Asuras* were the next creation of God they were very strong and were growing in large numbers. For their livelihood they began melting stone into iron bars. They worked day and night very rigorously, and started sweating, because of the heat produced in melting stone. The millet plants and the paddy field were getting destroyed due to immense heat and the *Kapila* cow was not able to survive. The survival on earth was getting difficult, so man and woman ask Sing Bonga that how will they survive without food on earth. Sing Bonga replied that they need to cut forest and start making lands for farming. After preparing the land Sing Bonga gave the human being bulls to plough the fields and seeds of paddy and millet to start their cultivation. Both man and woman told Sing Bonga that they don't know how to make shovel for ploughing the field. On this Goddess Lakshmi said Sing Bonga to make shovel from the jungle and bring it for the people.

As soon as Sing Bonga went to jungle, he cut a tree and tried to make shovel from one branch of a tree. He didn't return after seven consecutive day and night so Goddess Lakshmi sent mosquitoes to disturb him and to bring him back from the jungle. In return

Sing Bonga made small flies from the branches of the tree and send them to the mosquitoes to kill them. The second animal Goddess Lakshmi sent was Tiger, it started roaring so that God gets frightened and goes to his people. In return God sent Dogs to harm the tiger, the dog started barking more loudly and even started biting the Tiger and the tiger then ran away. The third animal Goddess sent was a snake, it started hissing loudly, seeing this Sing Bonga sent eagle and the snake flew away. Later as Goddess saw that nothing can bring back God, she herself went into the jungle and saw that Sing Bonga is making shovel with one big log of wood. Goddess said that in this way we can never make a shovel and the condition of human being will become miserable day by day. We need to make shovel in parts so that human being can use it and it can be carried as well. Sing Bonga after listening to Goddess Lakshmi followed her instruction in making shovel. After making shovel Sing Bonga gave it to the human beings and they started ploughing the field. And the other sides the Asuras were busy in melting Iron bars.

The earth started heating up due to the heat produced in the furnace, the sky turned dusty and cloudy, flora and fauna were also affected because of the immense heat and living organism started dying. Then the human beings on earth went to Sing Bonga for complaining about the situation on earth and prayed for their survival. Later, listening to the complains of the human beings Sing Bonga sent two birds to the Asuras to talk about the problem they are creating on earth. The two birds are *Lipi* and *Crow*; they are instructed to go and talk to Asuras and on the way Lipi shall eat the grains that fall from the vehicles which are carried for transportation and Crow shall eat the insects that survive on the roadside. The birds went to the Asuras place and sat on the Peepal and Banyan tree. While they were sitting on the tree the dogs saw them and started barking on them. Seeing this Asuras gathered near both the tree and inquired about their presence. The birds said to Asuras that their rigorous work of melting iron is troubling the people on earth and the place is becoming too warm for the plants to survive. So, Sing Bonga has sent them to make you all understand that they should work according to day and night and should stop working either in day or in night. The Asuras got angry and said that they don't know any God and that they themselves are God. They said that they are so strong that they can chew the God at once.

The Asuras were very proud of their muscular body; so, they hold the bird with the tongs and beat them with hammer, from then onwards Lipi and Crow became black. Then God sent *Dhichua* and *Kerketta*, they were also treated same as Lipi and Crow. God again sent his disciple in the form of birds but the Asuras ignored his messages again and again. Hence Sing Bonga decided to go by himself, on the way he saw a shepherd who was suffering from skin disease. He saw that the person was in a miserable condition so he gave his skin to the suffering person and vice versa. So, he entered in the Asuras community in disguise and asked for work. One old man and woman kept God in their house for some household work. On a certain day the iron melting furnaces of Asuras stopped working and their work was stopped, they come to a conclusion that they need to sacrifice one human being then the furnace will be in control, therefore they went in search of a human being.

For this work Sing Bonga in the form of *Khasra*<sup>17</sup> came and said that he is ready to get sacrificed. The people locked Khasra in the furnace and started burning it. When the Asuras opened the furnace Khasra turned into Gold and carried much Gold jewelry with him and came out of the furnace. Seeing this the Asuras were in a shocking state, khasra said that there is much gold jewelry inside he could bring only this much and so all the Asuras went inside the furnace and Sing Bonga locked the furnace and the women started burning the furnace.

After three days the fire stopped and when the furnace opened the whole Asur community turned into ashes and the ladies of the community went in anger to the God. God threw the women Asuras in different directions, one was thrown in the water body and she turned into *Ikir Bonga*, other on the mountains she turned into *Buru Bonga* and the third turned into *Bangoli Bonga*. These Bongas till today are treated as bad or good spirit. In due course when all the Asuras went in the furnace to collect gold one man came out and hid oneself in the bushes, so with that one man the Lohar community came into existence. The second story *Chand Suraj*, both Chand and Suraj were residing in their own place. They had several wife and children. One day Chand told to Suraj that “though we are busy in following God’s order, I want to visit your house.” Suraj accepted Chand’s proposal and he came to Suraj house the next day. For the feast Suraj killed all his children and welcomed Chand. Chand ate all of them. The next day Suraj went to Chand’s house but Suraj was not welcomed as Chand was welcomed. Suraj was not applauded as Chand and so Suraj got angry and he took one big stick and started running after Chand. Chand took his children and wives and started running towards a big mountain. In result, in front of Chand was dark and behind him was light. This is the depiction of the formation of day and night. It is said that Suraj is still chasing Chand and he says that “the day I will catch Chand, he will be killed and the whole world will be finished.” The third story is *Raataur Din*, it is about the functioning of day and night. When Sing Bonga created Earth, he thought that “I made this earth but it is not looking beautiful,” so he made one human being. After giving life to the man he asked him to plough the field and grow crops for his living, man made three to four big ploughing fields. Sing Bonga asked him that “when did you make this?” Man replied that “I made it today”.

After some time, the deity again came and asked the same question to the man and he got the same reply. Sing Bonga came again and again and asked the same question and he got the same answer. In due time Sing Bonga thought that this will not work, and the man has to take rest otherwise the whole life he will spend working. Thus, God created Day and Night, and told man to take rest and have his meals on proper time or else he won’t have any proper way of living. Sing Bonga vanished after saying this and after some time, it became dark and the man was not able to work as he could not see anything. So, he went home and slept. After long time, he could see light and the sun rising, so he woke up had his meals and went to work. Since then consequently Day and Night formation started. The fourth story *Dhartiki Beti*<sup>20</sup> is about Mother Earth and her daughter. The daughter was very



beautiful and was known by the whole world. Mother Earth had one servant to look after her daughter. When she uses to go and perform her duties on the earth the servant used to take care of her daughter, she used to put the daughter under the circle of fire, in order to avoid any mishappening.

One day the servant forgot to make the fire circle and got busy into work. The child went to play with other children on the bank of the river. She saw one lotus in the river and went to take it and she got drowned in the river. When Mother Earth came home at evening, she got worried not seeing her daughter. She asked her servant about her daughter she said that she was playing here with other children. When mother earth inquired about her daughter the children said that she went inside the river to see the flower and got drowned. Mother earth lost her beautiful daughter the loss of her daughter took her into great grief. She stopped doing her regular duty and so the environment and the surrounding started to suffer a lot, rivers and ponds were becoming dry, animals, plants and aquatic animals were losing their lives. Human being started to suffer because of no water. The whole earth was going to die so they started praying to God and God appeared on the earth and asked mother earth that why she is not performing her duties? She replied that she is in pain as she lost her daughter and so she is not executing her duties and she even said that she won't do her duties until she gets her daughter back. On listening this God said that he will talk to Yamraj of getting her daughter back. When God went and asked Yamraj to return the daughter of mother earth, he said that he can't return her as there is a custom that when one enters Yamlok can't return back to earth because Yamraj said that after having food of Yamlok one can't leave the place and go.

So, God and Yamraj brought a middle path that the daughter of mother earth can be in earth for half of the year and the rest half she will be in Yamlok. God returned on earth and said this to Mother earth and she agreed on this as she was happy that at least half of the year her daughter will be with her. Therefore, on being happy, she again started to perform her duties and because after long time mother earth was happy, she all over again made the earth and the environment green and trees started blooming with flowers and fruits. Thus, the environment and surrounding was green and happy, this was the commencement of Sarhul festival. People started celebrating this festival as beginning of new crops and flowers. Consequently, half of the year there are crops and flowers blooming and half of the year there is less crop and water in the surrounding; because mother earth remains unhappy in absence of her daughter when she is in Yamlok.

The first story itself gives an account of all the primary invention of God. It started with the creation of earth, human beings, different animals and their association with the community and culture. The story is portrait in such a way that the whole creation of earth is told in one story. The narrator in its narration has tried to give all the possible knowledge of the beginning life of human survival as well as of animals. The story starts with the Gods discussing about creation of Earth and it is seen that before the creation of earth the whole universe was covered with water all around. The mention of water body is even discussed



in the book *The Mundas and Their country* by Sarat Chandra Roy. It is observed in the story that Mundas deity *Sing Bongamade OteDishumi*.e. Earth with the help of Tortoise and Leech. These pictures and illustrations helped us to portray the picture of past and hence give us proof of the creation of earth in Munda tribe. There is a myth even in Hindu mythology, that the earth is situated on a snake “SheshNag” and before the creation of Earth the whole universe was surrounded by water. The image of different kinds animals shows their existence from the past to the present day.

The significance of different kinds of creatures and animal like *tiger, crow, lipi, dhichua, kerketta, sundi fish* and many more is pictured in the story to prove their existence. In the present day also, it is seen that crab can move both front and backward, tortoise carry the burden of its body on the back, so the characteristics of the illustrated creatures are same. Further the description of horse is also stated and it is said in the story that the horse is cursed by God that the human species will always ride on it and its mouth will be covered with iron bars, which is still practiced in this current generation. The significance of dog and its features are similar in the present society too. Through this written document one can at least have the idea of some species of animal and reptiles which were acknowledged by Munda tribe. As represented in the story that God made Human being by its own, but in the history book of Munda tribe, there is a different story regarding creation of Humans. According to Roy (1912) In Munda tribe, the evolution of humans was from the egg of a swan. Hence, in the narration the evolution myth of humans is entirely different. According to Hindu and Christian mythologies the humans were created by the Deities. Aryans were the stronger tribe than the Munda tribe, they spread very rapidly in the region. So, there is high chances that at the time of this story being recorded the people of Munda tribe were influenced by the Aryans. Hence, influence of different culture was possible at time also. Later after the creation of Humans and animals, God also created Asuras. The Asuras started melting stones into iron bars and this created immense heat on earth and survival of humans became difficult. It is discussed in the Roy's (1912) book *The Mundas and Their country* that there are two types of Mundas; one group work with iron and are called Lohars and the other group are settled agriculturists.

In the story it is revealed that God asked the humans to clean the forest and start growing crops i.e. it is a symbol of settled agriculture. The people were not able to plough the field so god went and helped them in making shovel by which they can plough the field. But God was not able to make the shovel so Goddess came to help him. This is an example of equality among men and women in Munda society. This practice is even seen today in this community where the world is fighting for equality, this community always believed in equality among men and women. Today also one can see that Munda women are very active and they equally perform the duties in their householdwork. And by this example one can say that it is true that Munda's practiced agriculture since long. Further it states about the cruel and brutal nature of the Asuras, the Asuras want to sacrifice human for the

smooth working of the furnace to melt irons. The ritual of sacrifice prevails in their culture from the beginning and it is still practiced in the form of animal sacrifice.

There are certain rituals in which animal sacrifice is compulsory. Like the festival of *Batauli*<sup>23</sup>, in Munda the *pahan*<sup>24</sup> sacrifices three fowls at the *jaher Sarna*<sup>25</sup> of his village and with offerings of rice-beer, leaves of the millet plant, *gandhari saag*<sup>26</sup> and the sacrificed fowls, worship all the *bongas* and deities of the Munda. The fowls are cooked and other food items are prepared at the *sarna* where all the Munda men of the village have a sumptuous meal with rice-beer. At the end God turned all the Asuras into ashes in their burning furnace. And the women of Asuras in anger attacked God and God threw one of them in water and she turned into *Ikir Bonga*<sup>27</sup>, the other was thrown on the mountains and she turned into *Buru Bonga*<sup>28</sup> and the third turned into *bagoli Bonga*<sup>29</sup>. It is said that these Bongas still exist in the society in the form of good and evil spirits.

The Munda tribe worships these Bongas, they don't worship any idol and it is their belief that the spirits stay in their home and they are blessed by them. The second story deals with moon and sun. It is said that both are disciples of God and work according to his instructions. They have many wives and children, 'many wives' shows the custom of polygamy in the Munda social set up. The sun and moon are conversing of visiting their homes which shows that social interaction also prevails from long time in the society. The very next day moon visits Sun's home and for the feast moon sacrifices his own children and moon have them as his meal. The sacrificing of human being on the sake of worship was practiced since long in the society. Tradition of blood offering to god is also prevalent in the society since ancient time. There is lack of love for the sake of rituals. The custom of animal eating also prevails since long in the society.

Next day Sun visits Moon's home but moon didn't follow the ritual of praising Sun. He didn't follow the tradition of sacrificing his children. In result sun took a long stick and started running towards Moon, Moon took his family and ran towards a mountain and Sun was running after him. In front of the moon there was light and behind him was dark, from this day, day and night formation was created. The second story finishes on the note of sun still running behind him and it is said that the day sun catches moon, it will be the dooms day, and everything will come to an end. Moon not sacrificing his children is the sign of love for his family. One can also see that for saving his family moon goes against the tradition of sacrificing his children and this shows that there were people at that time also who don't perform any task just for the rituals and traditions. The sign of revenge is also there, sun immediately going to moon's house shows his revenge. The end note of the story is still believed, that the universe will come to an end. The story is the depiction of some customs and rituals which is still practiced in not only Munda community but in other communities as well. The third story is about "Raataur Din" i.e. "Night and Day".

This story shows that how a human work according to the day and night. The story says that when the God Sing Bonga created earth he thought that the earth is not

looking beautiful and so he made a man and send him to earth. After sending him to earth he told him to plough the fields and grow crops so that he can survive on earth. Then the man harvested three to four fields. This story also gives us evidence of agriculture in the Munda culture, which at the same time proves Munda's as settled agriculturists. The story shows us the development made by the God for the survival of human to survive on earth. This story convey show Sing Bonga thought to create day and night. And he formed Sun and Moon and created day and night so that when it becomes dark, the man automatically goes to sleep and when the sky is clear, he will wake up and perform his duties. He showed the path of harvesting the land and grows his own crops. The system of agriculture is visible since man came on earth for the first time. Through these practices only man learnt to live his livelihood on earth. These stories are the source to give a picture of Mundari's way of living.

The fourth story named as "DhartikiBeti" is about mother earth and her daughter, and also describes her servant, who take care of her daughter and helped her in house hold work. Keeping servant for help was in practice in the society since long. The connotative meaning can also be taken as practice of slavery also prevails in the society. Mother Earth was a busy lady; she had lot of responsibilities to take care like giving rain to earth, keeping the environment green like blooming of flowers, water filled ponds and lakes, taking care of the crops and field, the flora and fauna and all. This specifies women's position in the society and how much responsible she is since the creation of this earth. Hence, demonstration of such women character expresses the view that in primordial era, female was equally important as male member. With the modernization and development, and the influence of other communities, the importance of women decreased with time.

According to Munda tribe their Mage festival is also known as sarhul. In Trigunayat's collection of tales there are two adaptation of sarhul festival, the first adaptation can be seen in the fourth story 'Dhartikibeti' which is about mother earth and her beautiful daughter. The festival started because mother earth was happy to get her daughter for half of the year and she made the earth green after long time so sarhul was celebrated as coming of flowers and fruits after long time. The tale depicts the culture of celebrating the coming of first fruit. This also shows that this tribe worships nature since beginning. The second adaptation of the story regarding sarhul festival is about king Dashrat and his three wives, it is said that the king was very sad as his wives were infertile. So, one day the king went to the priest and told him about his wives. The priest gave the king an apple for his wives to eat when king gave the apple to his wives the wives divided them into three pieces and ate them. After nine months all the wives gave birth to sons; one wife was blessed with twins. On this occasion there was a four-day celebration for the sons of the king. The last day was the day of flowers so it is said that sarhul is celebrated for four days. This adaptation is according to the Hindu rituals and mythology, this is an example of the influence of Hinduism, which existed since long. The first adaptation is considered more because, this is the belief of the people of Keonjhar and Mayurbhanj and the second adaptation is believed by small group

of people and it is so because the second adaptation is followed by Hindus so, it is said that when Hindus came to this region the Tribals got influenced and celebrated this aspect of Sarhul.

The sociocultural approach is an effective tool to study the cultural aspect of any tribe. The culture, belief and practices are reflected through the tales. From the tales studied above, one can connect the fables with the history, the origin as well the way of living of the tribes. The stories are evidence that the tribe wants to be in green surrounding. Their society is classless because we have seen God and Goddess both performing their duties. They want to be in social group and community as we have seen Chand and Suraj invites one another to visits one's home.

From the first story one can get the glimpse of the evolution of earth, of mankind, the survival of mankind, different stages of survival of mankind through agriculture. The development of different kind of species and their existence from the past till present. The second story portrayed the social set up of the community. The beliefs regarding sacrifice of human or animal blood, this belief is also seen in the first story. The third story is about formation of Day and Night and the way of living which comes from the ancestral history. The fourth story gives an account of the main festival of the tribe Sarhul, its significance and importance are explained. These symbolic illustrations, beliefs and images have traces in the Munda community since beginning and are practiced till today. As a researcher, I have found the evidences in the early history books or in some article or blogs which proves that these tales are the representation of these cultures, beliefs and history. The implication of the story is that today many people who have moved forward into the modernized world have forgotten their own identity of their existence so these tales act as a tool to keep the culture and origin alive.

The study is very limited as few tales are only analyzed and in one article all the aspects can't be dealt with. These written documents which have been taken for study are not written before this decade so one can't challenge that these facts are original. As it is said in the book *The Mundas and Their Country* that the history of this tribe lies in dark oblivion so one need to explore as much as one can to keep this culture and history alive. The study will show path to do such studies in future. ■

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# Techniques of Translation

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This paper presents the trials and techniques of translation from simple to complex sentences. They basically throw light on the translation from Hindi to English. How to translate any sentence into English is an art as well as a technique. Though tenses of grammar play the most significant role in translation, other things also play a role. The usage of number, gender, case, determiners, sentence, clause, voice, degree, narration, time and tense, synthesis, analysis and parts of speech have equal importance in translating the sentences into English. Translation, technically needs to cover almost all the items of grammar as well. The translation of major sentences is based on structures. Though each tense has also got its structure, sentences apart from the tense are solved on the basis of different structures.

Translation from source language to target language is just the game of words. The words related to different areas play the most important role in translation. It goes without saying that translation is difficult if there is paucity of word power. In other words, the vocabulary knowledge of different level can fix the problems in translation project.

**Keywords:** Translation, structures, paucity of words. Eradication, extrapolate

## **Introduction**

Translation is, of course, the part and parcel of learning English. It brings an aroma to any sentence that is translated. At learning stage, translation based on tense is applied and the patterns of translation are learn later. The following are the tense-based structures of translation:

### **Simple Present Tense<sup>1</sup>**

**Affirmative: Subject + v1/v5 + object**

As: They speak English.

He speaks English.

**Negative: Subject + do/does + not + v1 + object**

As: They do not speak English.

He does not speak English.

**Question: Do/Does + subject + v1 + object +?**

As: Do they speak English?

Does he speak English?

**Negative-Question: Do/Does + subject + not + v1 + object +?**

As: Do they not speak English?

Does he not speak English?

**Wh-Question: Wh-word + do/does + subject + v1 + object +?**

As: How do they speak English?

How does he speak English?

Similarly, the Present Continuous Tense<sup>2</sup> contains the following structures:

**Affirmative: Subject + is/am/are + v4 + object**

As: She is playing tennis.

I am playing tennis.

We are playing tennis.

**Negative: subject + is/am/are + not + v4 + object**

As: She is not playing tennis.

I am not playing tennis.

We are not playing tennis.

**Question: Is/Am/Are + subject + v4 + object +?**

As: Is she playing tennis?

Am I playing tennis?

Are we playing tennis?

**Negative-Question: Is/Am/Are + subject + not + v4 + object +?**

As: Is she not playing tennis?

Am I not playing tennis?

Are we not playing tennis?

**Wh-Question: Wh-word + is/am/are + subject + v4 + object +?**

As: Where is she playing tennis?

Where am I playing tennis?

Where are we playing tennis?

**Structures of Present Perfect Tense<sup>3</sup>:**

**Affirmative: Subject + have/has + v3 + object**

As: You have completed the task.

She has completed the task.

**Negative: Subject + have/has + not + v3 + object**

As: You have not completed the task.

She has not completed the task.

**Question: Have/Has + subject + v3 + object +?**

As: Have you completed the task?

Has she completed the task?

**Negative Question: Have/Has + subject + not + v3 + object +?**



As: Have you not completed the task?

Has she not completed the task?

**Wh-Question: Wh-word + have/has + subject + v3 + object +?**

As: When have you completed the task?

When has she completed the task?

**Structures of Present Perfect Continuous Tense<sup>4</sup>:**

**Affirmative: Subject + have/has + been + v4 + object + for/since + time +?**

As: Ragini and Salini have been drawing the picture for an hour.

Salini has been drawing the picture since her childhood.

**Negative: Subject + have/has + not + been + v4 + object + for/since + time +?**

As: Ragini and Salini have not been drawing the picture for an hour.

Salini has not been drawing the picture since her childhood.

**Question: Have/Has + subject + been + v4 + object + for/since + time +?**

As: Have Ragini and Salini been drawing the picture for an hour?

Has Salini been drawing the picture since her childhood?

**Negative-Question: Have/Has + subject + not + been + v4 + object + for/since + time +?**

As: Have Ragini and Salini not been drawing the picture for an hour?

Has Salini not been drawing the picture since her childhood?

**Wh-Question: Wh-word + have/has + subject + been + v4 + object + for/since + time +?**

As: How have Ragini and Salini been drawing the picture for an hour?

How has Salini been drawing the picture since her childhood?

The translation of past tense has the similar patterns to extrapolate. We make use of the following structures in **Simple Past Tense<sup>5</sup>:**

**Affirmative: Subject + v2 + object**

As: Monika made masks.

**Negative: Subject + did + not + v1 + object**

As: Monika did not make masks.

**Question: Did + subject + v1 + object +?**

As: Did Monika make masks?

**Negative-Question: Did + subject + not + v1 + object +?**

As: Did Monika not make masks?

**Wh-Question: Wh-word + did + subject + v1 + object +?**

As: Why did Monika make masks?

**Structures of Past Continuous Tense<sup>6</sup>:**

**Affirmative: Subject + was/were + v4 + object**

As: Mr Sen was teaching English.

Mr and Mrs Sen were teaching English.

**Negative: Subject + was/were + not + v4 + object**

As: Mr Sen was not teaching English.

Mr and Mrs Sen were not teaching English.

**Question: Was/were + subject + v4 + object +?**

As: Was Mr Sen teaching English?

Were Mr and Mrs Sen teaching English?

**Negative Question: Was/were + subject + not + v4 + object +?**

As: Was Mr Sen not teaching English?

Were Mr and Mrs Sen not teaching English?

**Wh-Question: Wh-word + was/were + subject + v4 + object +?**

As: How was Mr Sen teaching English?

When were Mr and Mrs Sen teaching English?

**Past Perfect Tense<sup>7</sup>**

**Affirmative: Subject + had + v3 + object**

As: The doctor had examined the patient.

**Negative: Subject + had + not + v3 + object**

As: The doctor had not examined the patient.

**Question: Had + subject + v3 + object +?**

As: Had the doctor examined the patient?

**Negative Question: Had + subject + not + v3 + object +?**

As: Had the doctor not examined the patient?

**Wh-question: Wh-word + had + v3 + object +?**

As: When had the doctor examined the patient?

**Past Perfect Continuous Tense<sup>8</sup>**

**Affirmative: Subject + had + been + v4 + object + for/since + time**

As: Dinkar had been composing poems since childhood.

**Negative: Subject + had + not + been + v4 + object + for/since + time**

As: Dinkar had not been composing poems since childhood.

**Question: Had + subject + been + v4 + object + for/since + time +?**

As: Had Dinkar been composing poems for fifteen years?

**Negative Question: Had + subject + not + been + v4 + object + for/since + time +?**

As: Had Dinkar not been composing poems for years?

**Wh-Question: Wh-word + had + subject + been + v4 + object + for/since + time +?**

As: How had Dinkar been composing poems for years?

**Simple Future Tense<sup>9</sup>**

**Affirmative: Subject + shall/will + v1 + object**

As: I shall preside over the meeting tomorrow.

The P.M. will preside over the meeting next day.

**Negative: Subject + shall/will + not + v1 + object**

As: I shall not preside over the meeting next time.

The P.M. will not preside over the meeting today.

**Question: Shall/Will + subject + v1 + object +?**

As: Shall I preside over the meeting tomorrow?

Will the P.M. preside over the meeting today?

**Negative Question: Shall/will + subject + not v1 + object =?**

As: Shall I not preside over the meeting tomorrow?

Will the P.M. not preside over the meeting today?

**Wh-Question: Wh-word + shall/will + subject + v1 + object +?**

As: How shall I preside over the meeting tomorrow?

When will the P.M. preside over the meeting?

**Future Continuous Tense<sup>10</sup>**

**Affirmative: Subject + shall/will + be + v4 + object**

As: I shall be drafting a letter.

They will be drafting a letter.

**Negative: Subject + shall/will + not + be + v4 + object**

As: I shall not be drafting any letter tomorrow.

They will not be drafting any letter tomorrow.

**Question: Shall/will + subject + be + v4 + object +?**

As: Shall I be drafting a letter tomorrow?

Will they be drafting a letter tomorrow?

**Negative Question: Shall/will + subject + not + be + v4 + object +?**

As: Shall I not be drafting a letter tomorrow?

Will they not be drafting a letter tomorrow?

**Wh-Question: Wh-word + shall/will + subject + be + v4 + object +?**

As: Why shall I be drafting a letter tomorrow?

Where will they be drafting a letter tomorrow?

**Future Perfect Tense<sup>11</sup>**

**Affirmative: Subject + shall/will + have + v3 + object**

As: We shall have completed the task.

He will have completed the task.

**Negative: Subject + shall/will + not + have + v3 + object**

As: We shall not have completed the task.

He will not have completed the task.

**Question: Shall/Will + subject + have + v3 + object +?**

As: Shall we have completed the task?

Will he have completed the task?

**Negative Question: Shall/Will + subject + not + have + v3 + object +?**

As: Shall we not have completed the task?

Will he not have completed the task?

**Wh-Question: Wh-word + shall/will + subject + have + v3 + object +?**

As: When shall we have completed the task?

How will he have completed the task?

**Future Perfect Continuous Tense<sup>12</sup>**

**Affirmative: Subject + shall/will + have + been + v4 + object + for/from/by + time**

As: We shall have been watching the film for an hour.

She will have been watching the film from Monday.

They will have been watching the film by 9 O'clock.

**Negative: Subject + shall/will + not + have + been + v4 + object + for/from/by + time**

As: We shall not have been playing football here for two hours.

He will not have been playing here from Monday next.

**Question: Shall/Will + subject + have + been + v4 + object + for/from/by + time +?**

As: Shall we have been facing the interview by Monday next?

Will he have been facing the interview from tomorrow?

**Negative-Question: Shall/Will + subject + not + have + been + v4 + object + for/ from/by + time +?**

As: Shall we not have been appearing at the examination from January 2023?

Will he not have been appearing at the examination by 25<sup>th</sup> of this month?

**Wh-Question: Wh-word + shall/will + subject + have + been + v4 + object + for/ from/by + time +?**

As: What shall we have been doing from Sunday?

Where will he have been doing his work by Tuesday next?

Apart from the structures of tenses, some translations are based on modals. To solve the translation based on modals, it is necessary to study grammar. There are thirteen modals in grammar that formulate some sentences to translate into English<sup>13</sup>. They are following:

Shall, should, will, would, can, could, may, might, must, dare, need, ought to and used to.

But the translation of some modals requires in general, some in particular.

**Shall** and **will** are generally used in future tense. **Shall** is used with the subjects of the first person and **will** is used with the subjects of the second and the third person.

**Should** is used in different ways of translation. It is used to denote the past form of **shall**.

As: She told me that I **should** get ninety percent marks in the examination.

**Should** is used in translation to denote duty, obligation, advice, instruction and probability.

As: We **should** love our country. (Duty)

You **should** serve your master honestly. (Obligation)

You **should** consult a doctor. (Advice)

Candidates **should** answer all the questions. (Instruction)

He **should** reach home latest by 5 p.m.

**Should** is always used with the word **lest** in the sense of otherwise.

As: Work hard lest you **should** fail.

**Could** is used to denote the past form of can especially in narration.

As: He told me that he **could** solve that problem.

**Could** is also used to denote polite request in the beginning of an interrogative sentence.

As: **Could** you help me, please?

**Would** is used to denote the past form of will in narration.

As: She told me that she **would** pass the examination that year.

**Would** is used to denote the polite request in an interrogative sentence.

As: **Would** you like to have a cup of tea?

Modals like **may** is used to denote taking and giving permission, more probability of future time and blessing and curse as well.

As: **May** I use your telephone, sir? (Translation shows taking permission)

Yes, you **may** use it. (Translation shows giving permission)

The train **may** come late today. (Translation shows more probability)

**May** you live long!

**May** he fail in the examination!

**Can** is used to denote ability, capacity and sometimes power of a person.

As: I **can** lift this heavy box. (Translation shows ability or capacity)

The C.M. **can** transfer a D.M. (Translation shows power)

**Might** is used to denote the past form of **may**.

As: He told me that I **might** stand first in the examination.

**Might** is also used to denote the less probability of future time.

As: It **might** rain tonight.

**Must** is used to denote the compulsory action.

As: The patient **must** take medicine in time.

**Dare** and **need** are generally used as main verbs.

As: I **dare** to go there.

He **needs** to go there.

In the chain of modals, **ought to** is used to denote moral duty and obligation.

As: We **ought to** help the poor. (Moral duty)

We **ought to** obey our parents. (Obligation)

**Used to** is used as the last marginal modals to denote the past habit.

As: I **used to** play cricket.

My grandmother **used to** tell me stories.

Translation requires many structures to learn as well as practise. The following structures are undoubtedly the part and parcel in the field of translation:

**Subject + is /am/are/was/were + to + v1 + object**<sup>14</sup>

This structure indicates something that is very close to happen.

As: The train **is to** come.

I **am to** sleep.

They **are to** start the programme.

She **was to** dance.

They **were to** appear at the examination.

Similarly, the following structure denotes the action that seems certain to happen:

**Subject + is/am/are/was/were + about + to + v1 + object**

As: The train **is about** to come.

The sun **is about to** set.

Children **were about to** sleep.

The following structure denotes the action that is certain:

**Subject + have/has/had/shall have/will have + to + v1 + object<sup>15</sup>**

As: **I have to** complete this work.

She **had to** sing a song.

We **shall have to** attend the party tonight.

The following structure is also applicable to translate into English:

**Subject + don't mind/doesn't mind/didn't mind + v4 + object**

As: I don't mind taking tea.

He doesn't mind eating sweets.

She doesn't mind singing a song.

**Translation based on infinitive, gerund and participles<sup>16</sup>**

**To walk** is an exercise. (Infinitive)

**Walking** is an exercise. (Gerund)

India is a **developing** country. (Present Participle)

India is a **developed** country. (Past Participle)

Having **taken** tea, I went to college. (Perfect Participle)

Some translations are based on conjunctions like **or, either... or, neither ... nor etc.**

As: We study English **or** Hindi.

She likes **either** tea **or** coffee.

My father likes **neither** tea **nor** coffee.

Translations of **introductory There and It<sup>17</sup> as:**

As: There was a vast temple in my village.

**There** lived a great saint in this hut.

**It** was a stormy night yesterday.

**It** rains cats and dogs.

Some common forms of translation are learnt on the basis of sentences in English grammar.

**Translations of Assertive Sentence**

The teacher has been teaching English for years.

The labourer doesn't get any rest.

**Translations of Interrogative Sentence**

Do you know the rules of translation?

Who doesn't know the rules of translation?

**Translations of Imperative Sentence**

Arrange all the books on the table. (Order)

Take care of your health. (Advice)

Kindly help me. (Request)

Do not chew betel. (Prohibition)

Let us enjoy the movie. (Proposal)

**Translations of Optative Sentence**

If I were the captain of Indian Cricket Team! (Desire of post)

If I had a car! (Desire of a thing)

May you get the first prize! (Desire of blessing)

May he die soon! (Desire of curse)

### **Translations of Exclamatory Sentence**

Hurrah! I have got the first prize.

Alas! She died.

What a fine picture it is!

Such a pitiable scene it is!

How dirty water it is!

**Voice** (both **active** and **passive**) plays the most important role in translation.

As: A letter is typed.

A letter is being typed.

A letter has been typed.

**Note:** It is remarkable that v3 is used with each tense and sentence in passive voice. The translation of passive voice is highly appreciated. Today, translation has become a means of international co-operation and national integration<sup>18</sup>. As a matter of fact, it is through translation that we can bridge the distances of culture and geography. We see the knowledge, trends, ideas, literary developments and thoughts of one nation can be transmitted to the other.

In general, translation means the rendering of a literary work from one language into another<sup>19</sup>. During 1960's, the two major theories of translation came to our notice. The pioneers of these two theories were J.C. Catford (1965) and Eugene A. Nida (1969). They suggested scientific or linguistic procedures for actual translation and testing the accuracy and adequacy of that translation<sup>20</sup>.

Nowadays, translation has got its utility as well as popularity all over the world. The government has provided certificate courses for translation and translator as well. A number of vacancies are given every year for the employment of the translator all over the world.

Last but not the least, there are several techniques of translation that make the achievers to fulfil their ambition and admiration as well. ■

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