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About Roots

ROOTS International Journal of Multidisciplinary Researches (RIJMR) is a peer reviewed, refereed and quarterly journal. The journal provides a space for academics, researchers and professionals to share the latest developments and– advances in Multidisciplinary Subjects. This journal is an excellent forum for intra disciplinary and interdisciplinary study of various aspects of Arts, Science and Professional Studies as intellectually stimulating open platform for academicians, consultants, researchers, and business practitioners to share and promulgate their research works. Journal of Roots seek to publish research findings and articles that would promote research awareness and understanding dissemination.

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Roots will be published as special issues for the national / international conference and seminars volumes. The group of papers also will be published in Roots journal.

Editorial Note

Kanchi Mamunivar Govt. Institute for Postgraduate Studies and Research (Autonomous), Puducherry, was established in the year 1989 with the objective of imparting higher education at Postgraduate and Research level to the urban and rural society. This co-education Institute is affiliated to Pondicherry University, offering Thirteen PG Courses, Eleven M.Phil and Eight Ph.D Programmes in Arts, Humanities, Commerce, and Science disciplines. The Institute is recognized under 2f and 12B of the UGC Act, 1956 with effect from 1993. Since the inception of the Institute, the department of English has been constantly contributing to the qualitative and quantitative phenomenal growth with enriched PG courses, M.Phil., and full-time and part-time Ph.D programmes

Our department has organized One-day International Conference on ***“Cross and Trans-culturalism in Literature”*** on 25.02.2020. The objective of the conference is to draw the attention of scholars and students toward Culturalism, which propounds the doctrine that people are determined and identified by their culture. Culture is a combination of discrete elements such as language, food, costumes, cosmetics, landscape and crops, rites and rituals and institutions like religion, politics, and economy and so on. Culture forms the closed and organic wholes. Man or woman is inevitably unable to leave his or her own culture but rather one can only realise himself or herself within it. Culturalism also maintains that cultures have a socio-political claim to special rights and protections. As a result of multiculturalism, individuals are socially and economically forced to undergo cross-cultural experience, and therefore, trans-culturalism emerges as an inevitable context. This conference aims at delineating how various genres of literature portray the origins and traces of cultures and attempt to relocate the divergent cross and trans-cultural identities in the multi-cultural global contexts.

As mark of uninterrupted academic march, in accordance with the suggestions put forth by MHRD and UGC, our department has extended another opportunity to the research scholars and students to write research articles on the theme of the aforementioned conference to make the **Covid19 Lock-down** period academically productive. Last month (April 2020) we have produced 44 articles in Bodhi International Journal through online.

Again, with the support our academic well-wisher Dr.S.Balasubramanian, the second phase of articles has been published in the Online Journal, ***Roots***. Faculty members from various other colleges have also extended their hand by contributing articles to bring the special Issue.

We express our sincere thanks to ***The Director*** of our Institute and all those, who have extended their immense support to bring out our research contributions to this level.

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Editorial Profile



Dr. G. RUBY DAVASEELI, Head and Associate Professor of English, Kanchi Mamunivar Govt. Institute for Postgraduate Studies and Research, has been in college teaching for the past 33 years. She has been consistently working towards the upliftment of the student community. Her area of specialisation is American Literature. She got her doctorate degree on contemporary Indian Women writers in English. She has got 43 publications in National/International books and journals. Nearly in 45 National/International conferences and seminars, she has presented research papers. A feather to the cap is her paper presentation at the International Conference in Singapore. She is also the editor of dictionary, Short story, Poetry and one-act play collections. She has given inaugural and valedictory addresses in National seminars and colleges. She has given more than 26 invited talks, a few radio talks and talk shows in popular televisions. She is a recognized research guide and has got 6 scholars pursuing Ph. D. under her guidance, and 6 have been awarded Ph.D. degree. She has also brought laurels to the English teaching community by her recent visit to UK for presenting research paper at the international conference held at London.



Dr. M. PALANISAMY is serving as a faculty in the Department of English at Kanchi Mamunivar Government Institute for Postgraduate Studies and Research, (Autonomous), U.T of Puducherry. He began his Teaching career in the year 2004. He is not only an ardent researcher but also a creative writer. His forte is Post-Colonial Studies, and his area of interest broadens itself in to Literary Theories, Subaltern Studies, and Translation Studies and so on. He has published three books and many a scholarly research articles in the journals and books of National and International repute. He has been guiding M. Phil. and Ph.D research scholars for about 15 years. He has been widely recognized as a resource person, and he has delivered for about 65 invited lectures so far at various National and International seminars and conferences.



Dr. A. MARIE JOSEPHINE ARUNA, M.A., M.PHIL., Ph.D., teaches English literature at Kanchi Mamunivar Govt. Institute for Post Graduate Studies and Research (Autonomous), Govt. of Puducherry, Puducherry. Her area of specialization is feminist literary theory and postmodern feminist/comparative literature. She has to her credit a number of research articles published in peer reviewed journals and books. She is a life member of Indian Association for Women's Studies, and member, Indian Association for Commonwealth

Literature and Language Studies and Indian Association for American Studies. She has authored a book titled-Patriarchal Myths in Postmodern Feminist Fiction, and edited a book titled South Asian Literature in English: New and Emerging Trends. She evinces keen interest in the study of the interconnectedness between literature and the environment.



Dr. S. RAJARAJAN is serving at Kanchi Mamunivar Government Institute for Postgraduate Studies and Research (Autonomous), U.T of Puducherry. As a member of faculty in English, he has put in Twenty Seven years of service in teaching and research. He is a committed teacher and an ardent researcher. He began his Teaching career in the year 1993. He has served in various regions in the U.T of Puducherry. He has delivered many a lectures at various educational forums. His areas of research include Indian Writing in English, Language and Linguistics and

African-American Literature, Mythology and so on. He has been supervising pre-doctoral and doctoral research for about 15 years in the field of Indian Writing in English, Postcolonial Literature and Common Wealth Literature. He has published 64 research articles in the journals of National and International repute. He also serves as a Member in various academic bodies.

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Academic Excellence in research is a continual process. The Roots motivates researchers in all aspects of encounters across disciplines and research fields, by assembling research groups and their projects, supporting publications and organizing programmes. Internationalisation of research work is what the journal seeks to develop through enhancement of quality in publications, visibility of research by creating sustainable platforms for research and publication, and through motivating dissemination of research findings.

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Papers / Enquiries should be mailed to Journalroots4u@gmail.com

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TRANSCULTURAL JOURNEY IN BAPSI SIDHWA'S *AN AMERICAN BRAT*

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Culture can be defined simply as the total way of life of a particular group of people in daily lives. It includes everything such as attitudes, beliefs, perceptions, feelings, norms, behaviors, and personality, etc of the people. There is huge variety of cultures in the globe which makes our world so interesting and amazing. There is no one in the world without the influence of his/her culture. Most people assume that defining the term "culture" is an easy task, but it is not as easy as it looks. Raymond Williams defines culture as "a whole way of life." In T. S. Eliot's opinion: "Culture means the way of life of a particular people living together in one place and it is made visible in their arts, in their social system, in their habits and customs and in their language" (120). Culture and literature are mutually related, and literature enshrines the cultural aspects of a society including its beliefs, knowledge, values and practices. Edward Said has acknowledged the interrelationship between literature, culture and society thus: "Too often literature and culture are presumed to be politically, even historically innocent; it has regular seemed otherwise to me, and certainly my study of Orientalism has convinced me that society and culture can only be understood and studied together" (27).

The concept of culture is complicated one as it has several meanings. Culture can be simply defined as a way of life. Culture can be seen in people's belief, behaviors, ideologies, customs, traditions, foods, clothes, religion, music, arts, morals, values, norms, rules and humanities. Culture is acquired than learned and people learn it from their society even from the childhood days. Religion plays vital role in culture and it is also a major force that controls

culture. Religious practices like ceremonies and rituals have great impact on every individual. Belief in the religion controls people, so they do not dare to skip any belief without considering it. Religion and culture are inseparable. There is an old saying that, "Culture is religion externalized." Religion has both positive and negative effects on people's life. As a positive one, it supports people to live together and provides moral framework to live a disciplined life. Too much of focus on religion, sometimes, may deviate people from their routine day to day life.

Culture is created by humankind to fulfill its needs and for their development in life and each group has created its own. Consciously or unconsciously each and every aspect of culture is registered in everyone's mind from one's childhood, but before one gets an opportunity to meet other culture, he/she could not understand their own culture and the influence/power of the culture in his/her life. Cultures share some basic concepts, and the other concepts (which are different) are seen as irrational and contradictory. Mostly, everyone feels that his/her cultural concepts are correct and logical but no one can judge it because there is no prescribed permanent standard in the world. No culture is either inferior or superior to the other. This article is an attempt to study how people react when they come to live in a new land, and their transformation as a result of migration. This paper takes up the immigrant characters from Bapsi Sidhwa's *American Brat* for study.

Bapsi Sidhwa is a Parsee Pakistani novelist who has gained name and fame in diasporic writing. Her novels deal with her personal experiences such as the Partition of India, abuse against women,

immigration to the United States, etc. Sidhwa's writings are capable of endowing day to day domestic occurrences in Parsee families with the historical events with deeply felt personal experience. In the novel, *An American Brat* the protagonist, Feroza, crossed cultural, religious and national boundaries and, through her experience, she becomes a mature girl. The novel focuses on the transformation of Feroza from innocence to maturity and from Parsee Pakistani to Pakistani American. As the novel focuses on the transformation and adaptation of the protagonist to the new environment, one can trace various religious beliefs and ceremonies discussed in the background of the novel.

Bapsi Sidhwa is a Pakistani American novelist and all her novels explore women's position and condition in particular settings and describe the development of Asian women from passivity to the life of action. Sidhwa witnessed the Partition of India, especially its terrific violence when she was eight. She was also an expatriate in America and these experiences have influenced her works and her novels focus on the psychological factors of the immigrants and their struggle in achieving identity. Sidhwa skillfully links gender to community, nationality, religion, and class, demonstrating the ways in which these various aspects of cultural identity and social structure do not merely affect or reflect one another, but inextricably intertwined.

An American Brat highlights the transformation of Feroza from tradition-bound conservative one to a modern. Sidhwa deals with the issues like globalization, brain drain from the third world, culture shock and so on. *An American Brat*, the story of a young Parsi woman, describes the protagonist's journey both in physical and psychological terms. Though Feroza is portrayed as a lover of traditional aspects in the beginning, her attitudes change because of the influence of American ideologies due to her acculturation and at last she decides not to go back to her native. In the beginning she is a passive character because she is a Pakistani girl and in course of time she gets transformed into an active character as an acculturated American girl.

Feroza's parents were alarmed by the influence of fundamentalist ideas on Feroza and they wanted to change the ideology of their daughter. So they decided to send her to America for a few months and they believed that the time in America would change Feroza a little. Feroza was sent by her family members and there in the new land she felt culture shock even in the airport itself. She was shocked by the orderly traffic of rushing people, the bright lights and warmed air, the extraordinary cleanliness, and sheen of floors and furnishings, the audacious immensity of the glass and steel enclosed spaces. She faced a problem in custom clearance because of her Pakistani passport which was printed from right to left like Urdu language and to clarify the doubts customs officials asked a few questions and checked the things of Feroza. Customs officials touched the dresses of Feroza while checking which could not be tolerated by Feroza because it was against her tradition. First few months of her stay in the United States was packed with varied culture shocks.

According to Gender Schema theory by Sandra Bem in 1981, the mother teaches her children what it means to be male and female from the culture in which they live. It deals with the internalization of aspects of culture in mind. As a Pakistani, Feroza's grandmother taught her to be meek, submissive and dependent on the male characters of the family and Feroza had internalized these ideas. Once landed in America, she understood that in America the theory was quite different, Americans treat all humans equally and American girls are independent, active, unafraid, and direct. As a Pakistani, Feroza could not accept such approaches and she could not lead her life without depending others. Feroza firmly believed the special code for women to follow. She does not consider men and women equal.

Feroza's grandmother Khutli Bai was always conscious in dressing and she considered proper dressing as decency and family's prestige. Khutli Bai disliked her daughter's dressing style and expressed as, "you have stopped wearing your sudra and kusti; you prefer to show your skin at the waist; what kind of example you are setting for child?" (31). Earlier

Zareen claimed before her husband: "I shall dress the way my mother dresses, and I'll dress the way my grandmother dresses! And no one's ever called the junglewala women indecent" (13). Feroza liked to cover her whole body and she did not want to expose and felt such dressing style as decency. She was shocked and felt shy while noticed the dressing style of American women and she could not accept such things in the beginning stage.

Feroza was quite unfamiliar with modern technologies which were used by Americans such as moving staircase, the escalator, etc., which made her nervous. Even in small buildings Americans were using escalator only and she was surprised by the long line of people waiting for escalator without disturbing others. Feroza found people were carrying their luggage using a cart and she did not know where to get a cart, so she simply asked a help from a young man, and her manner is half apologetic and half appealing for help: "I don't know how to get this... can you show me" (57)? The man smiled and showed her how to insert the dollar bill. After she loaded her suitcase and hand luggage on the cart, her mind was filled with the image of the young American and his candid admiring eyes: "How easily he had talked to her, his gestures open, confident. She wished she could have responded to his readiness to be friends, but she was too self-conscious" (58). She was surprised and shocked that no one of the Americans bothered and there was not even a glance or stare at her as which would be in Pakistan.

Bapsi Sidhwa vividly describes the impression of America to a new comer. Adam L. Penenberg rightly calls the novel "a sensitive portrait of how America appears to a new arrival." (78). Man or woman who enters a new place will definitely feel some kind of surprise or culture shock because of the change in both thin and thick level culture change. Thin level changes include changes in food, dress, art, music, architecture, etc and the thick level includes changes in attitudes, thinking, perceptions, behaviour, etc. As a new comer to America, Feroza felt shocked because of the changes in culture and which is quite

common in all immigrants. Culture shock is the first stage in an immigrant's life, and it is in spite of the reason of immigration. The time period of culture shock varies in level which depends on the range of difference exist between the own culture and the new culture. Feroza felt culture shock for some days because America was completely different from the atmosphere which existed in Pakistan. She could not tolerate or understand the things what she believed in the beginning.

Next stage to culture shock is acculturation, in which people start to borrow or adapt cultural traits from the new culture as a result of prolonged contact. In culture shock stage, an individual is new to everything in the new country where as in the acculturation stage, he/she gets new contact and starts to merge with the new culture. The migrant will start to respect both the cultures including home culture and the host culture when he/she understands the reason behind why people are behaving in such manner which is different from the home country.

In *An American Brat*, first Feroza might feel culture shock where as her stay in America made her understand the concepts of US culture such as individualism, freedom, equality, etc. her uncle Manek taught her everything about the culture of US and step by step she started to accept those things. Manek and Joe, Feroza's friend, made the change in Feroza's attitude. She started liking and enjoying the individualistic freedom in US and thereby she decided to join a course program there and for that instead of asking permission from her parents as a Pakistani girl, she informed her parents that she was going to get admission in college which was selected by her. Family was shocked by this act and understood Feroza was changed. Feroza was enchanted by the America and Americans she encountered and she felt great pleasure in shopping malls, fast food restaurants and modern kitchen appliances which means she had adapted the life style of America. Family members astonished at the change in Feroza.

Feroza decided to marry a Jewish American namely David. When the family heard about this, Zareen set out to America to dissuade her rebellious daughter from marrying a non Parsi. Feroza did not agree to her mother's advice. Zareen said, "I should never let you go far away. Look what it's done to you – you've become an American brat!" (279). Zareen felt that Feroza's marriage to a non Parsi would be nothing less than cultural suicide. Feroza did not feel frightened but after Zareen's emphasis on difference between the Zoroastrian and Jewish culture David decided to stop thinking of marrying Feroza. Zareen went back to Lahore and Feroza felt shocked, insecure, and uprooted for some time but soon bounced back. She decided not to go back home but to live in America. In America, freedom is considered as a birthright to every individual. The attraction of America lies not only in the material comfort it provides but also in the freedom it provides. Feroza tasted the fruit of freedom and did not wish to be bound by the traditional ways of her community; she wanted to live the free life of a bird.

Next stage to acculturation is reverse culture shock, in which people get shocked with their native culture. Once an individual accepts the new culture wholeheartedly then he/she will be shocked by his/her own culture. People who live abroad for a long time often find that the adjustment to returning home is more difficult than their adjustment to the foreign country. Values change as a result of living abroad with the integration into foreign culture lead the way to reverse culture shock. Changes in values, goals, priority and attitudes paved the way of thinking or feeling negativity towards their own culture.

Feroza got attachment toward the American culture and decided to settle there and she felt

shocked about the interdependent attitude of the Pakistani people. Though she was born and brought up in Parsi community and was taught to live a dependent life, she finally decided to lead a free life with total independence like a bird and expressed the satisfaction towards the freedom which could be provided easily by the American society. The novel describes how the immigrant characters, in spite of their sufferings, accepted the new culture gradually and finally assimilated to the American culture in their lives. The novel is all about an immigrant's aspiration for economic livelihood, social well being and intercultural understanding.

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CULTURAL RACISM IN LANGSTON HUGHES' SHORT STORY "ONE FRIDAY MORNING": A STUDY

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Abstract

Harlem Renaissance's origin is at the end of the First World War in the Harlem neighborhood of the region of Manhattan in New York City. Some common themes represented during the Harlem Renaissance were the influence of slavery, black identity, the effects of institutional racism, the dilemmas of performing and writing for elite white audiences. This paper attempts to scrutinize the significant role of Langston Hughes in the field of Harlem Renaissance. In "One Friday Morning" it can be rightly observed that Langston Hughes uses Nancy as his mouth piece. Miss O' Shay announced Nancy that her picture has won the Artist Club scholarship. It is not only a honour to Nancy but also to her race i.e. Black. On Friday morning, again Miss O' Shay apprises that the committee learned that she was colored and so they changed their plans. 'Cultural Racism' is the prime thing for disqualifying the talent of Nancy. A good picture cannot be awarded because of their 'insight' problem not the defect of Nancy Lee's color.

Harlem Renaissance is the resurgence of African American literature. Its origin is at the end of the First World War in the Harlem neighborhood of the region of Manhattan in New York City. This phraseology, more than the place, became synonymous with new vitality, Black urbanity, and Black pugnacity. The Harlem Renaissance portrays the Black experience clearly within the corpus of American cultural history. It redefined how America, and the world, viewed the African-American population. These writers expand intellectual and social contacts internationally. Some common themes represented during the Harlem Renaissance were the influence of slavery, black identity, the consequences of institutional racism, the dilemmas of performing and writing for elite white audiences, and therefore the experience of recent black life within the urban North.

This paper attempts to scrutinize the significant role of Langston Hughes in the field of Harlem Renaissance and African American literature for the furtherance of Blacks. He expresses a desire to "open a wider landscape" in American literature by hopeful African American writers to develop their own identity, discover their own voice, and separate from the hegemonic literary canon. He describes physical and psychological aspects of the lives of blacks in his

writings. His writings usually center on the alienated and poor Blacks who have been denied freedom and self-identity. His first meeting with the American poet Vachel Lindsay promotes Hughes's poetry and ultimately brings it to a wider audience.

Langston Hughes was born in Joplin, Missouri, the second child of faculty teacher Carrie (Caroline) Mercer Langston and James Nathaniel Hughes. His father left his family seeking to escape the enduring racism in the United States. After his parents' separation, his mother traveled for seeking employment. Inevitably, young Langston Hughes was under the care of his maternal grandmother, Mary Patterson Langston. Mary was of African-American, French, English and Native American descent. One of the primary women to attend Oberlin College, she first married Lewis Sheridan Leary, also of mixed race. Langston through his grandmother gained his racial pride. After the death of his grandmother, he was undertaken by his family friends, James and Mary Reed, for two years. Because of the unstable youth, his childhood wasn't a completely happy one, but it strongly influenced the poet he would become. His sense of dedication was instilled in him most of all from his childhood days.

Langston has created the theme of "black is beautiful". This theory is found in his poem "My People":

The night is beautiful,
So the faces of my people.
The stars are beautiful,
So the eyes of my people
Beautiful, also, is the sun.
Beautiful, also, are the souls of my people.

In this poem, he emotionally reflects his confident love on his people. In fact, he is not searching the identity through his writings. But he establishes the rights of his people, whose strengths, resiliency, courage, and humor he wanted to record as part of the general American experience. No doubt, his work glorifies the African-American identity and its diverse culture. In *The Life of Langston Hughes: Volume II: 1914-1967*, "I Dream a World" he says, "My seeking has been to explain and illuminate the Negro condition in America and obliquely that of all human kind," (P 418) He confronted openly on cultural racism in country like the USA and also supports the blacks for their upliftment. He propagated African America's image by lifting the idea of the black aesthetic into reality. His father's personal reaction on racism and his grandmother's pride for being a black are beautifully depicted in his short story "One Friday Morning". This short story reflects the status of the colored people of America in the White society.

This study focuses how the advanced country like America treats its own people differently. 'Cultural Racism' is an ethnic problem. Only because of the colour the blacks are treated brutally. America in fact is more profited by the Black people's contribution in the field of sports and also arts and music. But American fails to acknowledge the innate qualities and the spirit of nationalism in Black people because of 'the white people's predominant racism injected and influenced generation after generation..

The ultimate aim of the 1960s landmark civil rights legislation was to remove racial discrimination and so establish a race-blind standard. Martin Luther King, Jr.'s prime hope was that his people would

someday be judged by "the content of their character" rather than "the color of their skin". Color-blind politics is the greatest issue of the American society. America has to be changed in order to fulfill the 'American dream'. That is the aim of Langston Hughes' writings. His themes revolve within the radius of racism, equal rights between human beings, racial and national pride and of course the American dream. His biggest target is to show the world how black people are treated and denied to live up to the 'Declaration of Independence.' He charges that America fails to fulfill the American dream - all men being equal. He also wants to defend the black people's rights and make them feel more secure about being collared. His point of views and dissatisfaction is easily to be seen through the protagonist Nancy Lee in his short story "One Friday Morning". It can be rightly observed that Langston Hughes uses Nancy as his mouth piece.

Nancy is a smart, good looking, and very intelligent girl, who pursue her studies in high school in the North of America School. She develops her taste in the field of the art and songs. She also passionately involves herself into the game of basketball in her leisure time. She loves her classmates dearly. But her white classmates looked upon her as 'colored.' Nancy hails from a middle class family. Her mother is a social worker, and her father a mailman. Nancy's parents received their degree in Negro Colleges in the South. Langston openly exposes the system of education in America - 'College for Negro! in America' The humble parents of Nancy want to raise the standard of their daughter's life style. So they put her in the 'white school'. No doubt the school has given a great strength to Nancy. Her excellence in the field of art is undoubtedly elevated because of the school and the art teacher Miss Dietrich.

Miss Dietrich has taught Nancy Lee how to paint seasons, people and different natural scenes. A teacher must encourage students' intelligence quotient in a proper way. A good teacher like Miss Dietrich must treat and teach the student equally not to be differentiated white or black. Langston

artistically visualizes his craving for equality in the school education is seen through this art teacher:

Miss Dietrich, the tall, red-haired woman who taught her to keep her brush strokes firm and her colours clean who taught her law and order in doing things; and the beauty of working step by step until a job is done; a picture finished. A designed created, or a block print carved out of nothing but an idea and a smooth square of linoleum, inked proofs made, and finally put down on paper-clean, sharp, beautiful, individual, unlike any other in the world, thus making the paper have a meaning nobody else could give it except Nancy Lee. That was the wonderful thing about true creation. You made something nobody else on earth could make but you Miss Dietrich was the kind of teacher who brought out the best in her student --- but their own best, not anybody else's copied best.

Every year the Artist club in American conducts art competitions for the school students and the best picture to be awarded scholarship for the winning contestant. Langston through Nancy's painting brush embossed the lacerated feelings of the black. Nancy's ethnic dream comes alive through this competition. She sketches beautifully the simple scene -

"in the city part on a spring day with the trees leaflessly lacy against the sky, the new grass fresh and green, a flag on a tall pole in the centre, children playing and an old, Negro woman sitting on a bench with head turned"

This picture reflects Nancy's racial memory. The flag, the children and the old Negro woman are culturally conditioned Nancy to beautify the picture. She won the prize. She will get the scholarship. Her name will be announced on Friday Morning. Her dream and ambition will be fulfilled through this prize. These expectations are the natural feelings of Black. Their social identity is always suppressed by the White. In Nancy's picture the old Negro woman was looking at the American National flag - looking earnestly their place in America. The American National flag conveys the message "the 50 stars on the flag represent the 50 states of the United States

of America, and the 13 stripes represent the thirteen British colonies that declared independence from the Kingdom of Great Britain, and became the first states in the US." (Wikipedia). So the sight of Nancy's picture reflects not only the mind of Nancy or the old Negro Woman but also the target of Langston. Nancy's love on America and American Flag is visualized through her statement. She is so proud to take the oath at the school assembly-

"I pledge allegiance to the flag on the United States of America and to the Republic for which it stands. One Nation indivisible, with liberty and justice for all" She was mystified the sight of white stars in the clear blue sky. She wants to know "Who were our flag makers?"

Miss O' Shay, the Vice Principal of the school orally announced Nancy Lee that her picture has won the Artist Club scholarship. But she was asked to keep this news till Friday Morning. Nancy controlled herself not to reveal the news neither to her classmates nor to her parents. In the mean time she mentally prepared to deliver a gratitude speech. Being a young school girl, she reacts emotionally. When she receives the news from the Miss O'Shay, her throat almost chokes. Subsequently she reached her home with dance. In fact, she didn't want to be bursting with excitement. She spends the night sleeplessly. On Friday Morning she prepares herself to receive the award in front of three students. Nancy's delightful reaction is beautifully sketched by Langston.

It is not only an honour to Nancy but also to his race i.e. the Black. In her prepared speech Nancy endorsed the feelings of Black, "I accept this award with gratitude and pride, not for myself alone but for my race that believes in American opportunity and American fairness - and the bring stars in our flag" It is long dream of the Black that reflects through the voice of Nancy. She feels an award for a Black is redoubled because it is an award from the White and also among the 'unconquered White contestants'. A win for Black is a historical win. Too many years yearning for an 'American' in the geography of America is becoming true by means of this win. Their

fundamental rights may be acknowledged through this victory. Langston's childhood reminiscence echoed through the voice of Nancy. His longing for equality is the key factor of this story.

On Friday morning, Nancy prepares herself more charmingly. Her parents were amused "what could be the secret that made her eyes so bright." She enters her classroom with full mood and also excitedly. The teacher informs her that Miss O'Shay wants to see her immediately. Nancy feels that it may be a call to take a photo or a press meet. But O'Shay the White woman bluntly announces. "You are not to receive the scholarship this morning" When she was prized that news was pronounced by Miss Dietrich. But this shzking news is diligently conveyed by this White Vice-Principal. Miss O' Shay reasoned, "When the committee learned that you were colored, they changed their plans"

Nancy asks the Vice Principal about the concept of American Flag 'liberty and justice for all. Miss O' Shay's replies that she is an Irish; she also faced several riots and ill-treatment. Like Nancy Lee she also has a strong faith on American Flag. As an academician she will represent this type of injustice to be removed. But she advises her to wait for the hopeful day. Nancy Lee thought:

"There will be other awards. There are schools in other cities. This won't keep me down. But I am a woman, I'll fight to see that these things don't happen to other girls as this has happened to me. And men and women like Miss O' Shay will help me."

Langston's description of American Flag is colourful. But cultural racism is the disease which affects the constancy of Black people's contribution to American Society. Nancy is only a creation of Langston, there are so many noble black souls severally affected by means of racial prejudice socially, economically and politically. Langston concludes the story through Nancy's emotive feelings at the prayer hall after the pledge, "That is the land we must make, she thought."

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COLA-GLOBALIZATION: AN ALARMING ECOLOGICAL DISASTER

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Our air, water and soil belong to us alone! We will always fight against those who try to destroy them." (Pariyadath 57)

Globalization has become a common expression in the present day scenario as it bears substantial influence on myriad spheres of post-modern society. Trade and economic exchanges evidenced a sharp increase. Around 1970s, world economies in the name of globalization, accelerated free trade policies. Larger markets empowered companies to attract customers with the motive of achieving more benefits by starting manufacturing plants and companies in many remote villages. Over the years, the global markets have witnessed a huge scope in the Indian industrial world as India pays priority to welcome trade ties with transnational companies. The term 'globalization' that gained popularity in 1990s though used to describe growth and mutuality of the world's cultures, economies, investments, population, technological advances, it carries with it a wide-ranging ill-effects and adverse impacts.

The primary focus of this paper is to highlight the depressing effects of globalization on the environment in connection to the translated work, *Mayilamma: The Life of a Tribal Eco-Warrior* (originally published in Malayalam as *Mayilamma: Oru Jeevitham* in 2006). Increased industrial productivity in India contributed to the rise of enormous environmental problems such as depletion of natural resources, deforestation, water pollution, water scarcity, loss of habitats, destruction of ecosystems and loss of biodiversity. *Mayilamma: The Life of a Tribal Eco-Warrior* (henceforth referred to as *MLTEW*) is an autobiographical account of an Adivasi

woman who has elevated to the position of a leader in her community's fight against the Coca-Cola Company in Plachimada as the inhabitants were directly affected by the ecocidal activities of the carbonated water company. She performed a key role in the protest to hold the Coca-Cola Company responsible for water depletion and the pollution in and around Plachimada. Narrated in a conventional oral form, the book captures the actualities of globalization, capitalism, consumption, broadening inequalities between the haves and the have-nots, evading cultural practices and mounting environmental concerns. Plachimada is a hamlet situated in the Tamil Nadu-Kerala border and majority of the inhabitants are Eravallars, the indigenous tribes. The economically deprived village forms a part of Perumatty Panchayat of Chittur taluk in Kerala's Palakkad district, the rice bowl of Kerala. The landless adivasis in the village are primary engaged as agricultural labourers. The area has less rainfall compared to the coastal regions of the state but the groundwater resource is better. The creation of the new economic policy in 1991 helped the Coca-Cola Company revive its business ventures in India which was abandoned in the 1970s. Thus in the year 1998, Coca-Cola under its Indian subsidiary Hindustan Coca-Cola Beverages Private Limited acquired almost 34 acres of paddy fields to set up a bottling plant in Plachimada. Procedures to obtain permission from the local governing body, that is, the Perumatty Panchayat were followed and the same was accorded in January 2000.

The panchayat usually holds meeting with Grama members and promoters once in five or six months brushing aside the poor adivasis. *Mayilamma*

came to know about the arrival of a big company through the mouth of Bhaskarettan, the member of ward Five. But the former gave him an outright statement that if the company comes to their place, "it is being brought here to destroy all out water!" (MLTEW 10) Mayilamma acquired this knowledge of water depletion from the nearby place called Amrampalayam where a Soya Company was started. Nearly five bore wells were drilled for water and it drained all the water from the neighbouring canals that resulted in making the fertile lands producing rice, corn and millets unproductive. The gullible adivasi residents could not do anything to explain to the elected authorities the plight suffered by the people of the nearby hamlet and the fear aroused in their minds about the harmful effects the company about to bring in. Moreover, the politicians persuaded the residents that the presence of the company would fetch more job opportunities to them. But the only job available to them was that of washing and cleaning bottles however the same company proudly says that it employs nearly 700,000 people till date creating employment opportunities to the local communities globally.

The company belongs to superior capitalist forces that monopolises natural resources to make profit. With the notion of benefiting, the factory dug six bore wells near the premises and extracted 1.5 to 2 million litres of ground water every day. Within few months of commencement of the plant, the quality of the water in the wells has deteriorated and became unsuitable for drinking and cooking. The villagers including children started complaining of sicknesses like unusual stomachaches, dizziness, vomiting and diarrhea. The opening chapter of the book reveals how the gruel cooked in contaminated water causes illness and Mayilamma's concern for the children who have fallen ill after consuming food prepared in the Anganwadi. "The gruel and rice have been tasting bitter for quite some time. However long the dal is boiled, it just does not seem to cook" (MLTEW 8). The primary reason is the presence of high amount of calcium and magnesium in the water resultant of excessive extraction. The 2002 issue of Down to

Earth, an environmental magazine alerted readers that the plant has breached the parameters in extracting groundwater at Plachimada. The recycled wastewater that was used for gardening contained high quantities of carbon-di-oxide that charged the soil water, resulting in carbonic acid formation which made the water unfit for both human consumption and agricultural use (MLTEW xxvi).

Villagers living near the Plant expressed their anguish that they could not cook or have a bath since it produced an itching sensation on the skin. The wastes from the company emanated foul smell which obstructed the people to have their food. They asserted that all the nine wells in the Colony became unusable:

the water started turning worse. We could not use it to drink or cook. If we had a bath, our hair would turn sticky. If we used it to clean the vessels, our fingers would burn and itch. The moment we ate food, we felt the need to defecate. After that we would feel tired and drowsy. Our eyelids would become swollen" (MLTEW 20).

The tribes considered water as sacred and paid more importance to cleanliness. They would not allow any outsider to touch the water from their well and defile it. But because of the bottling plant, the water resources in the wells started diminishing and ultimately the lands became infertile or produced decreased yields which left the villagers jobless and survival difficult. The chemicals used in cleaning bottles loaded as sludge and was initially sold as fertilizers to the incognizant farmers. The toxic substance percolated in the ground caused contamination in the soil and irrigation channels and wells. It also led to several skin problems for farmers who were utilizing it.

The water that came out of the company was dirty and black. Since they used it to water the plants, we suspected that the dirty water had seeped into our wells as well (MLTEW 20).

When the farmers expressed resentment in using the sludge as fertilizer, it was merely dumped on the roadside and landfills that in turn penetrated

into the soil resulting in the growth of unwanted noxious plants affecting many families in the surrounding village. Above all, women had to walk long distances to fetch water forgoing their work. The company promised to bring water in tankers and executed the same to convince the colony. The ward member Varadettan also promised to fetch water from outside but the adivasis did not agree to buy water with money. Though the MLA and Panchayat President promised to bring a pipeline in year's time, the people were determined not to submit to it. The adivasis are rigid in not agreeing to these temporary solutions as the degree of the pollution is irremediable. Thence the inhabitants decided to protest against the plant demanding the shutdown immediately.

The protest gained impetus and commenced a historic rally to the Coca-Cola Plant on the Earth Day, 22 April 2002. The protest began in the presence of C. K. Janu, the black pearl of Kerala, who battled for the rights of adivasis throughout her life. More than thousand people turned up for the protest blocking around the company gate and few villagers kept vigil on a daily basis. Forgoing work, the people gathered in a pandal for few months. When the men went to work, eventually the women stayed on. The police were called and the protesters were arrested. Mayilamma, fifty-year old widow, who had a great respect and intimacy towards nature, who lamented the ecological disaster in her village, emerged as an unlikely leader. After having listened to speeches delivered by activists in Plachimada, Mayilamma acquired skills to speak herself and words came fluently to her in both Tamil and Malayalam. In her narration, she articulated that if Sonia Gandhi had come to Plachimada, Mayilamma would have asked her that

There is a small well in front of my house. All these days, we were drinking water from that well. Now the water is not good. We are not against you giving any company a permit or an award. But can you bring the good water back to our well? (MLTEW 63)

Albeit the police involved in atrocities and arrest warrants issued by the Government in the names of the protesters, the struggle followed the path of Gandhiji's non-violence. This can be called adivasis' satyagraha against global powers. Meanwhile the protest earned support from activists and also the attention of national and international press. Veloor Swaminathan, an adivasi leader spoke about the experience of the sufferings and struggles faced by the affected adivasis. Narmada dam activist Medha Patkar started her anti-globalisation yatra (march) from Plachimada to voice her protest against the Coca-Cola Company. Environmental activist Vandana Shiva arranged for a World Water Conference in Plachimada in 2004 which was attended by water activists. This added a new dimension and used the term "water privatization" to describe the plunder that was taking place (MLTEW xxviii). Thus the Plachimada protest started taking a global turn.

The Perumatty Panchayat stating various reasons such as hazardous health and environmental effects and exploitation, refused to renew the license of the Coca-Cola Company. The High Court ordered the Company to stop over-using of groundwater and also instructed the Panchayat to renew the Company's licence so that the plant could continue its operations. There was a series of legal clashes between the protesters and the Company and the former declared on the thousandth day of the struggle that the Plant would not be allowed to restart the work. The Kerala State pollution Control Board examined the sludge generated in the plant and ordered the production unit in Plachimada to close down immediately thus bringing an end to the factory operations in 2005. The company has considered the ways to move out of the village but the Adivasis remain to be compensated. Even though the protest has come to an end, the villagers are trying to recover the damages done to the water resources at Plachimada thus reminding and continuing the struggle in a silent way. Hence this Plachimada protest is a testimony to the efforts and struggles faced by the environmental activists and people at

the grassroots to protect the Mother Nature. As Swarnalatha Rangarajan and Sreejith Varma say, Mayilamma became a strong activist in the face of multinational power and misdeeds. The Plachimada Movement is truly a David-and-Goliath story, cited by Scott Slovic in his Foreword to the book (MLETW xv).

The narration reveals how water, the common resource is transferred to the state which in turn passed on to the corporate-global powers. The Plachimada Struggle is one of the most successful contemporary people's movements against rapacious global corporations. Many literary texts have been written to give voice to the voiceless subalterns but this eco-narrative from the marginalized section of the society stands as a representative text constantly warning the readers against the environmental disasters faced by people around the globe like mercury-contamination in Kodaikanal and Minamata, Chromium contamination in Ranipet (Tamil Nadu) and so on.

"An unrestricted access to land, water and air is freedom" defines Mayilamma, the narrator of the book (MLETW xxxvi). It is true from her words that the world is bound by the chains of slavery in the name of globalization. Many instances of human-made disasters like Bhopal gas tragedy, Chernobyl Meltdown, Deepwater Horizon oil spill, world wars, pollutions of many rivers and the most recent styrene gas leak in Visakhapatnam in May 2020, stem from the range of policies and sanctions promoted by the power agencies with the aim of gaining monetary benefits. They produce long-lasting effects that bring about underdevelopment.

Population increase resulting in the increase in the production of goods adds stress to the environment. In those days, seasonal cultivation was practiced but now short-term crops are being produced to yield to the needs of all. Fertilizers used in the olden days like decayed leaves, cow dung and ash were replaced by poisonous fertilizers and pesticides disturbing the natural genetic makeup. Mayilamma in chapter seven when narrates about the crab curry prepared by her mother, explains how crabs found in the fields can be used to clear the

mucus from the chest those days and how they have become 'poison crabs' now (MLETW 31). Also at the advent of globalization, instead of consuming locally-grown food, people prefer products developed in the non-native or foreign places. Transportation plays a major role here leading to the increase in the levels of pollution in the environment. For instance, after the commencement of the Coca-Cola plant, Plachimada is full of noise as vehicles frequently come and go.

Barren lands were encroached to construct multi-storey buildings obstructing the flow of water during heavy rains resulting in floods. Even Coca-Cola plant in Plachimada stands where once a huge lake was. The arrival of mines has displaced many tribes from their habitat in the name of encroachment. It is witnessed everywhere in India and in other countries that people use bottled waters and contained waters as they find it convenient and easy availability mainly during the travel. Unique initiatives like opening oxygen parlours to combat air pollution have already begun. No doubt we human beings are rejoicing the innovations and advancements which the globalization has gifted us. They have made our life easy, sophisticated and fast which cannot be reversed ever. At the same time these also have long-term effects on the environment. Mayilamma rightly says that this is not the first kind of the protest rather man has faced the destruction of natural resources many times. At least humanity must try to repair the only planet feasible to live by creating effective mechanisms to lead environment-friendly life. To achieve this people must join hands to stand against to set limits to the greed-driven corporate firms. Even today the Coca-Cola Company offers 500 brands (some of them are world's valuable beverage brands) in more than 200 countries and more than 2 billion dollars were invested in India so far.

Besides documenting the environmental injustice happened in Plachimada, the book also unveils the adivasi community's practices, cultures, rituals, and myths believed. Mayilamma narrates how her Eravallar tribe's language and practices are slowly becoming endangered and how they carried with them the indigenous medicinal practices during

pregnancy and other times. Another important thing to note is that the book contains so many translated songs sung during different rituals of marriage, death and so on. Such narration covering the indigenous identity and rich culture of the adivasis in the book can be taken up for separate study or analysis. Thus in the words of Lyotard, moving from oikeion to politikon, Mayilamma's narrative can be termed "oiko-autobiography" and "eco-sickness" narrative (qtd. in Varma).

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CULTURAL IDENTITY THROUGH DEATH: A STUDY ON JAMES WELCH'S *THE DEATH OF JIM LONEY*

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Abstract

*The Native American Literature is the traditional literature of the indigenous people of America. It is also called as American Indian Literature. European colonization institutionalized the Native Americans' cultural identity and due to the cultural class between Natives and Whites, the White government forcefully dislocated the Natives. Natives suffered a lot to retain their land but all their efforts were in vain. They were made to live in the reservation land and due to this many Natives slowly assimilated to the White society but a few retained their tradition and culture. Unable to digest the atrocities of the settlers, a few Natives had death wish and through death they wanted to keep themselves united with their ancestors. In James Welch *The Death of Jim Loney*, the protagonist Loney chooses to die at the end of the novel in search of cultural identity and to attain divinity.*

James Welch is a prominent author of novels and poetry featuring Native American identity crisis and alienation. He was born in Browning, Montana and attended school on the Blackfeet and Ft. Belknap reservations. He was considered as a founding author of Native American Renaissance. James Welch's novel, *The Death of Jim Loney*, introduces a protagonist who chooses death to live eternally at the end. Jim Loney, a mixed blood Native American lives in the reservation in Harlem, Montana. He finds very difficult to trace his roots and identity amid a White dominant society. Loney like other Native Americans does not want to assimilate himself to the White community rather he chooses to die to find cultural identity.

The Death of Jim Loney is set in a town named Harlem. Loney the central character of the novel is thirty-five years old. In his school days he was a famous basketball player but now he leads his life by dreaming and dazing about his past. He becomes a drunkard and hates to live in the White American based society. He always searches for his past roots to restore his true identity in his motherland. When the novel opens, Loney is watching football game in the heavy rain. Like the players who are playing in the muddy ground, Loney's mind is blurred and muddy without proper sense. Using the word muddy, the author shows the inner struggle of a mixed blood

protagonist who tries very hard to restore his cultural identity. The novel is divided into three parts and the plot is less fragmented. The house of Loney looks dark as his inner mind.

Loney lives a secular life and he alienates himself and lives in the reservation without socializing with neighbours. Since, his life is meaningless; two women try to bring meaning to his life namely, Rhea and Kate. Rhea is Loney's lover and she is a teacher. Rhea insists Loney to settle with her in Seattle in order to bring some change in his life. Kate is the elder sister of Loney who works in federal education programs and wishes to take Loney to Washington, D.C. Unlike Loney, Kate is very much happy in the dominant White world and she comes to the Native land to take Loney along with her. While visiting Loney, she changes her outfits to be a traditional woman in the eyes of her brother. When she approaches Loney she is concerned about the dress she is wearing. Welch notes in *The Death of Jim Loney*,

She didn't want to intimidate her brother with one of her city outfits, so she had bought the sheepskin jacket in a western boutique in Phoenix. She was little disgusted with herself for that move, but the squash blossom was authentic, right from the heart of Navaho country. (12)

The brother and sister are like North and South. Kate has completely assimilated into the world of White whereas Loney wants to be in the ancestral land. Kate likes to wear because city outfit, but shuns for the sake of Loney. Loney is obsessed with the reservation life at Harlem and doesn't want to lead life like his sister. In the beginning Kate was confident and she said, "I'm the one who's supposed to convince him that he should come back to Washington with me and all I can think of is how peaceful his life is" (13). But all her attempts are in vain, Loney refuses to join her. When Loney reminds her about the childhood past in the reservation, she says, "I gave it up a long time ago. We have no past. What's the point in thinking about it" (14).

Kate and Rhea try to save Loney by placing him outside the reservation area but Loney aspires to search his identity to retain his culture and tradition. Another two women involve in Loney's life but these two are from the past unlike Kate and Rhea who are from the present. One is Sandra, a social worker and lover of Loney's father. When Loney's father left him alone Sandra took care of him but Sandra dies soon leaving Loney alone. Next woman is his mother Eletra who left Loney when he was just one year old. Loney whenever he is upset he used to dream about his mother and she comes and consoles him in dream. Loney is detached from his family members and also from land. This sort of alienation creates a cultural tension in him and he could not find himself fixed anywhere. Kate and Rhea, though they are alive couldn't solace him because they belong to the other world that is White world. Sandra and Eletra though not present, console him and pamper him through illusions and dreams because they belong to Native community. Through this he finds out that only past can help him to live happily.

Without father and mother, Loney is brought up in church orphanage. He is full of fears; his dreams always disturb his sleep. There is no true love for him, no family, he could concentrate no work and no friends, only death waits to embrace him. Loney's life is full of hollowness and most of his life actions are left untold but as an insightful writer, Welch has made

him to die and restore his cultural identity. Loney thinks after his death he would become a dark bird of his dream because he can fly freely.

Loney is the disinclined victim of a dream of quest. Though the protagonist Loney dies at the end, James Welch considers the end of the novel as positive because Loney has tried his level best to comprehend and realize his past and by organizing his death, he has taken full control of his life towards the end. The tension between the cultures is portrayed wonderfully by Welch. William Bevis in his article *Native American Novels: Homing In* says

The tension between the white and Indian plots is the tension in Loney. In Welch's work, the individual psychic drama is a kind of melody played against the pedal bass of tribal past. Much more than *Winter*, Loney takes us realistically to the blurred edge of consciousness of a High Line Indian who knows there must be something good in his people, past, and place, but who doesn't even know why he know that.(616)

The Death of Jim Loney is structured around a series of identity quests. Restoring cultural identity is the central theme the novel. By restoring true identity through death, he acquires heavenly peace in the tomb. James Welch wants to emphasize that his protagonist wants to reach out his identity being alive or dead. Through the character Loney, Welch says that dying to attain identity is better than leading a life of slave in dominant world.

Welch presents Jim Loney as a non-hero who is detached from his past, muddled with his present and expecting his death in the future. Altogether Loney's death is a form of 'Spiritual renewal' in which he comes back to the reservation and restores his identity through his death. The main focus of the novel is on the alienation of Loney from the past and the racial identity. Jim Loney is a mixed blood and that adds much more troubles in his life. The concept of Loney's aloofness from his tribe is echoed throughout the novel. He is trapped between two parents, his father is a White and mother an Indian. Loney is the only half-breed character in Welch's

novels. The novel also gives importance to games; the first scene of the novel is in the football ground. Regarding games in *The Death of Jim Loney*, Mary Jane Lupton says in her book *James Welch : A Critical Companion*,

The Death of Jim Loney opens with a losing game of football, a failure which symbolizes his life. Life is a game and Loney is a loser. His loss parallels the loss of the local Harlem team against the Chinooks and looking backward to the post-civil war era, it parallels the greater loss of indigenous peoples defeated by the United States Cavalry. (75)

James Welch highlights the cultural conflicts in *The Death of Jim Loney*. In *The Death of Jim Loney*, a Loney's lover Rhea represents White American culture and values, while Loney represents the culture of indigenous Americans. The clash is White Americans tend to give importance to future, their life is future oriented, but Native Americans respect their past and always wanted to have a deep sense of touch with their traditional past. Natives believe that there is no future without past, whereas White Americans says only by forsaking past one can attain better future. Another major difference between Whites and Natives is the view of human relations. White Americans always wanted to be individualistic and autonomous, while Natives value kinship relations and traditionally they are bound together. In *The Death of Jim Loney*, Welch says "Thus Loney has always admired Kate's ability to live in the present, but he has also wondered at her lack of need to understand her past" (88). Loney cannot forget his past, he wants to restore and renew his past in the future. "I can leave, (Loney) said (to kate), and he almost knew why. He thought of his earlier attempts to create a past, a background, an ancestry something that would tell him who he was" (88).

Thus Loney denies to part form Harlem, the reason is, in his quest for cultural identity, the land is inseparably connected with his memories of the past and if Loney was ever loved, it is only in Harlem he was loved, that is why he is reluctant to leave Harlem.

Towards the end, when he accidentally kills Pretty Weasel, he takes this as a chance to be shot to death because he is fed up with his painful life, totally loveless, pointless. Loney feels that only through death he could find real meaning of his life. Because of his attachment towards Native American Values, he even chooses a place on the 'Fort Belknap Indian Reservation' to fix his death. He dies like a Native American Warrior on the reservation. It should be noted that Welch refers Loney's plan of his death as a positive act. Welch has said in an interview that he believes that both of his novels *The Death of Jim Loney* and *Winter in the Blood* has a positive ending and especially Loney is almost too real in his act.

Loney always values typical Native American culture. In *The Death of Jim Loney*, Welch says,

When Loney thought of Indians, he thought of the reservation families, all living under one roof, the old ones passing down the wisdom of their years, of their family's years, of their tribe's years, and the young ones seeking up their history, their places in their history, with a wisdom that went beyond age.(102)

When towards the end Loney kills Pretty Weasel accidentally, he quickly grabs this chance to find a reason for killing himself so he surrenders himself before police to embrace his death. Loney's final aim is to die in the reservation land, where his spirit will get purified. He accepts his death willingly. Loney needs to sacrifice his life to attain peace and he is sure that his soul would reach the homeland of his ancestors. So, he could die as he wanted and he is happy that he is spiritually saved.

Welch in his novels connects his subjects' predicaments and his narrative pattern to the cultural past through motifs of the Blackfeet tribe stories. Loney mourns for the traditional past and the loss of his self. In one of Loney's visions, his father says "He weeps for us, for all of us" (23). Jim and his sister Kate become abandoned children by their parents early in life which results in disaster. Loney through mourning depends on imperfect memories of his mother in vision. Being a half breed, he sees himself and understands that he is unconnected to any culture both White and native.

Loney just cannot conceive life anywhere and struggles with the meaning of his own existence in his own land. He expresses his sense of identity while he walks home in the rain after watching the football game in the muddy ground. As he walks alone, he started to see things strangely,

He was aware of things around him-the shadowy erees, the glistening sidewalk, the dark cat that moved into the dark. The wood smoke had been with him for days and he felt drowsy on it and he smelled the wet leaves in the gutter. He saw and smelled these things and his head felt light, and he thought, I hear nothing, it is as quiet as death, and he did not hear the rain. The rain did not make a sound as it fell. The night glistened with the smell of wood smoke.(4)

He is unaware of himself and his mind is filled with various thoughts; he couldn't even hear the rain sound. He is consumed by his own existence and becomes aware of his own self by relating himself with his surroundings. A black bird which used to come in his vision plays an important role in molding and preparing Loney to restore his identity after his death. The bird is a mystery rising out of fire, and out of nothingness. It beats the air with powerful wings and it carries Loney to a distant place-the indication of immortality.

Nora Barry in her article '*The Lost Children*' in James Welch's '*The Death of Jim Loney*', says

Although his feelings of emotional numbness are similar to Jim Loney's, he is able to survive in this world because he finds his Blackfeet grandfather who gives him a knowledge of his ancestry and who does not reject him(44)

Loney's death is inevitable and that is the tragic result of his mixed blood and cultural conflicts, Loney fails to find a connection or ancestry, so he finds through his death. In the beginning Loney is confused about where to find his root, but at the end he realizes that only the Native root can heal him for better. When his lover Rhea says that he is lucky to have two sets of ancestors, Loney replies,

It would be nice to think that, but it would be nicer to be one or the other all the time, to have

only one set of ancestors. It would be nice to think that one was one or the other, Indian or White. Which-ever, it would be nicer than being a half-breed. (14)

Loney always used to sit in the kitchen table thinking, and he has special powers to visualize his dreams. By bravely tracing his visions he finds his own place and dies a warrior death and fixes his death in traditional ways. He searches for a new communal place to live, he says,

But there had to be another place bought each other drinks and talked quietly about their pasts, their mistakes and their small triumphs: a place where those pasts merged into one and everything was all right and it was like everything was beginning again without a past. No lost sons, no mother's searching. There had to be that place, but it was not on this earth. (175)

Loney decides that, earth has no communal place to live, so he quits. Welch's works presents his own experience on the tribal land and his attachment to that place. Loney always look forward to something meaningful but when he came to know that 'meaning' cannot be reach, he ceases to search it anymore. Ultimately he doesn't want to lead a life where he fails to find meaning.

Loney lives a life of no men. He can't go anywhere, he is exiled from the past, he is nothing in the present and there is no future for him. Throughout the novel he attempts to create a past something meaningful like an ancestry—which would tell him about who he was and his Native identity. 'Nothingness' matter in the novel and an ordinary life is presented very artistically. The novel is self-consciously interior and the subject is breed. The focus is to the point and the sense of dialogue is controlling.

Through this novel Welch has continuously shown the difficult paths that the Natives are undergoing are adjusting and overcoming the troubles in the world. He depicts the status of Blackfeet tribe before and after the cultural change as how they lost their autonomy and their population strength due to diseases and Whites' dangerous

attack. All his characters consistently have hoped that one day or other, their tribe will prosper. The ways by which Native Americans visualize their identity are closely linked to the ways by which they visualize cultural values. Understanding culture helps them to define their identity, because Natives are influenced both by old and new cultures. Thus Loney comes to a conclusion that only death can unite him with his tribal past and only through death he could attain cultural identity.

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THE INTROSPECTION OF FEMALE IMMIGRANTS WHEN IDENTITY MEETS DIVERSITY IN THE COLLECTION OF CHITRA BANERJEE DIVAKARUNI'S *ARRANGED MARRIAGE*

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Abstract

The paper ponders over the struggles of women in general and immigrants in particular. The author's first collection of short stories, Arranged Marriage is taken for presentation. The short stories highlights the recurrent themes of Diaspora – Identity crisis, infidelity, man woman relationship, woman – woman relationship, love and the sense of loneliness and independence in a foreign land. The main light is thrown on women.

Keywords: *Diaspora, Arranged Marriage, short stories, themes, women.*

In Diasporic literature, women novelists have expressed their concern for the predicament of women in bi-cultural spaces. They portray women in myriad ways such as female identity, female commitments, men and women relationships and feminine consciousness for religious, national and moral issues. Of these, the recurrent theme of diaspora is the female identity that has an inherent tie with national boundaries and native religious and cultural ideologies. It has become a dominant theme among diasporic writers in general. An immigrant women survives in two spaces simultaneously, one as a woman sharing her private and orthodox world of feminine experiences that can be defined as a notion of "universal womanhood" and in the second space she defines her identity and status in context of cultural practices and social commitments in terms of "modern womanhood".

Chitra Banerjee Divakaruni appears to be pre occupied with analyzing the pressures and conflicts which women undergo in an alien land. It has been recognized that Divakaruni's female protagonists amidst their struggles raise themselves in an alien land. Being a social worker, she was engrossed in women's problems, when she went to America and

saw the troubles faced by so-called blacks in a country of so-called whites. In 1991, she established *Maitri* - a helpline for South Asian Women who were the sufferers of domestic cruelty and abuse. It was her involvement with *Maitri* that ultimately led her to write *Arranged Marriage* – her first book that includes short stories about the abuses and bravery of immigrant women. A good number of stories in this collection are based on the lives of Indian immigrants. Her other works include *The Mistress of Spices*, *Sister of my Heart*, *The unknown Errors of our Lives*, *The Vine of Desire*, *Oleander Girl*, *Before We Visit the Goddess* are set in India and America and features Indian-born women sandwiched between the orthodox old and the modern new culture.

Arranged Marriage (1995) is Chitra Banerjee Divakaruni's debut collection of short stories. The collection has 11 short stories, and majority of the stories deal with the immigrant experience along with the cultural encounter that an Indian experiences when he moves towards the west, which is an important theme in the mosaic of American Indian culture. She pens each short story of *Arranged Marriage* from a woman's perspective. In an interview

in The Telegraph, March 13th 2005, she said that women in particular respond to her work because she is writing about them – women in love, women in difficulty, women in relationship. She draws the reader's attention through her lively immigrant characters. The readers can feel their joy and pain they undergo in a foreign land. Most of the female protagonists in her books are women of potency and energy, who in some way or the other question the value and tradition of the age that has ended. Sumita in *Clothes*, Aunty Pratima in *Silver Pavements and Golden Roofs*, Shona in the *Word Love*, Meena in *A Perfect Life*, Sarla in *The Maid's Servant's Story*, Arundhati in *The Ultrasound*, Meena and Abha in *Affair*, Asha and Mrinal in *Meeting Mrinal* are women tossed between the two worlds. From the first story of this collection *Bats*, to the last story *Meeting Mrinal* the women protagonists constantly struggle to strike a balance between their two ideologies.

The very first story in this collection entitled *Bats*, is written in the mode of self-revelation where a small girl, the narrator unveils the personal somber life of her parents. The story portrays the demeaning of women and how a woman is considered as a mere object or a machine. The story takes place in Kolkata. The narrator is reminded about the pure joy that she has spent in her grandfather's home. She recalls the joy of the beauty of nature and the excitement to fish. In this story the author uses *Bats* to symbolically portray the uncertainty of a woman and her marital bond in the material world. The story also reflects how the issues between parents and children bring great chaos and uncertainty in the life of children.

In the short story *Clothes* Sumita's marriage is arranged with Somesh. Divakaruni has beautifully portrayed how sex is considered as a duty to a woman. Sumita surrenders to Somesh only for the reason that she feels that it her wifely duty. However when after marriage Somesh goes back to America, Sumita feels that she is not able to recall even Somesh's face clearly. Chitra Divakaruni throws light on the concept of an arranged marriage. Later, when Sumita lands in America, her life in America is not different from the life in her native. Sumita is

paralyzed with Indian images like Sita and Savitri. Even Somesh does not have the courage to break the Sravan- image that is present in Indian traditional male. The story reaches the climax when Somesh is shot dead by the robbers in his store. This is an enormous shake to Sumita as she realizes that her life has also ended with Somesh's death. She further realizes that her life, her happiness, her sorrows, her clothes, had never been her own but always had been for her husband and his family. At the end of the story, Sumita stands in her bedroom and sees her image in the mirror. Tradition asks her to wear white however the mirror, as personified by the heart shows a different image. Sumita feels that America stands for liberty, gratification and existence. She does not want to become a Dove with cut off wings. She visualizes a new independent woman in the mirror. "I cannot go back... widows in white saris are bowing their veiled heads, serving tea to in-laws. Doves with cut off wings." (AM: 33)

In the story *Silver Pavements, Golden Roofs*, Jayanti who came to America to pursue her studies is taken back when she comes to know the ordinary life her aunt leads. She expresses her bitter experience of being an immigrant, recalls an incident when a group of boys shouted at her and her Pratima aunt with racist slurs and attacked them with a fistful of slush. Jayanti who was proud to be upper class Indian, questions her relation to the American race categorization and her entire perception of her own race is thrown into question after this incident.

"Now the others take up the word, chanting it in high singsong voices that have not broken yet, nigger nigger, until I want to scream, or weep. Or laugh, because can't they see that I'm not black at all but an Indian girl of good family." (AM: 51)

The sense of belonging to a particular place and culture at the same time bring an 'outsider' to it creates an 'inner' tension in the character of Jayanti. An immigrant like Jayanti is compelled to live between two worlds; the imaginary and the real, the past and the present and the virtual and the material. Jayanti realizes that the excruciating pain, of chilly snow falling on her hands fades away when she dreams of her life in America.

In the *Word Love* the protagonist who is living with a man named Rex never gets the support or understanding that she yearns from her mother. The image of a mother in this short story is stern. She keeps on checking her daughter's conduct. One day, the mother finds out that the daughter is living with a strange man stops communicating with her daughter and refuses to answer her phone call. Her partner is not able to understand her anguish which results in a rift in their bond. In this story as in many of her short stories, the mother is the person most directly responsible for curbing the daughter's westernized life in America. The narrator plans to commit suicide but later she decides to lead her life independently.

"The word comes to you out of the opening sky. The word love. You see that you had never understood it before. It is like rain, and when you lift your face to it, like rain it washes away inessentials, leaving you hollow, clean ready to begin." (AM: 71)

The author again reflects the essence of motherhood in the next short story, *Perfect Life*. Meera, the protagonist feels that she lives a good life – an interesting job and a compassionate boy friend Richard. Though Meera is happy with him, she needs a space in her relationship with Richard. She loves her independence but she also feels the harshness of solitude. She indirectly longs for the love and care as in the Indian family. The tempo changes when the child Krishna enters her life. She is psychologically attached to Krishna and wants to adopt him. However, this is not possible due to the firm rules of adoption in America. Ultimately Krishna's disappearance greatly affect her. It creates a great impact on her however with the passage of time she comes out of her depression. She is ready for a marriage without having a baby of their own. She writes a letter to her mother saying:

"I would consider an arranged marriage if she could find me a widower with a little boy about seven. Such a man , I reasoned, would understand about mother-love far more than Richard- or any other American male, for that matter ever could"(AM:106)

This throws light of an immigrant longing for an unconditional motherly love. Though settled in America, Meera distinctly decides either to marry her American boyfriend and not have a kid or marry an Indian widower who has a kid.

Chitra Banerjee has employed various techniques in her works. *Maid Servant's Story*, is a typical example of meta- narrative. There are four women characters and one male character in the story, each of whom are given equal importance so much so that it becomes difficult to decide as to who is the main protagonist – the indifferent and morose mother, the sophisticated, America-returned Manisha, the intrusive but concerned observer, Deepa mashi or the dark, sensual, intelligent maid servant. The wife's recognition of the infidelity of the husband which might have led her to develop a cold attitude, the companionship between the wife and the maid servant and their sudden separation, the niece's realisation of her family background and the consequent detachment of her mother from her – any of these issues can be said to be the core aspect of the story. The servant Sarla has to tolerate the sexual advances of the master of the house. Though the lady's sister knows the clandestine relationship of her brother- in-law she refuses to throw light on it, considering her sister's future. "Wife herself, what future was there for women who, no matter how pressing the reason, left their husband's homes?"(AM: 156)

This short story is a perfect example of how women has to pretend to maintain their marital bond in the midst of the infidelity of the husband. It is a perfect example of the dominance of a patriarchal Indian society.

The protagonist and the narrator of the story *Disappearance*, is a man who is married to a quite, pretty well- bred Indian Girl. He is quite happy, contented and comfortable with the marriage. But one day his wife suddenly disappears. Now he is a lost man. His marital bond is paralysed. Having a child doesn't help him. Unlike in the short story *Perfect Life*, to a man, the child is no insurance for a perfect life. It throws light on male chauvinism. Many

a times he has to put his foot down and refuse blindly his wife's requests – like when she wanted to get a job, or go back to school, or buy American clothes. These aspects of her were futile. In this short story, Chitra Banerjee projects before us how a man's life is empty without his wife. The image of child for a man is not a replacement. The act of disappearance itself suggests that the wife has escaped from the conventional cage. Marriage for her has become a prison- physically as well as intellectually in which no progress was possible.

In the story *Doors*, Divakaruni contemplates the issue of marriage, personal relationship and cross-cultural crisis. The narrative is focused on the life of Preeti, the “westernized Indian” and her husband Deepak an “Indianised American”. Preeti was discouraged from marriage with an Indian against her own progressive American life. The story is a symbolic representation of private spaces while an open door or no door is a sign of cosmic realisation. Their marital life suffers a crisis with the appearance of Raj, Deepak's college friend. Preeti eventually quarrels with Deepak, it is because she has asserted her right to closed doors and privacy. This marginalized woman's assertion of her individuality brings resistance. “Even family members sometimes need time and space away each other. In my family no one ever intruded...” (AM:199)

When her husband left her and the door was finally shut, she did not know whether it was in the guest room or deep inside her own being. Preeti like other female protagonists of these stories faces conflicts and decides independently to be free from their unfathomable traditional values.

The story *Ultrasound* is a narrative reconstruction of two cultural backgrounds. It is the story of Anju and Arundathi (Runu). Runu lives in a rich traditional Brahmin family in India whereas Anju lives with her husband in America. Anju enjoys the liberty in America while Runu bears the burden of conventionality in India. Runu plays a stereotypical role but whereas Anju is independent. But Runu

unlocks her role when her mother-in-law insists her to abort the unborn girl baby. Though her mother warns her to go back to her in-laws home she resists.

“I called Mother just before I called you. She says it's not right that I should leave my husband's home. My place is with them, for better or worse. She's afraid they'll never take me back if I move out, and then that would happen to me? People will think they threw me out because I did something bad. They'll think my baby's a bastard ...” (AM: 225)

This also conveys the bond of sisterhood, an important trait like motherhood. Arundathi feels free to share anything to Anju than her own mother. This story conveys how women are also responsible for female feticide. Even now in the modern world, there are women in some families who consider male child as a successor of the family.

The idea of man – woman relationship is dealt in the story *Affairs*. It revolves around the two friends. In this story Divakaruni reflects on the issues like cross cultural relationships and the concept of extra marital relationship. Abha and Ashok, the Indian immigrants, live in a perfect harmony. She lives in a family and for her the concept of ‘affair’ was the transgression of marital fidelity. The expression of Ashok about Meena shakes Abha's marital perspective. She feels in the women's perspective.

“I wondered how many women were lying sleepless like me through the night dark, eyes burning from tears that would not come, because their husbands were having affairs with their best friends.” (265)

The author conveys that in a man woman relationship more than inter dependent, both should be independent in their way of life. She also conveys the real happiness lies not in the rituals but in a mutual love and a space between the two genders.

In *Meeting Mrinal*, the last story of *Arranged Marriage*, Asha is envious to see her childhood friend, Mrinal enjoying freedom of movement, power and economic security in England but soon is disillusioned by her perfect life, she is not happy with her status and lacks a family of her own. Mrinalini keeps on telling Asha that she is blessed with a cute

family, when Mrinal admits that she has to pretend that everything was fine but loneliness and dejection in her life made Asha cry who has been divorced by her husband, Mahesh and who is not getting well with her son, Dinesh. Further Asha laments her life.

"I think of how hard I always tried to be the perfect wife and mother, like the heroines of mythology I grew up on – patient, faithful Sita, selfless Kunti." (AM: 298)

Chitra Banerjee has beautifully voiced out the female voices of both Indian and Western. She has represented the issues like socio – cultural, womanhood, motherhood, sisterhood, identity crisis, infidelity and psychological perspectives of women. *Arranged Marriage* is a compilation of all the traits of the Diaspora. It pictures the trauma of women in both their world.

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EAST WEST ENCOUNTER IN JHUMPA LAHIRI'S *THE LOWLAND*

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Abstract

East and West are the two different poles in the earth, when both seem to meet it creates a conflict. The East has been dominated by the West from the olden days to the present. East West encounter showcases the conflict between religion and rationality, tradition and modernity, spiritualism and materialism, superstitions and scientific outlook, tyranny and democracy. It is the binary opposition between the two countries. The East West concept has many elements, the most important issue is cultural conflict. East West encounter is the recurrent theme used in Jhumpa Lahiri's The Lowland. It unfolds the characters of Subhash, Udayan, Gauri, and Bela. They find difficult to follow both the cultures, they does not want to leave their own culture and find it difficult to follow the new culture. It leads them to undergo psychological problems like loneliness, betrayal, guilty consciousness etc. After a long battle the cultural adaptation takes place. Migration leads to cultural conflict, though they have migrated to the new land, parents can teach their origin and roots which will create an impact in their life.

Keywords: *East West encounter, Cultural conflicts, tradition, migration, loneliness, education, self identity, etc.*

East-West encounter refers to the conflict and reconciliation of two cultures. The intercultural creates problem in following the native culture. This leads to the problematic situation between Easterners and Westerners. The Indian culture and tradition is classical but the Westerners like American culture is trendy and modern. In case of migration people has to adapt the new culture and leaving the old. Many use to be in difficult position to adapt the new pattern of culture which is available in the new land. East West encounter showcases the conflict between religion and rationality, tradition and modernity, spiritualism and materialism, superstitions and scientific outlook, tyranny and democracy. It is the binary opposition between the two countries. The study focuses on the cultural conflicts in Jhumpa Lahiri's *The Lowland*. The story is about the two brothers Subhash and Udayan. Subhash is different from Udayan in their family. The whole story revolves around the characters Subhash, Udayan, Gauri and

Bela. The cultural conflict and adaptation takes place in the new land during their migration.

Subhash and Udayan are brothers born and brought up in Calcutta. They work in club, sell the golf balls for meager amount and they are anxious to visit the club. So they climb wall to enter into the club to see it. They consider that the club is especially for the aristocrats, with a high class restaurant, music and drink for the luxurious people to enjoy their life. It conveys that the east is encountered by the west. In the restaurant they find, "tea was poured from the silver pots, special rooms for billiards and bridge. Gramophones playing music. Bartenders in white coats who prepared drinks called pink lady and gin fizz" (4). The club was surrounded with full of cannon ball trees. The grasses were like carpet, the foreign couples were relaxing under the tree and people celebrated birthday parties with happiness. They avoided going near the main entrance but still while they return from club, they were caught by the lieutenant. They collected all the balls from the

brothers and warned them not to visit the club by climbing wall. The brother used to roam behind the pond and cross the lowland to the playfield and they met other boys. After that they were allowed to the enclave and enter the city.

The brothers started their studies in Bengali medium school. They learnt more about the histories of India, the findings of Calcutta etc. Udayinid studied physics at Presidency, Subhash opted Chemical Engineering, to Jadavpur. The brothers completed their degree. Udayan got a job as a teacher in technical high school near at Tollygunge. He was satisfied with his job and he followed different ways to build his career. Subhash applied for a doctoral program in United States. He finds "Immigrations law had changed, making it easier for Indian students to enter" (30). Subhash tries to convince Udayan to accompany him to U.S. but the rejects it.

Subhash in the new country finds a place to lead his life in a top floor of the house, the kitchen and bathrooms are shared by other student named Richard. Only few Indians survived at the University and he is the only person from Calcutta. Subhash met an Economics Professor, Narasimhan from Chennai accompanied with his wife and children. After the class Subhash visits small Islands, it can be reached by boats, hills etc. He is surprised to see the middle aged couple getting married newly. He guessed it might be a second marriage for both. It is a casual thing in America that a man or woman having two or more spouse. They live their life with whom they wanted or liked. He finds "Two people trading one spouse for another, dividing in two, their connections at once severed and doubled, like cells. Or perhaps it was a case of a couple who had both lost their spouse in midlife. A widow and widower with grown children, remarrying and moving on" (39). It clearly marks the western culture. In India the person who follows the tradition will have one life partner. Incase in foreign there is no restriction they can live as they like. Even the concept of second marriage also started to increase in India, it also shows the western culture dominates the east.

Udayan sends a letter to Subhash stating that movement of Naxalites. Subhash learns that Udayan is attracted towards Naxalites, a revolutionary movement. Subhash visits the restaurant to drink beer, eat heavy dishes and watch American football on the television. He finds himself alienated and adapts to the American life. Subhash receives another letter from Udayan in an envelope there was a black and white photo of a young girl. Udayan stated in that letter that he has fallen in love with the young girl, Gauri and married her without the permission of his parents. Udayan explains that he hates arranged marriage and admires the system of the west. Udayan says that "Like Chairman Mao, I reject the idea of an arranged marriage. It is one thing, I admit, that I admire about the west. And so I've married her" (46). Subhash is shocked that Udayan had married before Subhash and chosen his life.

Subhash meets Holly in the beach with her son, Joshua and a dog. They start to speak and she asks about India and Subhash's family. Subhash explains about his family and traditions they follow in their native land. Even about Udayan and his wife in the joint family. He knows that in the case of Holly it is unimaginable one to live in a joint family system. He explained that "daughters joined their in-laws after they married, and son stayed at home. That generation didn't separate as they did here He knew that it was impossible for Holly, probably for any American woman, to imagine that life. But she considered what he'd described" (67).

Holly's life style is totally westernized one. She informs that she is a nurse at a small hospital in East Greenwich. She also informs that she herself and her husband were living separately for nearly a year. He learns that her husband lives with another woman. She says that once in a week she leaves Joshua in his father's house on Friday. Meanwhile Subhash visits Holly's house and stays with her. On "Friday evening he drove to her cottage, turning off the highway onto... road that gave way to the salt marsh. Though Saturday, sometime as late as Sunday morning, he stayed" (75). Subhash breaks the

eastern culture and changes to the western culture. It shows that before marriage he lives with another woman.

In autumn season Subhash recollects about his mother who used to cook using pepper, ginger and turmeric early in the morning. He further remembers about the Durgapuja, Bengalis celebrate it in a grand manner, the parents distribute gift to their children. Subhash usually receives Kurtas on the special occasion. But now Subhash is living in America he forgets the puja in the last year and now he finds it is the right time to visit Calcutta to attend the puja. This year he waits for the parcel from his parents but he receives a telegram. It contains the message that Udayan is killed, "Come back if you can" (83). Subhash goes to Culcutta and he is received by his father's cousin. He feels more changes in his house and recollects his memories with Udayan. He learns from his mother that Gauri is expecting a child and feels sick.

Subhash gives book to Gauri which he brought from U.S. He asks her about his brother's death. She says it was the Durgapuja time that she and her mother in law went for shopping to buy saris and gift for others while they were returning to the house they were instructed by an officer that they were searching for Udayan and at last they caught him. She says "A moment it was as if they were letting him go. But then a gun was fired, the bullet aimed at his back. The sound of the shot was brief, unambiguous. There was a second shot, then a third" (105). They took Udayan in van then he was shot, the soldiers dragged his legs and tossed him into the van and took the body. Even the body was not returned. After eleven days the priest came for the final funeral and they cooked the ceremonial meal. At the end of the mourning all start to have fish but she was not allowed to eat it.

The Indian tradition reveals that the woman who lost her husband was given white sari, bangles, and other ornaments. She is restricted to go in front of others or to attend any functions. It represents the eastern culture which is taking place in India. Gauri stands as widow, "The vermillion was washed clean from her hair, the iron bangle removed from her wrist.

The absence of these ornaments marked her as a widow. She was twenty-three years old" (109). No such events will take place in America or western countries but it takes place in India.

Subhash requested his mother to leave all the traditions and accept her, but she did not accept it. In order to save Gauri, he decides to take her to U.S. with him. He takes her for the formalities to reach Boston. He arranges the register marriage and after the formalities she gets passport. Subhash takes her to U.S., "On the evening of her flight, Manash came to accompany her to the airport and see her off. She bent down before her in-laws and took the dust from their feet" (128). He takes her to the shopping and buys all the necessary things for her. He also informs her to make some Indian women in that place. But she is not interested to create friendship among them instead she wants to do Philosophy in the University. She attends the class there she finds the professor in the casual dress and smokes while lecturing. The students around her were also smoking and knitting. It represents the western culture which cannot be seen in the east.

Gauri maintains a distance from Subhash though she married him. Gauri says that the baby is his responsibility. He promised and replied that it is his responsibility to take care of her baby. He thought that things will change after the baby birth. Subhash feels to have physical relationship with Gauri but he remembers that he has inherited his brother's wife. She started to spend most of the time in Library and reads book. She gets the unbearable pain of delivery, Subhash takes her to the hospital and she delivered a girl baby, Bela. When they returned Gauri resisted "sharing Bela with him in the experience that had been solely hers. It was one thing for him to be her husband, another to be Bela's father. For his name to be on the birth certificate, a falsehood no one questioned"(144). She finds very difficult to take care of the baby alone and Subhash helps her in it. Even though Subhash cares for the child Gauri thinks that the baby is only for her and Udayan. But Subhash feels himself as a father and not as uncle. As Rokeach says , "a learned organization of rules for

making choices and for resolving conflicts" (161). Subhash is good in taking right decision in the right time.

Subhash enters Gauri's bedroom without her permission. He wants to make Gauri for himself and joins her in the bed. He is very frightened about Gauri's reaction to him. She accepts him and they started their married life successfully. Finally Subhash made his brother's wife as his wife. Gauri changed her appearance by making the shortened hair and changed from sari to modern skirts and tops. She changed as a small girl with western culture. Bela talks English fluently and knows to speak Bengali a little but she was not so efficient in it. Gauri continuously visits library, taking notes and reads about Indian philosophy. Subhash at the end of fifth year completes his thesis. His parents insisted him to visit Calcutta with Bela.

Subhash starts to think about Calcutta and his mother who used to watch the lowland and the two ponds from the terrace. The lowland is covered with waste, old clothes, newspaper etc. In winter days the lowland has turned as mud. It is because man has started using more machineries and the waste from the factories mixes with water and it becomes polluted. It is clear that the west introduced all machines to the east. Subhash recollects all that has happened in the past about his mother and her life. His father died and Deepa is a girl helping her in all her works. So he writes a letter to his mother that he has a plan to visit Calcutta with Bela. They reached Calcutta, Bela's grandmother has not come to airport to receive them. Subhash finds many changes in his house and Tollygunge. Bela sees, "a barber came to the house and shaved her father's head and face in the courtyard, turning his face strange and small. Bela was told to put out her hands, and without warning, the nails of her toes, were pared off with a blade" (194). He completes the death rituals of his father, who died few months before.

Bela finds it very difficult to survive in the house without his father. She feels very nervous until he returns home. The food provided for her is so different one, she found it difficult to have rice by

finger, so her grandmother insisted Deepa to give her a spoon. She went to market and others asked about her, Deepa replied that Bela is Udayan's daughter. Even her hair style is changed by her grandmother, "You must keep it braided. At night, especially. Two on either side for now, one at the center when you are older. Her mother had never told her this. Her mother wore her hair as short as a man's" (197). According to Clarke, "Encountering the East has been significant for the self image of the west producing identities ranging from decadent European modernity to concepts of cultural, racial and moral superiority" (13-14). Bela learns the picture placed in the house and enquired about Udayan. Subhash informs her that Udayan, his brother died of illness.

Subhash and Bela returned to America and learns that Gauri left a letter and departed them. Bela started to enquire about her mother's return but Subhash replied that he do not know about it. Subhash blamed himself for taking Bela to Calcutta and he has created the space for Gauri to leave them. Bela faced mental problem because of her mother and later she was recovered by her father, Subhash. Bela joined the college in the small liberal arts school in the Midwest. Subhash left her in the hostel for her studies. Subhash's mother had heart attack and died, "She'd died on her own, in a room with strangers, denying him the opportunity to watch her pass" (221). He felt bad that he couldn't be with his mother during her last breath.

Bela shinned in her agriculture field. She teaches for the low income families to grow vegetables in the backyard. She learns that Subhash likes Elisa but her father is very nervous to tell her. Bela reveals her happiness that he found a companion for him and she wished him well. Subhash wants to secure his daughter's future by searching her partner. But she informs him that "I'm pregnant...She was more than four months along. The father was not a part of her life, not aware of her condition....She wanted to keep the child. She wanted to become a mother"(263). Subhash becomes upset and learns the effect of western culture in Bela. He reveals that Bela is the daughter of Udayan. He shows some of the letters

sent by Udayan and asked her to read. Bela thanked Subhash and left the place.

Gauri visits Boston to give divorce to Subhash. Subhash and Elisa moves out only Bela and Megna had been there in home. Gowri meets Megha, her granddaughter and Bela. Bela is shocked to see her, introduces her as grandmother's friend. She asked Gauri the reason for leaving her. Gauri leaves the documents on the table and left the place. She returns to Calcutta, goes to Tollygunge views the lowland pond which is dry. She wants to think and rethink the days which she spent with Udayan and her life in Calcutta. She feels the happiness on seeing her granddaughter, Meghna.

Cultural change often takes place in east as well as in west. It is difficult to follow both the cultures, they do not want to leave their own culture and find it difficult to follow the new culture. It leads them to undergo psychological problems like loneliness, betrayal, guilty consciousness etc. After a long battle the cultural adaptation takes place. Migration leads to cultural conflict, though they have migrated to the

new land, parents can teach their origin and roots which will create an impact in their life.

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THE MUGHAL INDIA: FOPPISHNESS AND FASCINATION TOWARDS PHYSICISM IN SUJATA S. SABNIS' SONGS OF STONE

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In each and every civilization, costume is one of the central sources of the society. The costumes are not something worn to cover one's body; it also helps to determine the economic status, culture and religion of an individual. Costume is a set of clothes of a particular country or historical period. Costumes are the mere reflection of civilization. The different stages in civilization such as urban, rural, tribal, feudal or industrial can be easily observed with the identification of dress. Similarly, the dressing style of the Mughals like their fine art and architecture was not completely confined to one particular race. In the same way, the set of clothes used by Muslims, Hindus, and Christians influences their own culture. The great combination of different cultures greatly influenced and contributed a lot to the development of the culture of the Mughals. So called influence is being followed in current scenario. And even now, the present India enjoys the legacy of the Mughals in the field of costumes, cosmetics and jewellery.

The Mughal period was one of the most prosperous era of jewelry making. The fact is well-documented through the chronicles and paintings. The earlier Mughal paintings signify that the era of Akbar's reign gave a new life into the art, crafting a range of exotic designs. The Mughals excelled in almost all fields of development of jewelry, clothing and art. The application of jewelry was a fundamental part of the human lifestyle, from the king to pauper. Mughal clothing refers to clothing developed by the Mughals throughout the extent of their empire in the Indian subcontinent. The characterizations of clothes include luxurious styles made with muslin, silk, velvet and brocade and exclusive patterns.

Moreover, The Mughal queens were the pace setters of the fashions of those days. The Mughal women of the imperial court practiced an elaborate beauty ritual consisting of the sixteen celebrated rituals. Popular ornaments include two inch wide armlets worn above the elbows, bracelets or pearls at the wrist, mirror ring on the right thumb, metal bands or strings of pearls at the bottom of their legs, and ornaments hanging in the middle of the head in the shape of star, sun, moon, or a flower. It is said that Women had eight complete sets of jewelry. Ear ornaments were also popular during those times. The Mughal paintings have also represented earrings quite often. Ear ornaments were possessed by both men and women. Nose ornaments were worn solely by women. It is said that nose ornaments were established in India around the last part of the 16th century initiated by Mughals. The various collections of nose ornaments during the Mughal times constitute phul, besar, laung, balu, nath and Phuli. In fact the Mughal ages waned off by perfecting the art of cosmetics. The very axiom, "Fairness hides a lot of sins" made majority of women to chase for beauty.

It was imperative that my novel should transport my reader in that era and make it come alive for them. I had to get not just the fashion, the food, the lifestyle right but also the attitude, the ideas, the perspectives of those times. (Web)

These very vital words were uttered by the author Sujata S.Sabnis, highlighting the foundation of her thematic works. She has worked as a journalist with The Indian Express at Pune. Sabnis has also used to write a weekly column for Mid-Day. Her

earlier novels include *Silent Whispers* and *A Twist in Destiny*. Her third fiction, *Songs of Stone* is a thrilling saga of passionate love, palace intrigue, and deception lively set in 17th century Mughal India. It is an engrossing love story of Jagat and Nilofer at the reign of Jahangir and Shahjahan. Nilofer and Jagat desires to marry from their childhood. But, Nilofer is kidnapped and donated to Jahangir's harem. The story gradually discloses the emotional torture and ugly truth about the harem. After a great struggle, Jagat rescues Nilofer, gets married and leads a simple life with a son. Unfortunately, even after so many years, the palace politics chases their life to a tragic end.

This paper makes an attempt to disclose and discuss much about the adulation of The Mughal lifestyle. It particularly deliberates the beauty aids such as costumes, cosmetics, and jewelleryes employed by The Mughals. It also debates over the powerful rulers and powerless subjects by contradicting the means of materialistic aspects. In this fiction, the Mughal women adorn themselves to rule over thousands of harem ladies. It also debates about the private lives of The Mughals Kings.

In the beginning of the novel, Rafika, a conservative woman, scolds Nilofer to wear *burga* or *purdha*. She even curses her that no one would marry her if she ignores her dress conduct. The implication is if someone deviates from their customary practice, they would be secluded from their religion. Here, clothing gives meaning to her particular religion, culture, identity, and system which they belong. Clothing matters not only status or culture, it also denotes identity. The story represents the Eunuch who guards the harem. They are dressed like a woman in tight pants and a long silk coat; they wear a male turban on head to display their dichotomous identity.

The Mughal Harem was the harem of the Mughal Emperors of the Indian subcontinent. The term "Harem" gives several meanings such as forbidden place, sacred place, *anthapura*, polygynous household, etc. Harems were composed of queens, concubines, female relatives and infants. Majority of

the women entered the harem through marriage, birth, appointments, and gifts or donation. Most of the girls were sold to the harem out of poverty. Being bound to the servitude of the harem their only choice is mere acceptance. The highly fascinated talk of the harem girls are costumes and jewels worn by the royal Mughals. They feast their eyes on seeing the grandeur lifestyle of queens and princess. It is customary to celebrate the victory of the Mughals after any battle. Usually the gallery is filled with beautifully dressed women. The moment Noorjahan enters, she overpowers the show. Fortunately, Nilofer and Zohra get a chance to visualize such beauty and grandeur dresses made up of silk and transparent chiffon and embellishments with intricate embroidery. The glittering pieces of jewelleryes such as earrings, necklaces, bracelets, and pendants enhance the glamour of the women's clothes. Sparkling diamonds, rubies, and emeralds adds merit to their gorgeous beauty.

In the occasion, Mumtaz Mahal wears a soft, sheer white gown over a silver silk under dress which is embellished with brocade and diamantes. A piece of pearl and ruby tiar with a silver veil is placed on her head. Jahangir is dressed in pearl embroidered silk and a long regal coat which is made up of gold brocade. His flamboyant turban is bedecked with large diamonds and rubies which refers a royal signal of power befitting a Mughal ruler. And here and there, jewels glitter around his neck and hands. The great queen Noorjahan wears an elegant green dress with giant rubies on her neck. Her clothes, jewels and beauty attract everyone towards her like magnet. The prince Khurram, Shahjahan, dressed in a gracious white silk long coat over tapering fitted pants with fabulous chain of emeralds and diamonds around his neck. Harem girls' fascination towards the Mughals' elegant appearance creates inferiority among them and always denotes their status. Even though Nilofer has gracious looks and beauty, she goes on admiring the royal queens and princess of the kingdom. It seems that the very dress conduct determines one's culture, economic stability, social status, beauty, and identity.

On one hand, the Royal Mughals lead an extravagant lifestyle. They have passion for both the glamour of garments and the glitters of the gold. For the Mughals, the fashion and foppishness remained as the pleasure and privilege of power, culture, and courage to accept the challenge of the change.

On the other hand, Jagat starts his journey with limited belongings such as two cotton shirts, two dhotis, two pair of pajamas, one cotton towel, a wooden comb, and a spare pair of shoes. It is familiar among the subjects of the Mughal period that many women prefer to be an Emperor's concubine for the sake of luxurious lifestyle. Jagat mother says as follows,

Can you imagine the kind of life she will have as Jahangir's concubine? Palaces, jewels, silks, every means of luxury at her disposal. Women are practical beings you know – very few women live in a dream world. She may not want to leave all that for a common man. She may prefer to be an emperor's concubine over being your wife (SOS 33)

And when Jagat speaks of his first earning amount of 1000 rupees, Nilofer exclaims that amount is more enough to buy a silk shirt. For Nilofer, silks and gold are some rare things possessed by the rich Mughals.

On reaching Agra, Nilofer happens to visualize that even the clothes worn by the men and women on the streets are marvelous. Most of the young women in the harem are well-dressed and their only career discussion is gossiping over clothes and jewels. They ought to excel at the most valued aspect, that is, the enhancement of physical beauty. Then, the chief supervisor of the harem teaches the young girls how to dress fashionably, do makeup, braid hair, etc. The beauty care routine uncovers the power of cosmetics, as follows

All kinds of unguents are used to keep their bodies clean, soft and silky. Hair is elaborately groomed, plaited, perfumed with scented oils and bedecked with flowers. The eyebrows are kept symmetrically arched; eyes lined with kajal. Missi is applied on the lips to give them a rosy colour. The nose is decorated with a nath or diamond clove. Paan is eaten to make the breath fragrant. (SOS 55)

It is well known that Shahjahan had many wives. When his mother asks him to treat all his wives equally especially his first wife, Akbarabadi, his very reply is 'Akbarabadi lacks nothing. She gets all the clothes, jewellery and servant that she wants' (SOS 74). According to Shahjahan, women's comfort of life confines to material thing. As a husband, he fails to understand her love and affection.

During the course of training, Nilofer happens to listen to the 'art of love.' The sex tutorial starts teaching biological function, pelvic exercises, different postures of copulation and many as follows,

Every afternoon, Nilofer learns something new – clothes, hairstyles, accessories, deportment, makeup and perfumes. Then there are the herbal concoctions to be used for different purposes pastes to be used removing the tan from our skin and making it glow. Pastes for colouring your hair dark or for removing unwanted hair from the body. There are other, more salacious concoctions, to keep the vagina clean and fragrant. There are even pastes to apply for its maximum contraction. (SOS 78)

The author deliberates the cultural shocks of those times how the harem girls were physically prepared before sending them into Emperor's bedroom. When Nilofer is being selected for Emperor's imperial bed, she is physically introduced to certain cosmetics and its usages, such as

All she could see was her body, ready for the use of the emperor, just a compliant body, a pliable vessel that can be violated at will. For three hours, she had sat silently through the rituals of preparing this body for the events of the night. The kaneezes first gave her an oil massage to soften the skin and relax her muscles. Then they rubbed a mixture of chickpea flour, turmeric and cream over her face and her limbs, to impart a glow to the skin. This was followed with the application of sandalwood paste on her entire body, especially the breasts. Her nipples were pinched hard to peak them. She was then given a warm and fragrant bath and unguents were gently massaged on the skin to clean and soften it. (SOS 191)

Similarly, during love making Jahangir also uses some herbal paste, "they applied the dravana paste – an intricate and effective mix of aphrodisiacal drugs prescribed in the Ayurveda to provide strength and intensify pleasure." (SOS 194)

Khushroz is the festival of happiness that commenced during the reign of Akbar. The ceremony kindled the curiosity of harem girls as usual raising such questions like what clothes would Mughal wear? What kind of jewels would it be? And what pattern would they design on henna? They have adopted long preparation process for making henna, "She takes the powder and mixes in lemon juice, tamarind, honey and a few drops of eucalyptus oil. She stirs it well and covers it with a thin mulmul cloth. It will marinate, deepening the colour of the henna so that it blossoms a deep red on the hands." (SOS 107)

And during such occasions, famous experts establish their stalls which take place nearly three to four days. The whole harem anticipates at the set up of the Meena Bazaar. The Meena Bazaar is a most important part of the Khushroz festivities. It is a market established inside the harem for the women by the women where men are prohibited. But king alone can make his regal entry. Since the Royal Mughal ladies and harem girls cannot go out for shopping, the local Bazaar is brought to the palace to satisfy their needs and maintain peace. The moment bazaar starts, harem inmates make themselves fit for shopping with flawless makeup, perfectly matched jewellery, and elegant dresses. It is evident from the riots of colours that Mughals are avid hunters of the rainbow. The enchanting shopkeepers and excited customers are eager to shop their decorative needs. It is Meena Bazaar which overpowered other stalls with elegant attires, majestic furniture and friendly conversation.

After Nilofer' marriage with Jagat, she started leading a simple life with a contented heart. Jagat often bothers about their financial status and worries that he could afford only cotton cloth for her wife. Jagat is mistaken that love has to be converted into things and money in order to satisfy his beloved's materialistic needs. But Nilofer frees his mind by

explaining that feeling and belonging is more than anything needed.

Jagat comes to a shock when he happens to see Nilofer's Rose attar which was presented by Queen Noorjahan at the harem before fourteen years. For her, it is something precious and rarest thing which she could not afford easier and decides to treasure it with delicate care.

Colours are the human expressions. It holds power and has big connection with human culture and feelings. The fiction, *Songs of Stone*, also exemplifies the eternal love story of Shahjahan and Mumtaz. After Mumtaz death, Shahjahan leads a depressed life. On Mumtaz Mahal's Urs day, Shahjahn displays himself in white symbolizing purity and rebirth.

Shahjahan is dressed in white, from a white turban to flowing white robes and white shoes embroidered in silver. A diamond and pearl aigrette adorns the turban and around his neck is a rope of large Basra pearls with a fifty-carat diamond at its centre, completing the mourning motif. (SOS 177)

On the whole, the historical fiction, *Songs of Stone*, deliberates explicit details about the Mughals lifestyle. And here, the paper/article ponders over the materialistic aspects such as costumes, cosmetics, and jewels on historical background. The author has devoted sufficient pages to elaborate ancient way of costumes and cosmetics in Mughal setting. The paper also establishes the cultural shocks of those Mughal periods. It also compares and contrasts Powerful's foppishness and powerless' fascination towards physicisism.

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MULTICULTURALISM AND METROPOLITAN POLITICS IN ARAVIND ADIGA'S THE WHITE TIGER: AN OVERVIEW

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Abstract

Multiculturalism means cultural diversity. India is one such country with cultural diversity. India is a country filled with different socio-cultural groups. Each cultural group has their own set of beliefs, custom, traditions, rites, etc. Each cultural group must respect others culture and at any point when the cultural imposition meets, there arises a complete collapse in the society. In a societal set up it is also impossible to remain secluded and as a consequence amalgamation occurs. In pre-colonial India many social reformers advocated multiculturalism. They took efforts to minimize the gap between the minorities and the majorities. In the post-independence era our Indian Constitution served as a blueprint of multiculturalism. Aravind Adiga, a man from this multicultural society has given a crystal clear image of the Indian society with differences like caste, class, religion, gender with multicultural thinking. The present paper throws light on the multiculturalism and metropolitan politics in his award winning novel The White Tiger.

In the novel The White Tiger, Adiga insinuates the attitude of the so called high class people for the domination over and exploitation of the weaker sections of the Indian society. The psychological study of the protagonist will be helpful because the exponents of multiculturalism the overall attitude of the society. The change should uplift tolerance, respect, love, non-discriminatory attitude. Adiga's concern is not only to show how Balram climbed the social ladder but also he provides various instances to justify his final action. Starting from his very name, the education he got, the zamindari system prevailed then, his menial jobs, his journey from Laxmangarh to Delhi (i.e. from a village to a Metropolitan city), proves his transformation. He became what he received from this multicultural society.

Multicultural society is where many cultural groups stay together. Here Adiga describes the coexistence of different cultural groups in Indian village. Multicultural perspective is obvious in the choice of characters and themes. Empowerment of an individual and society solely relies on the education. Education is a powerful tool in shaping the

character. The noble intention of education is thwarted by denying education to the protagonist Balram. In his first day school experience when he was asked for his name, he named himself Munna. The teacher named him Balram because his parents fail to do so. Name of a person is always associated with his family or society or community identity. Adiga portrays that lack of good education facilities drives the poor to climb in the social ladder. The infrastructure in broken condition, unhealthy atmosphere of the school, corruption makes any individual to be stagnant in the lower strata of the society. Corruption here, displays in the form of corrupt government officers who join hands with the teachers to abort the ideal intention of government and nobody cares for the school children.

The novel delineates the socio-economic conditions in rural India. The institution of marriage plays a pivotal role. By taking loan from the landlord they celebrate marriage. As a part of custom they give supreme importance to marriage rituals and its extravagance. In order to repay the loan their children are forced to become bonded laborers. Likewise

Balram also turned to be a labor to settle the loan in an early age. Balram's family suffered at the hands of landlords. The peasants and workers are exploited by the landlords. It was a pitiable condition that even though zamindari system was said to be abolished, but still it is deeply rooted in the Indian villages. The landlords have their own mansions. They lead a luxurious life. Whereas the villagers living conditions is pathetic that is the real crucial point of the novel from multicultural perspective.

Balram's family occupation is "Halwai" i.e. sweet-making. As it is the family occupation, he was forced to do it. Being the victims of social thinking, he had to look after his ancestral occupation. He did menial works like working as a labor in tea shop. The deeply embedded caste system delineates the character Balram. With the surname one can identify one's caste. When he was about to employ in the household of Ashok Sharma, he was asked for his surname to identify whether he was at bottom or top of the social hierarchy. This reveals the mentality of Indians to divide people based on caste. Thus multicultural perspective is mainly based on caste, class, custom, tradition, education, job etc.

In order to change his fate he went the metropolitan city, the capital city where Balram and Ram Prasad went in search of job. Now caste was replaced by class. Both are from the minorities group. But in order to get a job in a wealthy Hindu family, Ram Prasad hid his identity. Feudalism gave way to capitalism. Balram came to know the dominant role played in capitalist economy during his stay with his master in Delhi. He wants to become a rich and so he prepares himself to adopt the required changes from rural to urban life. This mental make-up breed within himself because of the multicultural society taught him in the name of caste, class, education, corruption, feudalism, capitalism etc. Balram had been acquainted with both the extreme societies. He suffered in Laxmangarh due to caste, and in Delhi due to class. But the exploitation and suffering are the same to him. This exposes the unchanged state of the poor even their migration from rural to urban. It

is visibly seen in Balram's journey from a village to city.

Even judicious hopes of migrants are belied in the metropolitan cities like Delhi. Wretched life continues there in different forms. People have spacious residence in villages whereas in city they do not have a room to dwell and are forced to lead a life of a refugee in their own country. Urban life is an amalgamation of national and international cultural practices. In the beginning he found very difficult to cope up with the new environment and modern life style. He tried to understand the multicultural-mall where various national and international conventions and customs confluenced. Balram Halwai became the driver of Ashok Sharma and Pinky Madam. He observed the so far unknown aspects of emerging culture. Cultural pluralism does not go hand in hand with multicultural perspective of the empowerment of the weaker section of the society. Multiculturalism with all its perspectives urges to increase a sense of humanity but it does not happen.

The rich people engage the poor for their demands in a way of suppressed manner which resulted in conflict between the two groups. The village people who move to big cities like Delhi fail to understand the capitalistic society. At the begging the city attracts the villagers and is completely confused of their life style. Balram as a villager knows that girls are supposed to be at home doing the household works. But in Delhi, he was confused to see girls working at call centers at odd hours. He thinks that a girl going out in the night is a violation of social and moral conventions of Indian culture. According to Indian culture, women are not expected to do job for livelihood. It is men's responsibility to take care of his family. Likewise, men are not expected to do domestic activities like cooking, cleaning etc. As a head of family, he holds the supreme post and to be the bread-winner. So Balram, could not understand the multicultural concept in the metropolitan city.

He was dumb-folded to see the economic transactions that take place in malls, call centers, multi-national companies. On the contrary, he was very much attracted by the social and cultural

interactions that took place in such places. These buildings are the combinations of multicultural conventions and customs. But this type of life fails to uplift the multicultural perspectives as such. In this setting the empowerment of the marginal is ignored. They continue to remain socially and economically weak section of the society. Balram had been victimized throughout his journey from his native place to city.

Different castes and economic groups lived together in the India of pre-globalized era. The agrarian economy needed workers and peasants to carry on life in villages. Though village life then was not free from discriminations in human beings, it had a community sense. Money played a small role in the social and cultural conduct of the society. Modern multicultural reality failed to generate liberty, fraternity and equality among people. Caste based inequalities are replaced by financial inequalities. Two brothers having two different incomes find it difficult to carry on with each other amicably. That is why each person tries to ascend financial order by hook or crook. Balram in Laxmangarh was upset yet tolerant. Balram in Delhi looked cool yet violent. Change in attitude is not the result of growing all alone, but was a well thought out strategy.

There is a remarkable shift in intra culture relations over the years in India. Previously cultural groups generally were considerable because they were interdependent. Farmers, cobblers, masons, blacksmith, carpenters, field laborers, had to depend on the services of each other. That is why cooperative movement flourished. Globalization saw the emergence of wealth in the form of money and industrial estates where services are purchased and not sought after. Money became the sole medium of creating, maintaining and severing interpersonal relations. Balram was smart enough to note the changes and conduct himself accordingly.

From multicultural perspective, the metaphor of rooster coop becomes crucial in the novel. From multicultural perspective, the coop is needed to be broken on two levels. One of them is to change the

mindset of each individual and then subsequently to bring change in social system. The people of all religions live in the Indian society. But they have many splits rather than compromises. Multiculturalism promotes compromises rather than splits among the people of various religions. In the realistic presentation of these characters, it is expected to promote the multicultural perspectives like cooperation, tolerance and peaceful coexistence in the Indian society.

Balram breaks the social order and utilizes as per his wish. Everybody knows that white is the rare species of tiger. It indicates the uncanny capacity of Balram who is like a white tiger. But he followed the unpardonable way of murdering his master. He had the capability to come out of the trouble like others. But here the worry is not the act of white tiger but the pathetic condition of the rest of the people who have been victimized during their course of life. It is obvious for two reasons. Balram is the rare example to come out of the problem. Each sufferer would not have the capacity like Balram. He had a rare capacity like the species of white tiger.

Multicultural perspective will be a solution to the existing problems. This would be a better solution on caste, class, gender and religion. Individual like Balram automatically would get recognition in the Indian society. In such a state, he would not think of leaving his family by murdering others. Aravind Adiga's realistic presentation of social problem is intended to boost the multicultural perspectives.

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KINCAID'S *LUCY*: SEARCH FOR IDENTITY, A TRANSCULTURAL APPROACH

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Abstract

This paper proposes to look in to the eponymous protagonist in the novel *Lucy*, a Caribbean adolescent girl nearing her twenties who struggles hard in searching her identity in a multicultural context of the United States. *Lucy*, the protagonist is a female immigrant from a Caribbean culture and a post-colonial driven society sets in for her longtime dream to be in America, so she comes to serve as an au-pair to a well-off family. She struggles not only as a foreigner and immigrant but also her color matters apart from gender roles. As we are well aware that immigrants face physical environmental change, accustoming to food, climate conditions and then eventually long for any concrete attachment as they come a long way away from their hometown. There will be some divergent outlook in their identity, especially cultural identity. Reconstruction of their identities will be the immediate resultant as they show transcultural attitude –the cultural shock and leap over in short we can call it as a transcultural spaces wherein espoused vision : seeing oneself in the other whereby assimilating to the socio-political, economic standards of living and the cultural norms of the group to which they identify with. Generally, these all will have influencing factor such as Race, Color, Class and Gender. Jamaica Kincaid's *Lucy* will be focusing on her black experience in a multi-cultural arena and her reflection on culture modification process from cultural shock making her to scramble and collect from the past. Her quest for identity and a futuristic decision she took is whether fruitful or futile is left to the readers' interpretation. This text is approached not only as a colonial and racist perspective but also a trans-nationalist standpoint because it is *Lucy's* version, a translation between nations- Caribbean lineage to a foreign language.

Keywords: Caribbean culture, multicultural(ism), cultural identity, transcultural(ism), assimilation.

Culture is the power house for the people to live their lives meaningfully and morally. It is a collaborative depot of their views, knowledge, practices, beliefs, values and behavior of life pertaining to a particular group of people forming a society or community widely accepting it. Before the advent of modernization culture was restricted to a particular geographic location (Csikszentmihalyi, 2014) however, globalization has paved a new way along with advanced technology and advancement in transportation which has resulted in various cultural shift that is cultural groups migrate from one to place to another in search of better source of income, education and sophisticated lifestyle we can even include Urbanization.

The result is so simple and ardently clear that 21st century has become an era of multiculturalism where numerous ethnic groups live in harmony under a single geographic umbrella. Several countries like India, Australia, America, UAE etc., experience a peaceful life around mixed ethnic groups as they gain true cultural attraction, education and cherishing by accepting and living amicably (Modood, 2013). So Multiculturalism has many challenging advantages as well as cons in discussing the good it renders, teaches people to get adapted and assimilate in the changing environment next thing is to remain open – minded; setting up a mutual relationship such as friendship or love with no racial prohibition emerges understanding and support occupies the vacuum which is inclusive of enriching Queerness practice

and then the varieties of food and dress etc. Vesting with the cons it happens generally one may tend to forget one's own culture so gradually disappearance and hatredness will try to build up in some cases and they will be highly vulnerable for offence if their identity is revealed to the disliked masses.

Today, Global identity vests with concepts of transculturalism and rapid evolving of cosmopolitan identity formation apart from multiculturalism. So what is Transculturalism? Transculturalism is defined as "seeing oneself in the other". Transcultural is in turn described as extending through all human cultures or involving, encompassing or combining elements of more than one culture (Wikipedia.org). In simple terms, we can say it enriches cultural pluralism the basic necessity to decipher various assembly of culture. Transcultural phenomenon includes assimilation, enculturation, getting together and finally isolation. Cultural relationship is always dynamic in nature and not static. One-nation, One-religion, one-language and all singular forms are all ruled out in today's context as domination and colonial rule are exhausted leaving behind the gamut of reminiscent reactions. Its roots are in pursuit of definite shared interest across the cultures. Cultural fluidity and dynamics of cultural change are the vital characteristics of transcultural ideology. Thus in the novel, Lucy tries to see her culture with the new one and she embraces it and try growing there to become theirs in the initial stage by taking the mode of Reflexive Identity and cultural orientation—that is, in Mikhail N. Epstein's and Ellen Berry's terms, as "the self- distancing, self-estrangement and self- criticism of one's own cultural identities and assumptions".

Jamaica Kincaid was born in St. John's, Antigua. Her books include *At the Bottom of the River*; *Annie John*; *The Autobiography of My Mother*; *My Brother*; *My Garden (Book)*; *My Favorite Plant*, a collection of writing on gardens that she edited; *Talk Stories*, a collection of her *New Yorker* writings; *Mr. Potter* all of which published in FSG. In 2000 she was awarded the Prix Femina Etrangere for *My Brother*. She lives in Vermont with her family (L).

The novel *Lucy* (1990) opens as a *Medias res*: the central character Lucy comes from the West Indies to US' to be an au pair to a white family belonging to upper-middle class. Like most of Kincaid's novels critical tone echoes in every instance with mixture of surrealistic images and less repetition. *Lucy* - first of her novels talk about outside Caribbean that is far from the native place but all minute events and happenings relate to her past and so her mind oscillates going back to the native and coming to the reality the present –her presence in America it sounds pretty much like a diaspora writing but there is no evidence of her yearning to return back is expounded clearly. But instead hardness and unresolved feelings is filled in with Lucy Josephine Potter- she too carries Kincaid's given names and her birthday justifying strongly to be an autobiographical novel like most of hers. The angry outcry and questioning goes till the last with cynical perceptions finally maturing from innocence to an experience woman so this novel takes the form of: "Kunstlerroman"- Bildungsroman.

Cultural Identity is the soul for us in showcasing our position to where we belong to. It projects our nationality, ethnicity, religiosity, societal status in the aspects of our class, our ancestral history of our basic point of development – the grounding factors about our roots. It is Cultural Identity which gives us the concept of Self-Conception in allowing us to perceive our identity. Multicultural thought explains the multitudes of cultures, transculturalism talks about seeing the other as own thing and also embracing it but these factors may result in loss of ones' identity the belongingness as projecting in a unique way or vice versa may happen becoming as a 'hybrid' as Homi. K. Bhaba mentions in *The Location of Culture*. But still some way or other physical parameters do take a strong stand. Lucy belongs to the Caribbean culture. The key ingredients of Caribbean culture is that it has a powerful history about conquest and colonization starting from Columbus invasion and then British suppression followed by Post – Emancipation Society breaking the shackles of slavery and enjoying freedom to both ex-slaves and

planters of the islands to take up other occupations. As perhaps now these islands nowhere in the world the so-called "reconstituted" peasantries developed after capitalism (Article), then they have a wide emergence of music and dance which had gained worldwide notoriety and acceptance—simple rule is Sing, Dance and be Merry. They were one with nature and their dressing sense is very light and airy as their climate is sunny and hot because they live tropical climate. They indulge in all hunting activities, bird rearing and sea foods is their edible favorite food they roast maize, cassava and play Cricket (British influence on the Caribb Indies); while looking in to the unique features of it we can draw the novel's narrator explains every tint of this culture's flavor with enough illustrations.

In this eponymous novel, the central character Lucy, narrates her own experience, how she is framed and viewed through the lens making her identity to be predated by the multicultural society. Dual role of persona is insisted on her in a society of color diversified within the United States. Lucy's mind programs as a robot drifting from her pasts—her place (Caribbean-Antiguan) identity accepting only the new gathered awestricken gaze when she steps in the new strange world in the middle of gloomy January night. A place filled with sky-scrapers, parks, a bridge and famous cool buildings that she read in her school books are now on her way towards her new home from the airport her lifelong dream place which she always longed for (might remark New York City but it is not clearly mentioned):

.... though I didn't know that at that time—and I could not see anything clearly on the way in from airport though there were lights everywhere; as we drove along, someone would single out to me a famous building, an important street, a park, a bridge that when built was thought to be a spectacle (Lucy pg.no06).

Lucy then realizes it is after all a fixture of fetish fantasy, the reality resulting in disappointment and a bad feeling to evolve as she questions exactly why she had to leave well familiar all she ever knew from the scratch to only see North America as an ordinary,

dirty, dismal and worn out place with people entering and going outside indulged in their chores of life. Once in her native place she wondered her existence (surrealistic feeling) in America as an abode of happiness, a life jacket saving her from drowning in sorrow drawn life. But she found a bout of disenchantment, though she happily did get her desires satisfied—her travel in the elevator, stay in an apartment with Mariah—Lewis couple, eating a day-old food that had been stored in the refrigerator which all she missed in Antigua, happened to be her daily routine in America. That is how Lucy experiences American culture with her eyes open fully enchanted recollecting her wildest imagination in to reality.

Everything I was experiencing—the ride in the elevator, being in apartment, eating day—old food that had been stored in a refrigerator—was such a good idea that I could imagine I could grow used to it and like it very much, but at first it was all so new that I had to smile with my mouth turned down at the corners (4).

She sleeps pretty well the following night not because she got tired or happy or felt comfortable but because she doesn't want anything to take within: I slept soundly that night, but it wasn't because I was happy and comfortable—quite the opposite; it was because I didn't want to take in anything else (L07). This shows how much struggle or mental depression she would have felt in her place and for the first time she feels digression in the form of freedom so cherishing as a young independent woman.

It only lasted a few days, her amusements became monotonous though she had hatred towards Antigua; Lucy has pangs of homesickness and unresolved feelings towards her mother for she has never lived on her own and had no worldly experience before, and at the same time, she also worries about her future (skeptical outlook) for it would be a big question mark if she returns back to the islands. She proves her feeling of hopelessness, unpredictable future in these words: But now I, too felt that I wanted to be back where I came from; understood it, I knew where I stood there; if I had to

draw a picture of my future then, it would have been a large gray patch surrounded by black, blacker, blackest (L09).

Lucy talks about her first day- time encounter for she is unaware of Americas' climatic conditions; wears a dress made of madras cloth -the same sort of dress she used to wear in her place while setting outside her home. But she says it is wrong to guess or interpret beforehand without any knowledge and learns that even though it is middle of January still coldness prevails and she must wear woolen comfy clothes to save her brown nutty skin from bristles. She realizes that she no longer belong to Caribb not living in a tropical zone and now she creates a camouflaging image as standing clueless between her familiar predictable unhappiness past and gray blank over-casted seascape of future a cold thought in and around her. That is how Lucy gets in to habit of recollecting and comparing her daily events to the things that she is fully aware with. Here also we get to know the role of seasons go hand in hand with the mind voice and mental state of the novel's heroine Lucy still in the eon of innocence. She describes about her new small room which had high ceilings resembling like a box resembling a place where cargo is placed in a ship to travel:

The ceiling was very high and the walls went all the way up to the ceiling, enclosing the room like a box—a box in which cargo traveling a long way should be shipped. But I was not cargo, I was only an unhappy young woman living in a maid's room, and I was not even a maid (L10)

Her stay with the maid of the house, in the same room annoyed her a lot as she is not a maid; she is a babysitter who takes care of children in the day and at night attending school. Lucy is disliked by the maid because of her reserved pious and non-exuberant habits. We can notice that non-acceptance exists even though they belong to the same place of origin, have similar looks this is why she came in exile in search of freedom. Transcultural phenomena starts with Lucy assimilating to the new culture she accepts the changes that is, ada(o)pts herself to the new way of living knowing about the accepted parameters of

ethics and conduct in simple about the aptitude that is socially acceptable which is called as Enculturation in terms of transculturation. Though she is treated not too low she is happy to call her white masters as her own family leaving her own family- her real part and blood in exile. She remarks she doesn't want to get thoughts of her family-Annie potter anymore and wishes hard but it is all futile: "... I wondered if ever in my whole life a day would go by when these people I had left behind, my own family, would not appear before me in one way or another"(L11). At this point when she scissors her relation and adjoins to new relation Mariah and Lewis and their four children she is sickened by their exclamations as a "Poor Visitor"(L17) at two occasions firstly in the dining table by Lewis and secondly by Mariah without remarking as poor when Lucy happens to reveal her dream: "Dr.Freud for Visitor"(L18).

Mariah is the refrain song for Lucy and the same with Mariah. She becomes too close with Lucy and wants to show her native place, her childhood encounters and errands during the spring season as Lewis mostly does not spend time with them. It is at this occasion Lucy learns Lewis' true colors their marriage life is skeptical to Lucy and senses artificiality in Lewis manner of love-making, and found that he has real love towards Dinah Mariah's close friend. Dinah is an uncouth woman to Lucy not only because she calls her a girl from the islands merely as underprivileged at first glance as "So you are from the islands?"(L58) but she is a person who is too much worried of beauty and using this tool to capture even her own dear friend's husband. Here, Lucy gives a philosophical true note but a feminine approach from the worldly knowledge about beauty: "Among the beliefs I held about the world was being beautiful should not matter to a woman, because it was one of those things that would go away—your beauty would go away, and there wouldn't be anything you could do to bring it back (L59)". Lucy gets too close with Mariah and loves her too much and there are many occasions she hates her too, she is in all reminds only her mother. For a child her mother is the omnipotent she is the one who

introduces everything to the child the custom, religion, culture attitude, values or discipline all comes from the mother- Annie potter has given all her happiness and taught all real lessons until her three brothers were born. She experiences gender discrimination and all her hopes are shattered. She engraved her boldness to uproot her identity to only find Mariah in white skin. Mariah was totally different from her affluent white friends. She is more supportive to her and instructs her in meeting her boyfriends' how to remain safe and secure.

Lucy meets Hugh a relative of Dinah in her house and feels free with him as he has travelled all over the world including Caribbean islands and able to differentiate her from Africans that is not generalizing under 'the blacks' than understanding at least as a Creole; and for the first time Lucy indulges in a sexual relationship with him. She also meets Peggy a girl who sounded like Canadian in a park while taking Miriam for a walk, for the first time Lucy is asked by Peggy that whether she hails from Ireland which made her to laugh; later on, their friendship grew thicker in spite of their differences. They both move to an apartment to live together (L151). Peggy has been a turning point in helping Lucy to choose a career that suits her better making her to realize to do things that give happiness than to go after her mother's desire for which she was reared from her childhood days- To choose Photography than to a Nurse. She has also been a negative influence in Lucy's life to transform like a slut indulging in amoral life living waywardly, smoking marijuana, casual sex and also entertaining homoerotic relationship. Peggy introduces Paul to Lucy under cautioning her to be careful as he is a flirt and creep but Lucy likes him and indulge in sexual life. Later on she parts from Mariah and also she has no love towards Paul and is not ready to indulge in any familial relations. She and Peggy move to an apartment rented on their own. Mariah plans to go to the house in the Great Lakes - left only with four children as Lewis left her to join with Dinah gives a final goodbye to Lucy presenting her with a red-leathered notebook (L168) with blank pages similar to the mental state of Lucy who has no

attachment to any of the things (including living) which she possessed. Lucy bids farewell to her mother as she had ignored all her letters - unopened and unread from her arrival except the first letter asking money for her brothers' education which enraged her a lot but she had to open the final one with an urgent claim to inform her father's death. She sends a huge sum of money with a false address and totally secludes from her mother with all her queries and angry outpour in a single reply letter. Finally her coming togetherness as resulted to total seclusion or isolation the complete stage of the transcultural phenomena. : "I was alone in the world. It was not a small accomplishment. I thought I would die doing it. I was not happy, but that seemed too much to ask for (167)".

Lucy's state of mind is only filled with, in forming a self-identity -a unique identity formation in process, she doesn't want to take the past or the present for it all reminded of false commitments especially the persons who mattered a lot in her life: Her mother, Annie Potter caressing an old father who had multiple affairs with women and had umpteen number of children but married only her mother giving her status of wife to only get nursed in his old age. But her mother remained very sincere to him and to her children; Mariah, who remained very sincere to Lewis, showed her full love towards him and to their children; Peggy- Paul relationship, Lucy new boss who is interested in other people's suffering and other passing clouds such as Hugh, Dinah and Paul. Though she raises a parting flag to all but here subconscious mind still craves for a person unknown ambiguously: "I wish I could love someone so much that I would die from it" (169) where a new cultural thought is reborn though it appears blurred at the moment. She is just a hybrid shaping her third space gaining knowledge from the lessons learned over a year full of experience in a multicultural American city least worried about her color, gender and race. Now she has become an intuitive female (woman) no longer a lost naïve child remarking it is only the beginning through learning as well as unlearning.

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DISPATCH OF ACCULTURATION IN EPISTLES OF LOVE: A STUDY OF APARNA SEN'S THE JAPANESE WIFE

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With the technical rewards and best modes of transport and communication, many interactions started happening beyond our imagination and so is the urge or comfort of travel and emergence of immigrant or emigrant. The cross cultural experience or multi cultural synchronization has become the norm of the day by dint of institutions like marriage, education, career, travel and there is the dual face for cross cultural experience. Thus, Transculturalism is being discussed as an inevitable context no in literature, sociology, anthropology, psychology due to its many dimensions. Sometimes the experience is the choice of the individual and often it is by chance or force. The latter division gave birth to the coinage, Diaspora. Diasporic feeling is recorded as discomfort, alienation and distortion as witnessed in the texts and it is also a prevalent theme in movies like *The Boat is Full*, *Casablanca*, *Kannathil Muthamittal*, *Paradesi*, *Kamosh Pani*, etc. To celebrate another culture or to fall in love with another country except one's own is not a familiar experience. Such affinity of feeling towards another nation paves way to the feeling or aspect called acculturation. Though acculturation is related as a diasporic feeling, it is not always a cultural conflict when the individual chooses to move or adopt oneself. Thus, when cultural adaptation is accepted, such feeling can be called as Hybridity sans assimilation. "Acculturation is a process through which adaptation to a different, usually hegemonic, culture takes place. Contact between cultures generates the need for acculturation. In the course of transnational movements, immigrants have to go

through cultural conflicts. In the process of the encounter, they gradually come to understand the dynamics of the social and cultural environments of the alien land". (Hibbard: 155)

The movie taken for study, *The Japanese Wife* (2010) by Aparna Sen is based on the story of Kunal Basu's *The Japanese Wife* (2008). The script covers the concept of submitting oneself to get familiar with other culture by dint of love and marriage. The movie is an unlikely love story that buds with the concept of pen friends with the arithmetic teacher Snehamoy (starring Rahul Bose) a Bengali, (an Indian) and his Japanese counterpart Miyagi (Chikusa Takaku). Though they befriend each other as pen friends, eventually the relationship ends up in love that is willing to submit to nuptial knots. Their life of love and marriage indicates a highest form of platonic love that they exchange wedding owes over letters and remain loyal to each other till the end using only letters and few calls over phone. Thus the whole storyline is narrated using Epistolary technique which is a widely used technique in literary texts and movies. Works like *Pamela or Virtue rewarded*, *Letter to Peking*, *The Color Purple*, *Dracula*, and movies like *Gajini*, *Rang de Basanti*, *Kadhal Kottai*, *Idhayam*, *The lunch box* are few examples where letters, diaries or papers play imperative roles. Letters have tied love, united families, unveiled conspiracy, brought back lost history sheets and past glories of a nation. This epistolary story transmits both Indian and Japanese traditions, conventions and practices to one another in parallelly.

Shinamoy (as pronounced by Miyagi) is a man of few words with others and unable to make friends. He is tepid in speaking skills and similar traits are found Miyagi too. Hence they find comfort in each other's company. Besides they are eager to know more on their respective practices, customs, vegetation, and ambience and so on. Through the movie version, it is a devour to the eyes to see the customs, traditions and things of both the cultures at the same time. After all, the only tool of their exchange is mails/letters. Snehamoy, is not that fluent in English; he speaks Bangla Angrezi as mentioned by the director and screen play writer Aparna Sen (https://en.wikipedia.org/wiki/The_Japanese_Wife), in a film festival. He asks Miyage to bear with his broken English but on the other side Miyage too has the same feel towards English. Yet a third language except their own mother tongue links their relationship. English serves as a global tool to transfer culture and hence language is not a barrier to their relationship.

The inception of cultural identities/exchanges starts with the huge gift box that flies crawls and cycles the streets of Matla river bank. Miyage sends him Kites and greetings for the coming fifteen years. Miyagi mentions her memory on Kite Festival in Bengal which her father had talked about in their childhood. In the course of time, people come to know about the huge gift box that travels all the way from Japan and sails the Matla river and when it reaches the village, the children make a noisy commotion "*Japanee, Japanee*"(5:12- 5:20, TJW). The post man indicates that a parcel from may contain a bomb referring to the historical event of world war. It is to be understood that cultural identities have not disturbed children because they are often over anxious to know things that get imported from Japan. They welcome freshness, newness and find an inclination to strangers and strange things. On the contrary, adult and elderly try to discriminate Snehamoy and company during Kite festival. (as Snehamoy and team used Japanese Kites sent by Miyagi). Thus few scenes indicate the

repelling and attraction of other cultures in grown up and children respectively.

The concept of marriage and the ceremony of wedding behind are laborious, extensive and celebrated one. All cultures have marriage and wedding ceremonies and all weddings have their own culture in it. "The definition of marriage varies around the world, not only between cultures and between religions, but also throughout the history of any given culture and religion. Over time, it has expanded and also constricted in terms of who and what is encompassed." (<https://en.wikipedia.org/wiki/Marriage>). Marriage is an integral part of any culture and there are elaborate customs and characteristics that differ even by region, community, race, nationality, etc. In Indian context, caste and sub caste also play a major role in deciding the matrimonial relationships. When such is the scenario, when his aunt persuades Snehamoy to marry her niece, he abruptly spills the vow of marriage between him and Miyagi. It is paradoxical when his aunt asks for her caste. When she was unable to pronounce the name, Miyagi, she asks if she belonged to their caste. At once, the arithmetic teacher, Snehamoy says that she is a Japanee that breaks her heart. Though Snehamoy's aunt repels at the beginning, she is comforted as Miyagi sends knitted socks, sarees and medicines that implies her care and respect for the family she lives in with abstraction. Here, the concept of culture is overpowered by humanity. Snehamoy's aunt lives for him and her niece. She is a childlike soul that is deprived of any comfort or luxury. Hence it is easy for her to understand the situation of Miyagi, who falls sick often, who is deprived of fatherly affection, with sickening mother and a brother who lives far away for his career purpose. The bottom feelings of the aunt erased the hostility gradually and thus the relationship survived almost two decades. Thus, the perception of acculturation is apparent in almost every scene which they are eager to learn. Miyagi sends the seasonal flowers, Poloroid camera, explains the meaning of Haiko poem of Japanese, their customs during wedding. On the other hand, Snehamoy sends two conch bangles called *Shankaa*

and when she falls ill, she spends all his money and extra ordinary leave for six months on ayurveda, homeopathi and Unani and this is how she also learns the medical practice of India when she undergoes chemotherapy. He also sends her vermillion and Shankaa when they exchange their marital vows.

Poltu, the child of a widow (niece) who has a soft corner for Snehamoy, is a metaphor of triangular love. Being a child of four or five, he does not understand the concept of marriage. He sings that Snehamoy has one Japanese wife and one Bangla wife. He also adds why Snehamoy had to marry a *Japanee* when there are so many women in Bengal and adds if they are not good looking? There are contrary situations and irony in relationships. Snehamoy is unable to love or care for the young widow Sandhya who stays with them at his home whereas he longs for love, caress and love making with Miyagi who is miles away from his place. In the festival where the prostitutes wink at Snehamoy, he opens his sexual desire and Miyagi replies well that he can go as he wishes but should not come to her. Virginity is often a discussion of cultural shock. Snehamoy would have cheated on Miyagi but he proved his integrity till his last breath. He once caresses Sandhya who weeps for being a burden to him but he honestly records them in his letters to his Japanese wife. Miyagi who was too ill and undergoing therapy was unable to talk more on this. Sandhya remains an archetype of a woman /widow bound to customs in her culture. She wore white sarees and when her aunt advised her to wear with some borders (as she was widowed too young) she denied. She does not shave her head but she is reluctant to wear vermillion, jewels and accessories. She developed a soft corner for Snehamoy but he wants to remain faithful to his wife. Sandhya symbolizes the strong conventions in Indian culture by depriving things that can beautify her. When they go to an eatery, she passes all the non vegetarian items to him, and says that mistaking her age and appearance, the server has served non vegetarian to a widow.

Whether young or old, widowed women leave behind their colorful saris, part with their jewelry, and even shave their heads, if they are in the more conservative Hindu traditions. All of this is designed so as not to encourage male sexual desire, according to Meera Khanna, a trustee of the New Delhi-based Women's Initiative for Peace in South Asia, and a contributor to of a book called *Living Death: Trauma of Widowhood in India*. "The widow is 'uglified' to deprive her of the core of her femininity," writes Khanna. "It is an act symbolic of castration. She is deprived of the red dot between her eyebrows that proclaims her sexual energy."

Widows seem to follow rules based on tradition because they have internalized them. They keep doing what other widows did without asking, resigned to a kind of fate—such as placing restrictions on their own diets. Orthodox Hindus believe that onions, garlic, pickles, potatoes, and fish fuel sexual passions by stimulating the blood, but these are the same foods necessary to avoid malnutrition or even death. (<https://womensmediacenter.com/women-under-siege/the-ongoing-tragedy-of-indias-widows>)

Thus Sandhya is the symbol of victims that culture had clipped on women in the name of customs and culture in India. She is a practical example for a woman who represses her feelings and youth in the name of culture and conventions. When Snehamoy falls sick with malarial fever, Sandhya is the only refuge- refugee and she takes it a privilege to act as helper and she mentally enjoys the wifely duties at the least and such scenes will mark how the control of society over widow or women in other countries. After Snehamoy's death, when Miyagi travel all the way from Japan to Matla banks, she wears that conch bangles, wears white saree and has her tonsured. It is ironical that she has to wear the conch bangles to imprint their marriage and to wear white at the same time to show that she is the widowed wife of Snehamoy. The Japanese wife, Miyagi stands as an element of Liminality at the end of the story. She has not sacrificed her own culture nor does she shun the typical Indian practices. Unless diaspora, this liminal stage refers that she is

stable in both the cultural transformations. Liminal which means "threshold", the script of the movie has perfectly ornamented the scene where Miyagi stands near the entrance for sometime and Sandhya's invitation twice asks her to go into the house? The movie closes when Miyagi enters Snehamoy's room where one can see not only his love for his Japanese wife but also of Sandhya, who meticulously kept all his treasures of love intact and in place. "The term, 'liminality' originated from the word, 'limen', which means 'threshold'. It refers to the in between stage between two comparatively stable states. This is a flexible, interstitial phase where cultural transformations take place. (Hibbard 161). This captures the accumulation of two different sets of cultures and of all, nothing stand in between except humanity and the silence of Love of both Sandhya and Miyagi at the end. The movie ends with silence and symbols rather than action, verbosity, etc. *The Japanese Wife* not only transports the love between the two souls from two different nations but also the bond shared by other characters, like the care of aunt towards Sandhya and Snehamoy, Snehamoy's sympathy wave for Sandhya and paternal care to Poltu and Sandhya's concern for Snehamoy's health and goodness. The dispatch of letters does not end with cultural exchange but at the end of the day, it is love for each other that is common for any culture despite vast disparities. Though the novel is set in a slow, murky narration, it silently speaks of the values in their relationships that are innate whereas cultural aspects are nurtured or imbibed. Sandhya would not have allowed herself to stay but for his ill health. Aunt would have stopped talking to Snehamoy but she grows more loving that after his death, she asks

Sandhya to pen a letter to Japan. The confluence of the three characters thus binds humanity and care which is not a part of any culture but a part and parcel of healthy human nature. Thus the three women characters can be analyzed on how cultural or regional differences cannot be a barricade to understand others on the grounds of compassion and love. Culture, cross culture or migration or settling can become a positive thing when human values outweigh the strangeness and xenophobic feelings of being new or alien. *The Japanese Wife* is not only a story of cross cultural love and conjugal relationships but it speaks volumes on the integrity, care, respect and solidarity of feelings all human beings share in common and proves that they are higher merits that cut across the concepts of region, religion, nation, culture and conventions of a society.

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ANGLOPHILIA, IMMIGRATION AND CULTURAL COSMOPOLITANISM IN RUPI KAUR'S *THE SUN AND HER FLOWERS*: A STUDY

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Abstract

*When we speak of cross-culturalism, the concept of 'immigration' is innate. The trauma of being born and bred in one nation--homeland and permanently settling in another nation--host land, is ineffable. Assimilating the native culture thereby embracing the host land's culture too is no easy task. The immigrants often face a constant distress, baffled between sustaining one's own culture and also accustoming to a foreign land--their culture and customs. But don't we all belong to only one culture called 'Cosmopolitanism?' Why is there a divide between ourselves, between nations; in the name of border, culture, race, identity etc. Rupri Kaur in her second poetry collection, *The Sun and Her Flowers* describes at large about the problems of Anglophilia, Immigration, and Cross cultural identity crisis. This paper seeks to study the same with a special emphasis on 'Cultural Cosmopolitanism.'*

Keywords: Culture, Immigration, Cosmopolitanism, Anglophilia.

Introduction

Rupi kaur is an Indo-Canadian illustrator and a poet. She is born to a Sikh family in Punjab, India. Her father is a truck driver and they permanently settled in Canada. Kaur was at the age of four when his parents moved there. She drew her inspiration to draw and paint from her mother. She has published two poetry books, *Milk and Honey* (2014), *The Sun and Her Flowers* (2017). This second work has been much talked about for the concept of love, relationships and sexual trauma but it also depicts the roots of what it takes to be an immigrant lucidly which is often much underrated. This paper unveils it. Kaur is an sensational poet who has been acclaimed world wide after her collection of the poetry book, '*Milk and Honey*' which sold more than two million copies worldwide. Kaur is the most recent and popular poet in South Asia who writes not to show off that she has a lot of publications in journals or to get included in the graduate level literature syllabus but she writes for the masses; to connect hearts with her simple language rather than being pompous and using jargons and garish language to impress people. One of the reasons why people read her work is for its simplicity. She is also called an Instapoet, as she

derives her fame mainly from the social media platform-- Instagram, where she initially posted all her poems and instantly got famous. Her poetry has been read by millions world wide. Her poetry often deals with the concept of love, sexuality, feminism, immigration etc. Since she is an immigrant herself, in her second volume of poetry, she is much influenced by the cultural traumas faced by the immigrants in the U.S, thus, she dedicated an exclusive chapter for immigration in her second book. This paper specifically focuses on it.

Cultural Cosmopolitanism

Cultural Cosmopolitanism is pretty similar to the word 'trans-culturalism,' in the sense, trans-culturalism is going beyond one's culture, respecting all cultures; while cultural cosmopolitanism is the belief that we belong to only one Culture. People who is born in one country and gets settled in another country undergoes a series of cultural identity crisis and trauma standing between two different cultures. Mithi Regev in one of his papers titled "The condition of cultural Cosmopolitanism," says, "Cultural cosmopolitanism refers in addition to the broader realm that includes all things that make reality

meaningful" (Regev). Cross cultural identity crisis is common amongst the immigrants. The immigrant writers shows a flair for either the culture they assimilated innately or the culture they accustomed to after settling in another nation. Is there a thing called cultural identity if we all connect and relate ourselves to only one being alone called humans and the notion of humanity that at the end, all of our tears and bloods are the same. Here comes the concept of Cosmopolitanism. It is a theory which believes that, 'all of us belong to only one single community'. There is no space for different cultures, values etc. The term 'Cosmopolitanism' comes from Greek, 'cosmos' which means the universe and 'polis' means the world, thus describing, 'citizen of the world'. We all belong to one universe and there must not be any cultural, social and ethnic divide between us. The word dates back to ancient Greek and is coined by Cynic Diogenes. As Eugene Debs writes in his work, *Writings of Eugene V Debs: A Collection of Essays*, "I have no country to fight for; my country is the earth; I am a citizen of the world" (Debs).

Immigration

'Immigrant' is a term used to refer to anyone who is born in one country, but then, settles permanently in another country. Thus struck between two distinct cultural identity and discourse. The immigrants need not feel they are in a chaos between two cultures, rather they can embrace the concept of Cosmopolitanism. As President Lyndon B. Johnson says in his Remarks on Signing the Immigration Act of 1965 that, "The land flourished because it was fed from so many sources--because it was nourished by so many cultures and traditions and peoples" (B Johnson).

Rupi Kaur in her second volume of poetry collection, *"The Sun and Her Flowers"* dedicates one entire chapter called 'rooting' for immigration. She gives us a clear picture of the grumblings, confusion, cultural identity crisis of the immigrants. She depicts the trauma of being dislocated from one's native land and the gaslighting effect one undergoes after immigration and its psychological consequences.

they have no idea what it is like
to lose home at the risk of
never finding home again
to have your entire life
split between two lands and
become the bridge between two countries
Immigrant (Kaur 119)

She describes the inexplicable grief she underwent as an immigrant especially about her father and her mother's experiences, who literally were broke; which in turn, reflected on her own mental sanity. It destroyed her confidence and made her feel inferior. But amidst all the difficulties and debts, they raised four children being an immigrant and a stranger to an alien land. "my parents never sat us down in the evenings to share stories of their younger days. one was always working, and other too tired. perhaps being an immigrant does that to you" (Kaur 138). She tells how her mom could not speak good English and how she felt bad about it yet she didn't yield to it. It didn't halt her growth and be an hindrance in raising her children. Kaur has dedicated an exclusive poem in her second collection of poetry, *"The Sun and Her Flowers"* called 'broken english' where she says, her father had raised them without even knowing proper English, without even knowing to form a good sentence. They had no friends neither family to support them. With sheer labour and diligence, two University degrees which is of no use; just them surviving amid some of the worst turmoil. They were merely called a 'visitor' in that foreign land. She goes on to say that it was not an easy job for her mother to leave back her native land and settling in a foreign nation; accustoming to a brand new culture.

leaving her country
was not easy for my mother
i still catch her searching for it
in foreign films
and the international food aside (Kaur 123)

Rupi Kaur feels a strong sense of Cosmopolitanism. She believes that these borders which divides us culturally, are not natural like bioregions but are rather man-made divisions, they

don't define us wholly. It just divides us only physically. She requests us not to get involved in a war or rage against each other like enemies cause of these man-made borders.

For, we are all one and same--humans. Don't let these borders turn us into a cannibal. She keeps emphasizing on respecting and honoring one's roots. No matter where one reaches or settles in life, she says, one should not forget where one came from.

borders

are man-made

they only divide us physically

don't let them make us

turn on each other

- we are not enemies (Kaur 128)

She also talks about colonialism, mocking the colonizers, telling how they plundered into the resources which never belonged to them in the first place. Who said, this is for us, this is for you; Ain't everything a common property when we stepped into this mother earth? Who gave them the rights to colonize and capture a particular country or a state. Thereby, slave-trade, and influence their culture, education, occupation, and even control their mind set--where they free to think at all?

you split the world

into pieces and

called them countries

declared ownership on

what never belonged to you

and left the rest with nothing

- colonise (Kaur 137)

Anglophilia

When we speak about culture, 'language' plays a vital role. Language shapes an individual and a nation as a whole. It helps us to communicate things and sometimes, it also divides us. It leads us to misinterpretation and almost becomes a barrier when we don't completely understand a language and thereby misspell it, creating a mess.

Anglophilia is the admiration for English ways, especially when you're not a native of England or English tongue. Long years of colonialization ingrained in us the concept of 'Anglophilia' or may be

it might have raised mainly cause of the 'colonizers' themselves, making the 'colonized' hate their own language and make them think 'their vernacular native languages are inferior to the English.' "Education was the medium through which England cultivated the sense of Anglophilia in its former colonies" (Barchas). They took education as a main tool to inculcate this phobia. If one doesn't speak English even in our present globalized world, that person will be distanced, made to look inferior and feeble and go even to the extent of calling them an illiterate by the society. In fact, we are also mainly responsible for this fear or phobia within us. Why do we bother about not speaking a language which is not our own; in how many English nations, our vernacular language has been taught at school or University levels, say even at elementary level? Do they even feel bad about not knowing our language? It is us who are obsessed and over fantasizing this foreign language or it is the past colonizers, who in fact gaslighted and manipulated us into thinking that their mother tongue 'English' is superior to our native language, thereby creating an 'Anglophilia' within us; that we even study their language as a graduate course called "English Literature." Kaur also speaks about the broken English and tells that one should not feel bad about it.

...was it worth it to pull all of our money

into the dream of a country

that is swallowing us whole. . . (Kaur 149)

The concept of Anglophilia drives us crazy. Kaur says it doesn't matter, if she's made of two different cultures and accents; of her father's words and mother's accent. She says what is there to be ashamed of. It doesn't matter if we carry two different worlds. Again, we can connect it with cultural cosmopolitanism.

my voice

is the offspring

of two countries colliding

what is there to be ashamed of

if English

and my mother tongue

made love

my voice
 is her father's words
 and mother's accent
 what does it matter if
 my mouth carries two world
 - accent (Kaur 139)

She goes on to say, Indeed, we are all immigrants one way or the other. Beautifully describing us from the very process of birth, when we were in our mother's womb, it is the place of our own and when we come out of it, we are all together in a different place which is not our own, similarly, later on, she says, we switch to different places, say to different cities probably for a good schooling, job and etc. Thereby, we all become an immigrant. No place belongs to one single person. We all belong to one single community – Cosmopolitanism plays a major role in our lives. Telling us there needn't be any cultural divide between us.

perhaps we are all immigrants
 trading one home for another
 first we leave the womb for air
 then the shrubs for the filthy city
 in search of a better life
 some of us just happen to leave entire (Kaur 131)

Conclusion

Looking at Rupī Kaur's "*The Sun and Her Flowers*" through the lens of Cultural cosmopolitanism, gives us an insight that, perhaps, Cross-Culturalism, Immigration and Anglophilia are all natural. When people constantly migrate from one place to another, they encounter different cultures, but embraces their own culture as well. But in all that process, they don't lose anything, for, we are all a part of this cosmopolitan universe. We belong to only

one community called 'humanity.' Albeit, these man-made borders divide us physically, but there necessarily needn't be any divide between us socially or culturally. It is just a mindset. It will be good, if in the future, people thinks rationally and instead of fighting over nationalism and giving due importance to only one singular culture, rejecting all other cultures all together; welcomes the concept of 'Cultural Cosmopolitanism.'

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TREVOR NOAH'S *BORN A CRIME*: UNDERSTANDING POST-APARTHEID SOUTH AFRICA'S CULTURE

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Trevor Noah is a South African standup comedian and a talk show host. He was born in 1984 to a South African mother and a Swiss-German father. In his memoir *Born a Crime: Stories From a South African Childhood*, he touches upon the challenges of growing up in South Africa as a mixed-race child in a time when it was illegal to be one. The apartheid was a systematic construction that aimed at setting the majority of the population against one another. Though the black South Africans were of the majority, they were part of different tribes that spoke different languages that already had animosity brewing between them. The laws of apartheid were placed in line to exploit that friction and worsen the divide between the tribes. The policies adopted by the white rulers were distinct with reference to time and place, "but its general thrust aimed at the change and erosion of African traditionalism and the promotion of cultural assimilation among Africans" (Welsh 35). When apartheid was dismantled and the common adversary dealt with, there was no reason for them to stay united, "Then apartheid fell, Mandela walked free, and black South Africa went to war with itself" (Noah 3).

Race Mixing

By implementing the Immorality Act the apartheid prohibited the European and the African population from mixing races. If they did, it was a crime punishable by law, with up to five years in prison. In reality, this law only applied selectively. If a Native man were to be caught with a European woman, it was unlikely for him to not be charged with

rape. But if the roles were reversed, if it were a white man that was caught with a black woman, he would invariably be excused. Therefore the system as a whole is a flawed one. The fact that races indeed mixed, despite the laws against it, is proof of that. Trevor Noah's existence is proof of that. Noah's mother made the conscious decision to have him in her life. Being an independent woman by nature, she wanted to have the choice of raising a child on her terms without the interference of a man. Noah's father was not only a white man, which meant he would be legally forbidden to father the child, but also an extremely private one at that. She approached him with the proposition to help her have a child. Stating that she would not be expecting him to be involved in the child's life whatsoever, she pled her case until he relented, making Noah the product of a crime.

Dutch colonists arrived at Africa over three hundred years ago and the indigenous people that they came across are the Khoisan. When the Dutch settled in Cape Town and the area surrounding it, they got together with the native Khoisan women. This was how mixed people in South Africa were born. Khoisan intermarried with the slaves that were brought in from various parts of the Dutch Empire to work on the farms. Over time, with the added exploitation of the Dutch settlers, the Khoisan mostly disappeared from South Africa. They mixed with whites and slaves to form a new group of people called the coloreds. Colored people don't have origins to revisit. They don't belong anywhere definitively. With their native mothers bred to

extinction, the only point of reference they have for finding out their identity is through their fathers, the Afrikaners. The language they speak is called the Afrikaans. Compared to the history of black people in South Africa, the history of colored people is worse in this regard because at least the former know who they are.

The Zulu and Xhosa Rivalry

Even before apartheid existed, the different tribes of South Africa fought amongst themselves. They were the Zulu, Xhosa, Tswana, Sotho, Venda, Ndebele, Tsonga, Pedi, and more. The Zulu men fight with brute strength. The Xhosa use their minds, always being strategic. And then during the apartheid, the different factions were given different rights as a way to have them blaming each other for the differences in their respective privileges. A lot of black blood was spilled for democracy to gain control, and yet it is called the Bloodless Revolution because it only refers to the white blood that was spilled. When apartheid fell apart and it became clear that black men were going to be the rulers, the question arose as to which black men those were going to be. The predominant of the tribes were the Zulu and the Xhosa, with the Zulu belonging to the Inkatha Freedom Party and the Xhosa belonging to the African National Congress. With both parties vying for the position of power, terrible acts of violence broke out, with numerous casualties. One among them was pinning someone down with a rubber tire over their body and setting them on fire with petrol. It was called Necklacing. So common was this occurrence that people would quietly stay inside their houses whenever riots broke out. Noah's mother, ever unfazed, would drive him past charred bodies, navigating the billowing smoke to get to their destination.

South African Religion

When the colonizers invaded the country, they brought with them their religion. The South Africans were forced to adopt the religion of the colonizers. Over time, the traditional beliefs of their ancestors and Christianity began to coexist in a mix of the old

and the new. As a result, many South Africans still believe in witchcraft. Noah's mother took him to four churches every week without fail. The Prayer meeting was on Tuesday nights. Women and children would gather around in a circle and offer prayers. Old women would share whatever was happening in their lives, and read out scriptures from the Bible. There would also be singing involved, with someone clapping on the beat, a kind of leather pad strapped to one's palm. Bible study was on Wednesday nights. Thursday was for Youth church. On Sunday they went to three different churches. People rely on their faith in Jesus there, and yet it is not uncommon for a man to be accused of witchcraft because his neighbor got struck by lightning. He will be taken to the court and if his defense is to say that witchcraft is not real, he will be found guilty. Owning cats in a black neighborhood would just be asking for trouble. "I've yet to find a place where black people like cats. One of the biggest reasons for that, as we know in South Africa, is that only witches have cats, and all cats are witches" (Noah 93). Noah's mother once brought home two black cats, believing that since they had moved to a colored neighborhood it would be fine. But when they were out, someone in the neighborhood killed the cats by chopping off their heads and strung them up on the front gate. Isak Niehaus says that since the apartheid system as a form of structural evil cannot be credibly explained for misfortunes anymore, there has been a renewed emphasis on witchcraft (2).

Confluence of Languages

Language can unite people, unlike any other force. A person's identity and culture are perceived through their language. People identify themselves with those who speak the same language, but when a language barrier arises, the difference between people becomes stark. Those who designed the apartheid understood this truth. To make the divide between people fundamental, the Bantu schools were built. Here, children from specific tribes were taught in their respective languages. These schools merely taught metrics and agriculture. The Government reasoned that it was no use teaching

science and history to a primitive man. Noah's mother taught him English as his first language. Living in South Africa, the one thing that can lift someone is speaking English. It is the language of intelligence, one that can get you a job or prevent you from going to prison. During the prayer meetings, Noah's grandmother would insist on him praying on behalf of everyone. Since he prayed in English, she believed his prayer would be powerful. His mother is multilingual. She can speak, apart from her home language Xhosa, English, Zulu, German, Afrikaans, and Sotho. Seeing his mother use language to overcome situations inspired Noah. When they were shopping one day, assuming they didn't know the language, the shopkeeper said to his security in Afrikaans to follow them and see if they stole something. His mother, in perfect Afrikaans, asked him to help her find what she was looking for. He immediately apologized for thinking she was like the other blacks that like to steal. "That, and so many other smaller incidents in my life, made me realize that language, even more than color, defines who you are to people" (Noah 56).

Cultural Geography

For colonizers to invade any country, the natives should be displaced completely. "The ultimate goal of apartheid was to make South Africa a white country" (Noah 23). If all the blacks were sent to their homelands, then that would create a demand for labor. For the white country to produce its wealth, there is a need for the black labor force. Because of this the black people were allotted townships near the white area. Once such government planned ghetto is Soweto. It was designed to be bombed. For a township with a population of about one million, it had only two roads for entrance and exit. In the event of a rebellion breaking out, the Military could close the roads and bomb the locked the area successfully. The police in the white areas were friendly officers, whereas those in Soweto were from the Army. Living in his grandmother's house in Soweto, Noah could hear the Army firing shots at the protesters. Despite it being a prison, Soweto had hope. If the American Dream is to leave the ghetto, the dream in Soweto is

to transform the ghetto. There was nothing in the name of amenities. People started their own black-market economy and did every order of business in their houses. And the houses they lived were built very slowly. Starting with a wall and gradually, over years, evolving into a single room. To have a complete home, it usually took generations. All of Noah's neighbors had driveways, yet none of them had cars. It was nevertheless built in every household because it was a collective symbol of hope, the hope of one day owning a car, of having something beyond their grasp at the moment. Likewise, after apartheid, Soweto grew exponentially.

If Soweto is a free government ghetto, then Alexandra is a close-packed shantytown. Before the apartheid, it used to be a farmland. It then became a place for blacks to temporarily stay while they searched for work in Johannesburg. The initial owner of the farm then sold his land to the settlers. When similar settlements around Alexandra were razed during the apartheid, the black landowners fought for their lands and sustained them. When over the years wealthy suburbs gradually grew around it, Alexandra remained the same with more and more squatters settling in already confined spaces. Referred to as the hood, Alexandra is always active. People are constantly hustling and the energy level never lowers. Though it seems chaotic, there's an order to it. The streets of Alexandra are laid out in grids. There are several avenues and each avenue is unique. Gangsters and criminals are common in the hood. Everyone knew each other. There are different degrees to crime, and the people in the hood all take part in it in one form or the other. People work all the time, yet it can feel like it's not amounting to anything substantial. The sense of community among the people in the hood is impossible to miss, and yet there is a dangerous edge to it. If someone tries to break free of its hold even for a little while, it can alienate them quickly. Unless they come out of its grip at the right time, it is quite easy to get lost.

From race to geography, the aftermath of apartheid is keenly felt. For all its horrible plans, apartheid did give people something. Slavery meant

employment. When democracy won, minimum wage was made mandatory. Labor cost increased and as a result millions of people lost their jobs. Unemployment rate increased up to fifty percent. It is not to say that apartheid was justifiable, but that it was so pervasive that even in its absence the effects are felt.

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POST-TRAUMATIC CULTURE TRANSMISSION DURING TRANSCULTURALISM

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Transculturation is a process the elements of which are altered and from which a new, composite and complex reality emerges

There is not any doubt that the reappearance of the term "transcultural" was caused via the complex connections between special nearby realities at a tempo set through international strategies. This type of neighbourhood/global interplay led, at a specific time, to the increase of multinationals, which, in turn, at a cultural degree gave rise to multiculturalism. Since these international procedures are dynamic, we will now genuinely see how relationships emerge as increasingly more transnational, that's what led to the advent of the term "transcultural", typically well understood and accepted. In contrast, the adjective intercultural has not completed equal clarity. Intercultural remains talked of as a short moment of idyllic harmony between two cultures, without taking into account the stress as a result of the adversarial relationship between "us" and "them" this is present in social relations. Ignoring this measurement will best make us incapable of recognising it; denying it's going to make us incapable of dealing with its expression and effects. We must firstly, understand the asymmetric strength relationships function of areas in which cultures come together. Transculturation points to the need for exceptional corporations to organise themselves in line with their identities and interests. However, the combining of different practices isn't always undertaken freely because no longer everyone enjoys the same freedom in the meanwhile of

combining or decoding cultural factors. Transculturation and Creolisation are terms that were born of a clear preference to organise the connection among the centre and the rims. This relationship, equivalent for plenty to the only that exists between nearby and worldwide, can offer a framework inside which to rethink procedures. At this very second of myriad international strategies, the centre and the rims have become blurred. Each centre has its edges, as is the case inside the megacities, and every edge has its part of the centre via way of international processes.

For reflections on social differences to constitute something more than a simple charming deliberate, they have to be associated with a political plan. Nonetheless, politicians tend to speak in terms of disaster when regarding this subtle relationship among a culture fixed and changeable elements, without searching into alternative methods of overcoming the problem. A new social imaginary is needed, on the way to query who participates in what, how and why; because unsatisfactory answers are all too frequently the result of asking an unsatisfactory query. And greater than ever it is essential to reconsider the tactics and results of cultural range within a brand new framework and with a new language that tries to apprehend the revel in and can set up desire and in so doing averting its transformation into frustration.

Post-Traumatic Culture Transmission:

The influence of the manner of life on intergenerational transmission of trauma can't be reduced to a single variable having an influence parallel to that of different determining elements. We, therefore, do now not pass into all of the approaches that subculture impacts the transmission of trauma, however, with the useful resource of concentrating on some elements regarded to be vital in intergenerational transmission, we attempt to show the significance of their traditional lifestyle and recommend few hypotheses regarding the mechanisms involved. Culture imbues and shapes what the person, the circle of relatives, and the community construct round a disorder that will become illness (Kleinman, 1988). Four areas are especially applicable to the attention of the effect of lifestyle: posttraumatic symptoms and signs, adjustments in own family dynamics, individual and collective meanings related to trauma, and reparative processes. As a result of war, adults, who are in all likelihood to turn out to be parents, may display a wide range of symptoms, starting from posttraumatic problems to despair and anxiety-related problems. Much of the paintings on war-associated psychopathology has taken a diagnostic approach, concentrating especially on what is described as posttraumatic stress disorder (PTSD) (Kinzie et al., 1990; Mollica et al., 1990). It is well known that anxiety and depressive problems take exceptional forms in special cultures, whether in terms of the dominant clinical symptoms (somatization, depressive affect, dissociative reaction, etc.) or the importance attributed to the signs and symptoms. Obeyesekere (1985) factors out that amongst Buddhists, for example, anhedonia and occasional self-esteem aren't considered to be signs but as a substitute the consequences of an internal progression. Based on an ethnopsychological assessment of appearances of hopelessness in Salvadoran outcast ladies, Jenkins (1991) proposes that the political setting intervenes the way feelings related to a traumatic state of affairs are expressed. She shows how the way of life of foundation provides

modes of expression of these emotions, called *calor* (heat) or *nervios* (nerves) in El Salvador. These classes are the primary problem of trauma victims and their families. Allodi (1989) notes that the Latin American refugee kids in his study appeared to be pretty nicely protected in opposition to the effects of the trauma despite their parents' severe posttraumatic signs and symptoms and raises the question of ways the social context of the signs might probably attenuate their impact. Without going into an excessive amount of detail approximately culturally determined variations in trauma symptomatology, it is exciting to do not forget which component of parental symptomatology is much more likely to affect youngsters: the signs and symptoms identified using a class from outdoor the group, or people who the group considers being a problem. The effect of the parents' symptoms on the children need to possibly be tested as a feature of the importance assigned to them: the difference among major depression and regular grieving, among dissociation and possession, among reliving worrying reviews and the return of ghosts now not nicely laid to rest. In looking at the viable effect of parental symptomatology on intergenerational transmission of trauma, the connection among parents' symptoms and their ability to characteristic need to also be considered (Sack et al., 1995). In both cases, the network's cultural definitions of what is ordinary and odd are a crucial factor.

The effects of trauma on families have been examined in numerous diverse settings. The transmission of war trauma through changes in family dynamics is a central theme of research on the families of Vietnam veterans (Rosenbeck & Nathan, 1985; see also Chapter 14, this volume). In her survey of the address, Harkness (1993) focuses out the tall rates of separate, matrimonial friction, and household savagery in this population. After systemic investigation of the families, she classified them agreeing to three characteristics: enmeshment, withdrawal, and impulsivity and viciousness. Different family profiles have moreover been recognized in work with Holocaust survivors (Danieli, 1985), but

they are quite different from those of veterans' families, to a great extent owing to the contrasts between the analytic and systemic models used. It seems clear, however, that contextual factors also play a central role in shaping family reactions. For instance, genocide driven by ethnic and religious motives does not have the same impact on the family as a lost war that nobody wants to talk about.

Yet even if fairly similar, prolonged armed conflicts are compared, there are still differences in the ways, family dynamics change. Within the case of Southeast Asia, for example, Tsoi, Gabriel, and Felice (1986) report that exceptionally tall family cohesion appears to be the reason why few problems are observed in children whose families have been through many traumatic experiences in the Hong Kong refugee camps. This perception of a tightening of family ties, which areas of now exceptionally near in Southeast Asian societies, is shared by a few creators (Kinzie et al., 1986). Others, such as Ima and Hohm (1991), in any case, say an increment in child manhandle in Cambodian and Vietnamese families, the bunches most influenced by armed conflicts in Southeast Asia, and hypothesize that there may be an association between family violence and social violence in their background. These disparities may partially reflect a discrepancy between what families say and what they do. Hence, as Sack et al. (1995) watch, Cambodian families, tend not to report clashes inside the family or community, but this does not fundamentally cruel that they are not an issue. Looking at Central America, a few creators (Bottinelli, Maldonado, Troya, Herrera, & Rodriguez, Harkness 1990; Farias, 1991; Walter & Riedesser, 1993) clearly emphasize the conceivable interface between family savagery and strife on the one hand, and armed violence on the other.

Jenkins (1991, 1995) suggests that what she calls a "political ethos of violence" structures large areas of personal and social experience, particularly interpersonal and family relations. In her opinion, forms of domestic terror, such as the fear of being a victim of witchcraft, occur in parallel with forms of state-sanctioned terror. The repercussions of state-

sanctioned violence within the family are different depending on the primary victim; in men, they take the form of physical violence against their wives and children, whereas, in women, a tendency to overprotect the children is more often seen, although they also sometimes abuse them physically. Traumatic phenomena related to the war, subsequently, influence the degree of family cohesion and struggle, among other things. More particularly, social components appear to have a coordinate impact on family clashes or viciousness which will create within the wake of traumatic occasions, and on the sorts of circumstances or times when the family closes positions and gets to be more cohesive.

Conclusion

Research into the interactions of transcultural and context inside the intergenerational transmission of trauma is only simply beginning, and a fantastic deal stays to be finished to broaden a higher idea of their precise roles. An understanding of the intergenerational transmission of trauma in mild of the strategies devised by numerous cultures may now not only enhance our prevention and intervention efforts for those suffering the consequences of direct or oblique trauma but may additionally open up avenues for understanding how the dislike and hostility that underlie many current conflicts as plenty as, if not more than, immediate economic interests, were exceeded on from time immemorial.

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W.B. YEAT'S VISION OF YOUTH CULTURE IN "SAILING TO BYZANTIUM": A CRITICAL STUDY

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William Butler Yeats is one of the renowned Irish Poets and also occupies a special place in Twentieth Century Literature. His lyrical poems display debts to Edmund Spenser, Percy Busshe Shelly and the poets of the pre-Raphaelite brotherhood. In 1990, his poetry grew more physical and realistic. In 1923, he was awarded the Noble prize in Literature. W.B. Yeats 'Sailing to Byzantium' is a poem of Maturity and old age. It brings out the poet's intense lyricism and use of symbolism its sensuous beauty, precision and realism of youth culture.

Yeats once admitted that 'Sailing to Byzantium' was, written in order to recover his sprits. It has been described as a fervent prayer for wisdom. As an old man, the poet cannot stay in Ireland, because he himself declares that, "That is no country for old men" for every, living creature in Ireland, man or fish, flesh or fowl, is interested only in sensual life. No one cares for the higher achievements of the spirit. The youth culture ignores the old values. Old men are weak and withered. They look like scarecrows "Tattered coat upon a stick" and are not worth much more. But it is open to them to find compensation for physical weakness in spiritual vigour. The older they grow, the nearer must be their souls to perfection. If they are to find joy and peace of mind, they can do so only by contemplating magnificent works of art.

The poet has become old. He finds life in Ireland uncongenial. Therefore, he goes to the holy City of Byzantium as a fit place for his soul to grow in strength and find joy in art. In Byzantium, he appeals to the sages standing in God's holy fire to inspire him.

Let his heart be purified. And may he be brought into intimate contact with immortal works of art. That will lead to a spiritual rebirth, when his soul will become endowed with beauty. The regenerate soul is pictured as having the beauty of the works of art made by Grecian goldsmiths for the Emperor, who is asleep. Alternatively, it is compared to a bird sitting on a golden tree and singing to the lords and ladies of Byzantium of things past, present or future.

The term 'Lyric' itself has been given an extra ordinary variety of applications. If the basic terms of a lyric poem do not receive their meanings from the change associations of the reader, neither do they have their dictionary meaning; like terms in most discourse they take their significance from their context, through juxtapositions to other terms with which they are equated, contrasted, correlated or combined. In this poem, for instance the term 'singing' is explicit extended beyond its usual meaning to cover two kinds of jubilation, the rejoicing of the natural; and that of the artificial as a consequence all the terms which relate to jubilation, and song are affected. For example, 'commends', 'music', 'singing-school' and 'singing-masters' suffer an extension commensurate with that of singing. Similarly, the term 'intellect' and all the terms associated with it suffers' extensions, and the monuments are not ordinary monuments, but changeless embodiments of the changeless soul. Nor is Byzantium the historical city. It's not a place upon a map, but a term in the poem, a term signifying a stage or contemplation wherein the soul studies itself and so learns both what it is and in what consists true and eternal joy.

The poem 'Sailing to Byzantium' is of course, full of suggestive symbolism. The poet is certainly not describing any actual trip by him to Byzantium. In fact, in his days, Byzantium was a Turkish city without any of the religious and artistic glory attributed to it in the poem. We have, therefore to take it that Byzantium had a hidden meaning for him, and must try to discover it. The bird on the golden bough has to be taken as a symbol of the immortal works of art. In singing to the lords and ladies of Byzantium, it brings delight to regenerate souls. Its theme may be in the past, the present or the future. In every case, there will be only joyful detachment in dealing with the theme. In the poem, the 'country' symbolizes 'world', 'the aged man' symbolises 'scarecrow', the 'world of art' symbolises 'Byzantium' and the 'artificial' symbolises 'natural-generation'.

If Byzantium is the city of regeneration, the bird stands for the immortal works of art. Its singing to the lords and the ladies is symbolic of the joy derived by regenerate souls from works of art. There is also the suggestion that what takes place in Byzantium foreshadows the singing of the emancipated soul in the heaven to delight god and his heavenly hosts. Sailing to Byzantium is therefore, symbolic of man's quest for perfection. To the poet, that state is to be attained through contemplation of works of art. And when it is achieved, creative activity becomes easy for the soul.

In 'Sailing to Byzantium' an old man faces the problem of old age, of death and regeneration and gives his decision. Old age, excludes a man from the sensual joys of youth; the world appears to belong completely to the young, it is no place for the old; indeed, an old man is scarcely a man at all-he is an empty artifice, an effigy merely, of a man; he is a tattered coat upon a stick. This would be very bad, except that the young also are excluded from something; rapt in their sensuality; they are ignorant utterly of the world of spirit. Thus, the young people in Ireland are caught in the net of sensuous beauty rather the spiritual beauty. Thus the poet, as an old man feels himself out of tune with his environment in

Ireland. That country is devoted in the main to sensual life. But an old man has to derive this joy from spiritual sources. Otherwise, he is worthless. The old man can find such joy only by contemplating immortal works of art.

There are consequently two major divisions which divide the poem precisely in half the first two stanzas presenting art as inanimate, the second two, as animate and that this is the case can be seen from such signs as that in the first half of the poem, the images are stated as passive objects - they are twice called "monuments", they are merely objects of contemplation, they are merely objects of contemplation, they may be neglected or suited, visited or not visited, whereas in stanza III and IV, they are treated as gods, which can be prayed for life and death, as brings capable of motion from sphere to sphere, as instructors of the souls as sages possessed of wisdom. The subtle phrasing of the first two lines of stanza III: "O sages standing in god's holy fire. As in the old mosaic of a wall". According to the first part, the images at Byzantium, were images and one should have excepted at most some figurative apostrophe to them: "O images set in the gold mosaic of a wall, much as the sages stand in God's holy fire", but here the similitude is reversed, and lest there should be any error, the sages are besought to come from the holy fire and begin the intuition of the soul, the destruction of the flesh, within these two halves of the poem, further division may be found, coincident with the stanza divisions. Stanza I present a rejection of passion, Stanza II an acceptance of intellection than, turning on the realization that art is insouled, Stanza III presents a rejection of the corruptible embodiment and the Stanza IV an acceptance of the incorruptible.

This poem 'Sailing to Byzantium' portrays the realities of life, such that, the old men are excluded from the sensuous life of the young and the old men tries to attain the spiritual life, which is the ultimate point in their lives. The realism of the poem lies, "if old age frees a man from his sensual passion, he may rejoice in the liberation of the soul; he is admitted into the realism of the spirit; and his

rejoicing will increase accordingly as he realizes the magnificent of the soul. If the young excludes the old from their world, similarly, at one time or another, the old will exclude the young from the world of old".

Thus the Poem 'Sailing to Byzantium' has also got its intense lyrical quality, symbolism, sensuous beauty, its precision, that is aptness and realism, all these which strengthens the poem a better one. The first line of the stanza 1 "that is no country for men". It comprises of four stanzas in Ottava Rima, each made up of eight lines of iambic pentameter. The Ottava Rima stanza in English consists of eight iambic pentameters. It later came to be popular in the writing of mock heroic works. It uses a journey of Byzantium as a metaphor for a spiritual journey. The poem is, at least in part, about the difficulties of old age and the prospects of youth. To the speaker, the inevitable failure of the aging body presents a choice: the elderly can either fade into husks of their former selves, or learn to escape the physical limitations of old age by beautifying their souls - and eventually upon the dying becoming something that isn't tied to

the human body at all. The poem thus implies a separation between the body and soul, and presents old age as both a burden and an opportunity for a kind of spiritual transcendence – a chance to leave the earthly world, and all its limitations, behind to the future generation.

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TRANSNATIONAL CULTURE IN PEARL S. BUCK'S NOVEL *LETTER FROM PEKING: AN ANALYSIS*

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Abstract

Letter from Peking is a novel by Pearl S. Buck, published in 1957 that revolves around the interracial marriage between Elizabeth MacLeod, a White American, and Gerald MacLeod, who is half-Chinese on his mother's side and half-white on his father's side. The novel focuses on the trials and tribulations that the pivotal characters have to go through as a result of the revolution in China that has caused them to live separate lives, with Elizabeth staying in America and Gerald in China. This research paper focuses on an analysis of American and Chinese culture and traditions as depicted in the novel.

Keywords: Culture, traditions.

Pearl S. Buck is a well-known American novelist. Her writings mainly focus on war and its impact particularly confluence of transculturalism. In her *Letter from Peking*, the protagonist Elizabeth an American, marries a half-Chinese man Gerald MacLeod. Their domestic life in China has been stormed by China revolution which ultimately forced them to separate Gerald with his wife and son. Fearing for his family's safety, Gerald makes Elizabeth to leave China along with Rennie, their son and tells them to go to Elizabeth's hometown, the Vermont village of Raleigh in America. The novel belongs to the Historical Fiction genre. This research paper focuses on all cultural aspects including Chinese and American traditions as portrayed in the novel.

Since the pivotal characters are separated from each other due to the revolution, themes such as loneliness and heartbreak are predominant, depicted especially through the character of Elizabeth MacLeod. Elizabeth finds it extremely difficult to have a sense of belonging. She feels like a houseless stranger at her own native place. She says, "Loneliness is what I feel here in my own land" (125). She further goes on expressing how she intertwines

between both the countries, and the painful intolerable loneliness she suffers. Her son, Rennie faces the same predicament as his facial features reveal that he is one-fourth Chinese, thereby riddles him in a similar predicament as to where he belongs. However, towards the end, Elizabeth and Rennie do seem to achieve some sense of belonging with Elizabeth saying, "Yes, this is home at last, this Vermont valley, these mountains, the house of my fathers" (192), as she accepts the narrow valley as her home. Rennie does the same.

The revolution in China is the base for this novel, as it sets the story in motion. The novel mentions Sun Yat-sen, the Chinese philosopher and politician, who was instrumental to the revolution. Karl Marx, the political theorist is mentioned in the novel. World historical events that happened at the time are also alluded to when Elizabeth tells Myra, the postmistress about how the British still held the colony of Singapore and Hong Kong but have returned India back to the Indians at that point in time. Dr MacLeod, the father of Gerald is a scholar and is addressed as "Baba" throughout the novel. He had been an advisor to the Young Emperor. At one point, Grandfather MacLeod describes Han Ai-lan's

(Baba's wife and Gerald's mother) way of dressing once she joined the revolution. He says, "She put on a uniform. It was of dark-blue cotton, the jacket buttoned and trousers like a man. It startled me"(150). There is a mention of the war with Japan, and then Gerald directs Elizabeth to take Rennie to Chungking by train to Hankow before it ends up. Sam Blaine, an American took care of Grandfather MacLeod in Little Springs, Kansas.

American and Chinese names are categorically coined in the plot of this novel. Charles Dickenson is known for his art of characterisation in his novels. Likewise, Pearl S. Buck characters are exemplify the tone of the novel, the American names such as Sam Blaine, Matt Greene (he takes care of the farm at Vermont), Dr Bruce Spaulden (the doctor in Raleigh), Allegra Woods (Rennie's girlfriend in the beginning of the novel), Miss Myra (the postmistress), Elizabeth Duane (Elizabeth's grandmother) and Mary Bowen (Rennie's eventual wife) which are very quintessential. The Chinese names include Mei-lan (Gerald's second wife), Han Ai-lan (Baba's wife, Gerald's mother and a martyr of the revolution), Han Yu-ren (Baba's friend and the brother of Han Ai-lan), Mr Hua (a merchant in a silk shop in China by day), Mr Chen (the teacher who taught Chinese to Elizabeth), Sumei (Elizabeth's next-door neighbour in Peking) and Mr Liu Chin (a silk merchant in China who was shot at Marco Polo Bridge for being a traitor). Mr Pilowski is the name of a White Russian who had managed the hotel where the MacLeod family had once stayed at.

Nature descriptions of America and China are aesthetically presented in the novel. Elizabeth MacLeod describes Peking as a beautiful city steeped in time and history, with the people being courteous. She speaks about how the farmers at Vermont as well as in China wake up at four and sleep shortly after twilight. The novel talks about Chinese women's exquisite hands and how the skilled Chinese craftsmen love beauty. Chinese apples are described as having much pith and being tasteless. Meanwhile, Gerald says the pears are soft. He further elaborates, "The pears in Peking are as

crisp as celery and full of clear juice" (28). The Chinese lilacs are specified to be a deep purple, while giving off a heavy scent. The Chinese tea that Baba relishes, the yellow Shantung rose, dark Chinese sugar, rickshaws, mule carts are all mentioned in the novel. Confucius, the Chinese philosopher is also duly noted. Elizabeth says that because of Rennie's Chinese grandmother, he has ancestors dating back to a thousand years, and through herself, English ancestry dating back to around two hundred years. She also tells Rennie that the Chinese are very handsome, especially the northern Chinese. She further talks about how most Vermonters are lean. Elizabeth's mother eating scones is a very English thing to do. The rough hills of Szechuan at Chungking and the wooded mountains of Vermont are distinctly described in the novel.

Facial features are illustrated with great depth throughout the novel to give accurately a picture of the characters' heritage. Rennie is described by Elizabeth as having black eyes, black hair and smooth skin like those of his Chinese ancestors. He is one-fourth Chinese. Gerald is half-Chinese with slightly almond-shaped eyes whereas Elizabeth is small, fair with grey eyes. Baba is tall and thin with dark hair and dark eyes, and Elizabeth describes Sam Blaine as having a western face. He is tall, has squared shoulders and is sandy-haired. Miss Myra, the postmistress has round blue eyes and yellow, frizzled hair. Allegra's father has very blue eyes, Mary Bowen is said to have long fair hair.

Gerald and Rennie have ancestors belonging to different races. Hence they find it difficult to belong to one particular place, inculcating a sense of alienation and a longing to call a specific place as their homeland. Gerald also had a Scotch grandmother whose family emigrated early to Virginia. In the beginning of the novel, he states that he would be a stranger in America. Baba says upon Gerald's birth, "The child had long black hair. It was a shock to think my son was Chinese. I wasn't prepared" (151). Elizabeth also comments about how Gerald's mother, Han Ai-lan must have felt upon his birth, "Her heart

had woken when she saw her son. This child, half white, she had borne in ignorance of his fate. Where was his place?" (74). This line from the novel suggests how people with ancestry belonging to multiple races find it extremely hard in life to find a place that they feel like they belong to and can call home. Elizabeth makes it a point to tell Rennie that she wants him to be proud of his very rich heritage. When Allegra's parents forbid her from seeing Rennie, he becomes increasingly upset, asking Elizabeth as to why she had given birth to him. He further says about Allegra, "She is afraid of what I carry in my veins, the genes, the ancestry, the irremovable part of me, that which I cannot change" (139). This makes Elizabeth bemoan as to where she could find a home for her son, "Where can he find the country to be his own?" (140).

There are more numerous instances where typical American and Chinese traditions are shown. Baba and Han Ai-lan had been married according to ancient Buddhist rites. It is stated in the novel that the Chinese believe that every man and woman must marry because it was what Heaven had ordained. The Yangtse River of China is spoken about, as well as the Charles River in America. While the American children in Shanghai say "mom" or "ma," Gerald insists his son, Rennie address Elizabeth as "Mother," saying it is a beautiful word. Elizabeth also speaks about the best porcelain cups and saucers that an ancestor had brought home from Canton, China a hundred years ago. She also uses blue Chinese bowls lined with yellow porcelain for porringers. Things she had brought from China include a small jade vase, a blue rug and a pair of scrolls. When Elizabeth and Rennie meet Baba in Little Springs, Kansas, he is wearing an old Chinese robe and reading a Chinese book. He is shown as having kept five one-dollar bills in a small parcel in a piece of yellow Chinese silk. Later on in the novel, Baba is again noted wearing a Chinese robe of crimson silk. He speaks both in Chinese and in English. Elizabeth notes, "It was strange and beautiful to hear the liquid tones of the ancient Peking language here in this room" (70).

Radcliffe college where Elizabeth MacLeod studied, and Harvard where Gerald MacLeod studied are both mentioned in the novel. The names of several places in China as well as in America are found. Tientsin where Gerald goes to order for supplies for the college, the city of Nanking where Han Ai-lan was seized by order of the secret police of the Nationalist Government, Shansi (a Chinese province) where Gerald's gardener goes home to his parents, and Shanghai are found in the novel. American prominent places are mentioned include Boston where Elizabeth's mother is from, and New York where Elizabeth taught at an orphanage that was a foundling home for girls, Nevada where Sam Blaine owns two mines and the family of Allegra Woods who are from Passaic, New Jersey. Other places mentioned include Manchester, San Francisco, Chicago and Richmond. Mount Stratton is spoken about in the novel. The letters to Elizabeth are mailed from cities all across the world including Hong Kong, Singapore, Peking, Manila, Bangkok and Calcutta. Ireland, where Mrs Matt's mother had lived and died is also found in the novel.

Baba speaks of the Chinese villages, country roads, the nightingales singing at twilight during summer, about men tilling the fields and the women washing clothes at the pond. Elizabeth mentions how they used to go to the sea at Peitaiho, or the Diamond Mountains in Korea, and that they had once lived in a Buddhist temple for a month. The desert of the north-west, and the Drum Tower where Han Ai-lan was shot and killed are mentioned. The house in Peking where the MacLeod family once lived had belonged to a Manchu prince. The Mongol conquerors and the Manchus mentioned in the novel are important parts of Chinese history. Baba is shown eating rice with chopsticks which are extensively used in China. Rice is also a staple food of China. Elizabeth notes that the Chinese are extremely wise and very easy to love. At one point, she gives a description of a Chinese father by telling Rennie about Gerald, "He treats you as a Chinese father does his son, gently but with an inexorable loving firmness. He never lets you forget that you are not

only his son but you are the grandson, the great-grand-son, a thousand times over, of many men before you" (91). Elizabeth also says that in China, the boy children are more pampered and loved. She also talks about how the Chinese women are very strong and that they do not yield and are never timid. She further mentions in the novel about how the grandfathers in China sit against the wall in the houses where the sun shines, as they like the sun. While greeting, Americans usually kiss on the cheek, as Rennie does. With reference to Chinese Gods, she notes, "Inside the shrine two gods sat, a male and female, a married pair, for so the peasants conceive their gods to be. They cannot imagine a solitary god, a male, without a female. That, they

believe, would be against the law of life" (pp. 132-133). Mei-lan also mentions in her letter about praying to the Goddess of Childbirth in the hopes of having a child. The farm folk ask the Chinese Gods to send sunshine and rain in season. Baba has a dragon-headed cane. It can be noted that dragons are seen as being legendary creatures according to Chinese mythology.

Thus the novel enlightens the reader on multiple cultural aspects and is a prolific area to gain ample understanding of the same.

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POWER STRUCTURES IN INDIAN MYTHOLOGY: A TRANSCULTURAL READING OF KAVITA KANE'S *MENAKA CHOICE*

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Abstract

From the time of invasion, the colonizers found it difficult to understand the existing dominant religion of India, which plays an essential role in our culture. And for centuries, we have also witnessed various cultural clashes within our own national and local territories due to misunderstandings. Throughout history the misrepresentation of culture and the hatred shown towards our culture led to prejudices and these have always been the underlying reason for many conflicts. For the colonizers, other cultures and civilizations were seen only as objects of possession or destruction, but for the native people it is simply 'a way of life' into which one is born.

In this scenario, transculturalism offers a solution to bridge the gap between the West and the East, by 'interweaving' all cultural identities present between them. This would be possible either by embracing the cultural specifics of other ethnicities or by 'recognizing oneself in the other'. Only when the Westerners tries to understand the mysteries behind Indian Mythology, the 'interweaving' is conceivable between these cultures. Because these mythologies are nothing but an artistic medium of expression meant for the salvation of the literate and the illiterate alike in Indian culture.

This paper aims to establish that by rereading/rewriting/narrating these mythologies, our cultural values, ideas and beliefs are imparted and ingrained within our society. However, it admits that even in these mythological stories power had been exercised on multiple levels – Patriarchal, Royal and Sexual powers. A close reading of Kavita Kane's mythological fiction, Menaka's Choice from transculturalist perspective would illustrate that in this paper.

Keywords: Transculturalism, Indian Mythology, Cultural Identity, Royal Power, Patriarchy, Sexual Power, Seduction, Salvation

I do not want my house to be walled in on all sides and
my windows to be stifled. I want the cultures of all the lands
to be blown about my house as freely as possible.

But I refuse to be blown off my feet by any.

- Mahatma Gandhi

This single statement of the Father of our nation, is enough to prove that as a nation we are always broadminded towards cultures from other parts of the world, whether Christianity or Islam. The early invaders were those who want to trade with us for gold, spices and other materialistic benefits. A few came under the guise of missionaries 'to save our

souls' and forced us to believe that we are 'united' by one 'true religion'. The colonizers especially, realized that to understand the existing dominant religion of India is not an easy task. It is due to the fact that, "There was no historical founder or prophet (like Jesus or Muhammad), no well-defined god (like Jehovah or Allah), no single sacred book (like the Bible or the Koran). The traditions were varied even within the nation. There was no clear difference between the sacred and the secular, no consistency between philosophy and practice....In short, there was no proper 'religion' for this place called Hindustan"(Pattanaik 2)

For centuries, we also have witnessed various cultural clashes even within our own national and

local territories. Throughout history the misrepresentation of culture, the hatred towards other culture, coupled with an ignorance of culture, have always been the underlying reasons for human conflict. For the colonizers, our culture and civilization, are seen only as objects of possession or destruction, but for the native people, it is simply 'a way of life' into which one is born. Devadutt Pattanaik in his book, *Indian Mythology* clearly states that,

It would be foolish to try to understand one religion in terms of the other. Hence, to understand Hindu mythology—its sacred narratives, art, and ritual -a paradigm shift is required. One must move away from Western concepts of right/wrong, divine/diabolical, angel/sinner, heaven/hell, genesis/apocalypse, and fall/return. These concepts evolved to satisfy the needs of the Occident, and they presently form the bedrock, in some form or other, of Judaism, Christianity, and Islam. (ibid 1-2)

According to Jeff Lewis, transculturalism is characterised by cultural fluidity and the dynamics of cultural change - whether by conflict, necessity, revolution or the slow progress of interaction, different groups share their stories, symbols, values, meanings and experiences. It allows human beings, as individuals or groups, to adapt and adopt new discourses, values, ideas and knowledge systems. It also acknowledges that culture is always in a state of flux and seeks new terrains of 'knowing and being'. Based on Jeff Lewis' text, *From Culturalism to Transculturalism*, one of the characteristics of transculturalism is that it never sides with one moral perspective over another but endeavours to examine them without ruling out moral relativism or meta-ethical confluence. In addition to that, transculturalism locates relationships of power in terms of language and history. (Wikipedia)

For other critics, like Ann Brooks, transculturalism is no longer a purely theoretical concept, but a practice which has had an impact on perceptions of individual cultural identities. Ann Brooks recognizes that the field of cultural studies has become a 'global interdisciplinary forum' which has had a vital role for the expansion of the

transcultural conceptualizations. For Roy L. Brooks, what transculturalism offers is a breaking down of cultural boundaries and not their re-enforcement, as in the case of multiculturalism. We no longer speak of integration of a minority culture into the mainstream, but of an 'interweaving' of all cultural identities present in a nation-state. In other words, this would result in embracing some of the cultural specifics of different ethnicities, fostering the other and 'recognizing oneself in the other'. In Roy L. Brooks view, this concept represents a 'convergence' of cultures, where 'each social group' contribute "something of value to a new, blended mainstream culture". (Brooks 24-25)

In this light, if they had tried to understand Indian Mythology, originally known as Hindu Mythology, the Europeans would have recognized the connection between the ideas found in classical texts and the beliefs of the native people. In the view of Pattanaik, 'Brahmanism' was the only coherent religious system that the British could identify within the Hindu framework during the colonial period. This system was common to the entire nation and had its own literature, written in Sanskrit, a language considered as the root of all modern European languages. So the brahmins redefined 'Hinduism' using biblical vocabulary like heaven, hell, god, demon, angel, sinner, prophet, evil, redemption, salvation, in order to meet the approval of the West. (ibid 5)

R.K.Narayan in his work, *Gods, Demons and Others*, boldly states that no one can understand the significance of any story in our mythology unless he is deeply versed in the Vedas, which is believed to have been "created out of the breath of God and contain within them all that a man needs for his salvation at every level" (Narayan 4). The characters in these mythological stories are prototypes in which humanity is the essence and they remain valid for every period. Like Greek Tragedies, mostly goodness triumphs in the end, and even the sufferings of the meek and the saintly are temporary, when the demons triumph at times. These sufferings are considered to be of consequences, arising from one's actions, in a series of births determined by the law of

Karma. In short, these mythologies are nothing but an artistic medium of expression meant for the salvation of the literate and the illiterate alike, in our culture.

The narratives of these mythologies had come down to us mostly by word of mouth at first and were also recorded in the course of centuries. These report travel like ripples expanding concentrically, narrated by the storyteller from whom it was passed on to the next generation – known, appreciated and understood by every mortal. These narratives are heard or read and pondered over again and again, engendering in the listener a deep understanding of life, death and destiny. Although there are many versions of these narratives in the North and the South, the circumstances and details may vary in all these, but the personality of the characters, their essence remains unchanging and make sense in every age or time. Thus, R.K.Narayan proclaims “Since didacticism was never shunned, every story has implicit in it a moral value, likened to the fragrance of a well-shaped flower” (Narayan 9).

Most of our mythological narratives remain spellbound by European prejudices. The battle of the gods and demons is still viewed as the battle of good and evil, as in the case of Western mythology. They never mind the fact that most of all these narratives describe the demons as half-brothers of the gods and very often morally superior to the gods – for instance, Ravan is believed to be the half-brother of Lord Kuber. Devadutt's book, *Indian Mythology* seeks to unravel the mysteries of Hindu mythology by demonstrating how Hindu narratives, ritual, and art capture the Hindu worldview. In this case, ‘Hindu’ refers to the dominant and common elements of mainstream Indian traditions. By throwing new light on old material, he seeks to help everyone to appreciate yet another system of ideas created by humans by helping them come to terms with life. (Pattanaik 6)

This paper aims to establish that by rereading/rewriting/narrating these mythologies, our cultural values, ideas and beliefs are imparted and ingrained within our society. Devadutt also elaborates

how “myth emerges from the fight, flight, and freeze reactions of a community to establish paradigms of perfection and possibility for a culture. These paradigms are expressed through narratives, symbols, and rituals” (ibid 7). According to him, myth can be defined in two ways: either it is a sacred idea that is inherited over generations or it is absurd, irrational, and fantastic concepts about the world that appeal to unsophisticated minds. These two meanings are two sides of the same coin. Depending on one's point of view a story, an image or a custom can be sacred or stupid (ibid 9-10). The Europeans take the latter view of the myth, due to their scientific and rational mind.

Pattanaik also observes that there are fundamental differences between myth and science. While myth transmits a traditional culture-specific understanding of the world, science seeks a universal understanding of the world. Myth needs faith, not proof whereas science needs proof, not faith. When scientific principles are used to unravel myth, when mythos is understood through logos, the enterprise is known as mythology. (ibid 11)

Like any other discipline of study in India, even these mythological stories had been written by male patriarchal writers then. Similar to his ‘story’ written in those days, these mythologies drafted by men had projected women in a ‘low’ light in the hierarchies of power practised among the gods, devas, gandharvas, apsaras, rishis and other earthly beings. Since transculturalism locates relationships of power in terms of language and history, this paper attempts to show how these powers were exploited on multiple levels – Patriarchal, Royal, Social and Sexual powers, by a close reading of Kavita Kane's mythological fiction, *Menaka's Choice* from transculturalist perspective.

The myth about the great Brahmarishi, Vishwamitra being seduced by the apsara, Menaka had been narrated in many versions of Indian Languages. But in this fiction, Kavita Kane brilliantly narrates the same story from the ‘so-called’ seductress, Menaka's point of view to help the reader visualising the incidents and understand the injustice

that she met with in this process. Through these rereading/rewriting mythologies, we tend to provide voice to all those suppressed before in History and now in Mythology. In fact, there is a narrative genre in modern literature which presents artificial/fictional mythology in the form of prose or fiction, called 'Mythopoeia' which means 'myth-making'(Wiki).

Indra/Devendra, the King of the devas feels vulnerable of his position always and to set things right, uses his power by sending the apsaras as a tool to undo his enemies, whether Kings or Rishis. Vishwamitra is one among those whom he fears the most to lose his status. Menaka express this bitterness towards Indra, when she fought for justice in favour of her gandharva husband, Vishwavasu's banishment. Even to victimize his own friend, Vasu, Indra seeks the help of Rambha and her false allegations of molestation. Menaka accuses Indra as,

You have always used sex as a weapon through us apsaras. Call it temptation, enticement, but it was always consensual sex: we seduced, we did not force anyone against their wishes. If there was force, it was you who used it on us, ordered us, victimized us in the name of our heavenly duty. But what you did today was not exploitation but dishonouring and denigrating the very act by using it as a tool to assault someone's character (Kane 81).

Indralok/ Swarg/ Heaven is a place to appease all desire and hunger – both of the stomach and the senses. It has all that are best of its nature, Kamadhenu - the wish-fulfilling cow, Chintamani - the magical gem, Kalpataru - the evergreen and everlasting tree, the Gandharvas, who play music and the Apsaras, born immortal to please and give pleasure to everyone. As celestial beings, the apsaras should be happy about their life of everlasting youth and immortality, but they are not allowed to cherish any of their heart's desire. Hence their 'so-called' Heaven turned to be a Hell. Menaka, who craved for a simple familial life with Vishwamitra, articulates the plight of the apsaras in the following statement,

We keep lying to ourselves that we are in heaven and we have everything. We have nothing

but, youth and beauty and Immortality; blessed to live on for years and years with our fears and insecurities, achieving what? For Whom? We are but assorted pieces of his property, to be taken and tossed, just entertainers serving his lordship, Indra. We have no choice, no voice, yet we are to sing paens for him! (ibid 60-61).

Not that gandharvas are permitted to marry or commit to a permanent relationship, though they had a marriage ritual named after them. Even among gandharvas and apsaras, they are not allowed to have a conjugal relationship. Everything is shared in Heaven; no one can possess anything in this land of plenty. They can have everything, but own nothing. There is nothing like private marital bliss there. Unable to hide her bitterness at this thought, Menaka scorns at Indra's vindictiveness as, "He doesn't want husbands, wives, babies and families here. Just apsaras and gandharvas to make music and love!.... We are but a gandharva and an apsara, destined to give pleasure to all but ourselves. And it is in such a heaven we live'.... Sadness did not exist in heaven. But it had been borne now- in her heart and Vasu's. Was her heaven turning into hell?" (ibid 36). She questions herself.

Motherhood is another emotion that the apsaras can't dream of in this land of passion. Though they bear and give birth at times, their children are given away to some celibate rishi or a childless king. Like Shakuntala and Pramadvra, they either grow up in knowledge or wealth, which their apsara mothers couldn't bestow on them. Urvashi, another apsara, also admits that they are not born to nurture the babies; their role is to nourish something else - sex, sensuality, pleasure. Loving and bearing kids are not parts of them. Urvashi expresses the theme of the story which Menaka lives by as an example,

'We apsaras are supposed to be free and unconfined in our choice. We make love and leave. That is our motto. Live by it, Menaka, or you shall suffer untold, unnecessary grief. Devas, Rishis, gandharvas and mortals are merely different types of men. Men!' scoffed Urvashi....'Sport with them and have fun, why endure the blame or guilt of imposed

morality? Neither family or marriage subjugate us. We have no husband, no sons, no daughters, indeed, no relations. We are Apsaras, free and carefree! (ibid 61).

In fact, all these insights could be interpreted from the feminists point of view, as they suffer under the subjugation of the patriarchal power, Indra. Although being an apsara, Menaka is like any woman who suffered in the hands of the Patriarchal society, where she has no authority to decide. She has everything at Amaravati, yet she can claim nothing for her own – her two daughters and her love. Hence, she is a victim of the patriarchal power existed in Indralok. She is forced to succumb to this dominating power to seduce Vishwamitra using her sexual prowess. As an apsara, Menaka is represented always as a symbol of lust and used as a tool of seduction. In general, man seems to be vulnerable to many lusts – lust for knowledge, power, acquisition of land and sex and the mighty Vishwamitra, a monarch turned rishi, proved not an exception to overcome all these temptations.

Menaka is one of the twenty six apsaras chosen to grace Indra's court. Each one of them represents a performing art, they are artists, courtesans skilled to make men happy - to bewitch the strongest, to weaken the toughest, whether they are mortal, asura, deva or rishi. Under a critical situation Kama, the god of love, counsels Menaka of her role as,

Men have always been susceptible to a woman's beauty: it's their weakness and to hide it, some get aggressive. Sexual aggression arises out of this male vulnerability to female sexual power. They are both fascinated and frightened of it. It is often sought by the men through degradation of woman, to make up for their lack of this sexual power. Be warned, o apsaras, for they think you to be powerful and tempting, yet weak when it comes to sexual aggression (ibid 27).

Menaka, the apsara is a celestial being, but Vishwamitra is a mortal. He would die one day, but she would never. He would grow old and she would not. Although a seductress, for all the four long years they had been together, Menaka had never regretted

of having left Heaven for Earth. She felt much happier on Earth and she chose that as a means to escape, from the pangs of separation she suffered in Heaven, due to Vasu's banishment. So instead of seeing Vishwamitra as her conquest and a victim, she had seen him as her saviour. At one point when she came to her consciousness, she realised that, "Had I seduced him as I had been instructed or had I done it to save myself? Or had I wanted him for myself all along? Did I have a choice or had I been free to decide? Or was that me falling in love?" (ibid 138-9). Hence in this process of seduction, the seductress herself became the seduced. She is no more than a victim of her own sexual assault, unable to free herself from Vishwamitra's charm. Thus, knowing the consequences fully well, Menaka fell prey to her own seduction.

Kaushik, the King of Kanyakubja, later known as the great Brahmarishi, Vishwamitra wants to be the king of all kings, an emperor. He felt impatient and had no time for love, even towards his own family. 'War and Women' are what he fought and sought for, like all his ancestors. His disgruntled queen, Hemavati blames him for his insatiable 'greed for power' which drove him all his life to compete and overpower the great rishi, Vasishth saying that,

We have everything - wealth, power, fame, family and most importantly the love and the respect of our people, what more do you yearn for? Whom are you competing with? Yourself? You know you are the best....You are a just, kind, caring king. You have distinguished yourself as the mightiest warrior, so accomplished in the art of warfare that no one dares to challenge you. You are brave, fearing none, neither enemy nor the eternal. You are unvanquishable (ibid 24).

Ultimately, Vishwamitra achieves what he desired for and Indra to an extent, also succeeds in his efforts by disturbing and distracting Vishwamitra, using both apsaras in this process. In consequence, Menaka loses everything at the end – her love towards Vishwamitra, her endearing daughter, Shakuntala, her peaceful life on Earth, even Rambha is accursed by Vishwamitra, to become a stone for

thousand long years. Therefore, due to their greed for 'power' both Vishwamitra and Indra exploited people like Hemavati, Menaka, Rambha and Urvashi. They are either cursed or blamed for their sacrifice in all these endeavours.

Thus, from this rereading of mythological fictions, writers like Amish Tripathi, Chitra Banerjee Divakaruni, Ashwin Sanghi, Devadutta Patanaik, and Kavita Kane, immensely help the Europeans to understand the essence of our Indian Culture in spite of its complexities. The innumerable versions of these stories also contribute for the reader to interpret it from different perspectives like Postmodernism, Structuralism, Communism, Ecofeminism and many others. Hence through these experiential reading of mythologies, the Westerners would do away with their prejudices, in turn will adapt and adopt our cultural values. Then, as Lamberto Tanssinari suggested transculturalism would become a 'new form of humanism' by forgetting all our differences based on Identity, Colour, Culture, Tradition, Race and Religion.

To conclude, I would like to mention again that unless one understands the significance of any story in Indian mythology, it is hard to relate it to the culture of our nation. It is because in India, stories, scriptures, ethics, philosophy, astronomy and moral codes of life, are all interrelated. As they are part and parcel of our culture, these are indispensable for the attainment of a complete understanding of existence. We would be able to appreciate the significance of myth in culture, only when we visualize a world

without it: a life without codes and morality, leaving us in utter disaster. Human beings would be reduced as mere entities tossed about in the whirlpool of life, without meaning for our existence. Hence myth gives us a role in the grand scheme of this world, by attributing sacredness and reverence to these texts which impart the in-depth knowledge of life.

Therefore myth becomes an eyeglass through which we narrate, interpret, analyze, and find solution to our problems. Only then it becomes easier to accept and respect other people's beliefs, with their differences that makes our living a worthwhile experience.

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DIVERGENCE OF BI-CULTURALISM AND BI-LINGUALISM IN REFERENCE TO R. PARTHASARATHY'S ROUGH PASSAGE

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Abstract

In Cross-culture or Bi-culture two different customs are learnt in order to survive in a new environment. Culture is the primary identity of human life. Nowadays, we could find many people travelling abroad for studies, business etc., and struggle to find new identity amidst new environment. Cross-cultural conflict is the authentication of aching experiences that are imbibed by immigrants, who encountered a number of problems as psychosomatic, social, economical and emotional on foreign land. Then the adopted culture slowly drives them to a new form of identity that mutes them from native as well as foreign culture. Cultural differences emphasize many issues in the life of immigrants keeping them stuck between their motherland and adopted land, and make them rootless in their entire life. This kind of Bi-culture disappointment is obviously expressed in R. Parthasarathy's poem The Rough Passage. Through this poem, the poet shares how and where he is stuck between two cultures and two languages, and tries his level preminent to move towards a point of adaptation of them.

Keywords: Cross-culture, Psychosomatic, rootless, Motherland, Immigrants.

Rough Passage is Parthasarathy's best-known work. It took him fifteen years to finish this poem. This poem is written in three parts. These parts bring out the personal experiences of the poet where he dwells upon the questions of language and identity, reflections of the past over the present and quest for identity, which arises from having been brought up in two different cultures. He shows how he is spellbound into the tangle of colonialism with his psyche distressed by his borrowing vocalizations and self-betrayal. His dream for England as his upcoming home, his realisation on world-weariness, his feeling of isolation from his own culture and his feeling of embarrassing impotence on finding in a dilemma, find heart-rending expression in his single poetic collection.

The first part of this poem aptly entitled "Exile" expresses the poet's distress resulting from his sense of alienation and the painful experience of 'Whoring after English Gods'. Then he examines the consequences of British rule in India and Western

culture which alienate a person from his native culture. This part depicts the kind of life the poet had to escort among alien people in England, with the constant feeling of being the object of their humiliation. There is plenty of imagery in this poem. The poem opens with an image of the lamps burning in fogs, and then offers a picture of the setting in which the poet proceeds to express his ideas. The cigarette-ends, the empty battles of stout, and the crisps suggest the influence of Western culture. As a Tamilian, he went to England for his higher education; but, there he was shocked that the English language and people had been disconnected from his own roots in the whole process. He indicates his realization in the following lines,

You learn roots are deep;
That language is a tree, loses colour
Under another sky.

The first poem of this section, clearly exhibits the poet's exile condition from his native land which forced him to learn foreign a language ruined his

identity. Rootlessness became the insignia of his life. His total vigour disbursed in the adjustment of alien life and culture with a melancholic feeling for his motherland. During the period of exile, Parthasarathy discovered the pressing need of native roots. Noise, hurry, and emptiness have made modern life meaningless. The disintegration of joint family system has aggravated the feeling of loneliness. He says that the intricate values of Indian cultures which are sought by the West are neglected by the Indian themselves.

The second part of the poem 'Trial' recognizes the value of love which makes life meaningful and also reduces the feeling of isolation from his native roots. The British people's imperialistic arrogance towards Indians also offended the poet's sensibility. Indians were referred to as 'coloureds' by the British people. Parthasarathy felt he had lost much of his own native identity by acquiring some command of English language. He had realized that he had become a misfit in his own country by losing his native culture:

"School was a pretty kettle of fish:
the spoonfuls of English
brew never quite slaked your thirst" (Trial)

As a poet from England, he felt disillusioned with England. This led to his realization that the England of his imagination had turned out to be a fool's paradise, and he experienced strangeness and alienation in both the lands. The poet embodies the basic quest for native roots when he writes:

How long can foreign poets
provide the staple of your lines?
Turn inward. Scrape the bottom of your past"
(Trial)

The last part of the poem entitled 'Homecoming', explores the experience of returning to his native land, and he feels the pain of witnessing the suffocation of tradition and silly imitations of Western materialism and Western modes of life. He admits his disillusionment with English when he says that he had come back to India with his 'tongue in English chains and that he was feeling hungry for his native Tamil'. The use of foreign language has

impoverished the Indians and at the same time it fails to harmonise the religious and cultural myths and customs. Though we adapt the foreign language, the absence of native roots makes people fragile and culturally bankrupt. Mental impotence has particularly been exasperated by remaining unknown to their own language and to the richness of their native cultural traditions. Parthasarathy express his alienation in following lines:

To live in Tamil Nadu is to be conscious
every day of impotence
there is the language for instance.(Homecoming)

At the age of thirty, Parthasarathy realises that he had done nothing with any of the two languages. Though he lives in an alien land, his thoughts are filled with past native roots:

I confess I am not myself
in the present. I only endure
a reflected existence in the past. (Homecoming)

The poet finds it tricky to assimilate English language with his indigenous Tamil culture. He realises his native roots at his home and it will give him a better place. He finds that only native language will give peaceful harmony to express his ideas, and he praises the glory of Tamil. . He realizes that one's native language only will give freedom and so he turns back to his own language, Tamil. He vividly expresses this in the following lines:

'My tongue in English chains
I return, after a generation
I am at the end
Of my Dravidic thether hunger for you
unassuaged
I falter, stumble.' (Homecoming)

Rough Passage is eventually a document of self assessment of an extremely sensitive poet who is troubled by the feelings of cultural alienation and rootlessness. The poem articulates symbolically the predicament of a poet who is caught between the opposing forces of Bi- culturalism and Bi- lingualism along with the historical dilemmas of his environment. The poet admits the fact that 'even though I am Tamil speaking and yet write in English there is the overwhelming difficulty of using images in a linguistic tradition that is quite other than my own'.

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NIQAAB TO RAMPWALK IN TANIA SINGH'S BEING RESHMA

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Abstract

India is a country known for its ethnicity. Every state has its own tradition and culture. India is known for its multi-religious and multi-cultural nature. Each and every religion follows different culture of their own. People do not follow any particular culture. They adapt themselves to another culture which is convenient for them to follow. People change themselves, uprooted from their mother culture to another for their betterment or they change themselves with a purpose.

Beyond all cultural diversities, India is a country with many social issues such as poverty, corruption, illiteracy, violence against women and so on. The aim of this paper is to show the transcultural transformation of an acid attack survivor with a purpose to create awareness among others. This paper also deals with one such cruelest evil in societies such as acid-attack on a seventeen year old girl, and the transcultural transformation on her to be empowered, to be an inspiration and role model to other acid-attack survivors and for the end of acid sale in India.

Keywords: Transculturalism, loss of identity, loss of humanity, rootlessness, social awareness, cyberfeminism.

Being a social animal, man is interlinked and intertwined with other people of the society. The world judge a person not from his individuality but from his social and economic background. Cultural background of a person speaks louder than his individuality. People adapt different cultures based on their convenience.

Transculturalism is about assimilation from one culture to another. Transculturalism is defined as "seeing oneself in other". The word Transculturalism is derived from transculturation. Transculturation is defined as "a process of cultural transformation marked by the influx of new culture elements and the loss or alteration of existing ones." (Webster). Transculturalism highlights the transmutations of culture that can be divided into stages such as acculturation, deculturation, and neoculturation. Acculturation focuses on the transition of the one culture into another and the acquisition of features of the new culture. Deculturation is the parallel process that ends in a loss or uprooting of home culture. Transculturation highlights the creation of new cultural phenomena.

The major purpose of this paper is to highlight the transcultural elements in *being Reshma: The Extraordinary story of an Acid-Attack Survivor Who Took the World by Storm* by Reshma Qureshi with Tania Singh. The aim of this paper is to show the transcultural transmission of an acid attack survivor from the depression of deformity of her face and the loss of her left eye to an inspiration of being a model who gave ramp walk at New York Fashion Week, 2016. This paper also aims to highlight how far humanity still exists beyond all cultural differences in this society, the cruel nature of so called human beings, the myths behind the culture, and to show how far technology helps the activists to reach their purpose of the banning of open acid sales in India.

Being Reshma: The Extraordinary story of an Acid-Attack Survivor Who Took the World by Storm is a memoir of Reshma Qureshi who is the world's first acid-attack survivor to ramp walk New York Fashion Week. Now she is an Indian model, Vlogger, and Anti-Acid activist. In India, she is the face of Make Love Not Scars campaign. This memoir is written by Tania Singh. She is the C.E.O of Make Love Not Scars, an NGO that rehabilitates the acid-attack

survivors. She is raising funds for the rehab and better medical treatment for the acid-attack survivors in India. This memoir deals with the violence against women in Indian societies, the medical treatments, and the lasting humanity of strangers. It also reflects people's view on the survivors and so on.

This paper aims to show the journey of a young girl of Muslim community, from a burnt *niquaab* to ramp walk at New York Fashion Week of 2016. Reshma spent her childhood happily in chawl of Mumbai. Due to some financial crisis of her father, the family shifted to Mau Aima, a village in Allahabad. In Muslim community, Alimah education (Arabic studies) is being given more importance to girl children of the community than the proper school education. As a seventeen year old Muslim girl, Reshma also got ready for her Alimah exams with her sister's *niquaab*. Reshma's estranged brother in law threw strong sulfuric acid on her mistakenly. Actually the acid was aimed at her sister Gulshan. Reshma lost her left eye completely in that attack and also lost her beauty too.

Niquaab is the outer covering which is used by women of Islamic community. It covers the body from head to feet except eyes and palms. It was believed that *niquaab* brings protection to a woman from the strangers. It is also a cultural practice in many communities. Apart from religious one, *niquaab* is considered to be a cultural one. It was said in Quran, that "draw their Jilbabs (over garment or cloak) around them to be recognized as believers and so that no harm will come to them" (Quran 33:58-59).

But in case of Reshma, the fate turns against her. The brutality of so called men including her brother in law forcibly pushed Reshma on ground and poured acid on her face without looking at her face at all. Reshma lost her eye sight. Her face was completely deformed. She was lucky enough to survive because of wearing *niquaab*.

All my features had melted off, my left eye had nearly disappeared, my lower lips looked like a melted candle, drooping and fused with my jaw, my teeth exposed permanently. My cheeks were coarse and hard and had none of their earlier vitality,

bloodied scars pock-marked what used to be smooth skin. My forehead was covered in bandages, yellowed with medication and pus. My skin was red and bloodied and my nose had exposed cartilage. I looked as though I had risen from the dead."(BR 151)

After she met Ria, the founder of Make Love Not Scars, an NGO who works for the acid-attack survivors, helped Reshma both financially and mentally to strengthen her. More than a well-wisher, Ria became one of her closest friends. Make Love Not Scars changed her life completely. After Reshma was given many surgical treatments, Ria leads Reshma into modeling with a purpose to show the intensity of the acid –attacks to the world.

According to Jeff Lewis, transculturalism is characterized by cultural fluidity and the dynamics of cultural change. Whether by conflict, necessity, revolution or the slow progress of interaction, different groups share their stories, symbols, values, meanings and experiences."(web)

Thus, Reshma changed herself, from the depression of her lost beauty to the inspiration for others. She became an inspiration to others on her journey from her burnt *niquaab* to "a beautiful white fish-cut, floor length gown with full sleeves and intricate embroidery dress" (BR 236) to walk on New York Fashion Week. She overcomes her mental conflict, after few suicidal attempts she changes herself for with a purpose and necessity to create awareness to the public about acid-attack and to put an end to the open sale of acid in India. Many leading personalities like Sunny Leone and Shah Rukh Khan who she admired on televisions had called her an inspiration.

"From watching the people I admired on television screens, I had come to stand next to them, brush shoulders with them. Destiny is bittersweet, cruel and kind; it leaves you no clues about the path that you will one day take with effortless ease."(BR 237)

The chosen text also deals with how women change themselves after marriage, for the sake of their husband. In most of the families beyond any culture, women are treated as just as properties and

a wage less maids. They are denied of basic rights such as choosing the bride grooms, they are denied of education, they are brought up by their elders to obey others, they should not raise voice against anyone. And dowry is not at all an exception in any cultures in India. Reshma's family is also not an exception of these things.

In our community, women are appreciated only twice in their lives: first, when it is time for them to get married, and second, when they give birth to a male heir." (BR 42)

The world expects women to be submissive and humble. Reshma finds a rebirth in her sister, Gulshan after her marriage. Until she never witnesses her sister to cover her hair even when they have guests in their home. Gulshan also appreciated twice in her life. First, when she gets married, secondly when she gives birth to her first male child. After she gives birth to her second child, a baby girl, she was treated as an animal by her in laws. The child is also denied of basic care. Gulshan's in laws even attempted to illegally determine the sex of her second baby. The in laws become so cruel to her, they even went to the extent to kill her by pouring a can of kerosene on her. Thus, the domestic violence against women is a major issue in any culture of India.

Cyber feminism also plays a major role in the empowerment of Reshma. "Cyber feminism is the attempt at appropriating cyberspace for the empowerment of women has taken many forms: the creation of online communities, counseling (cybersolace), information networks for women entrepreneurs, and art works." (Nayar 2006). Reshma ramps up a drastic change from a village girl who doesn't even have English fluency into an inspirational model. With the help of technology, Ria travels with Reshma to create an awareness. Ria struggles with Reshma not only for herself but for the whole acid-attack survivors community. Reshma's first blow to the world is her beauty tips videos with the campaign titled #endacidsale. As the team members of MLNS, have a strong social media platform, the beauty tips videos spread like

forest fire among public overnight. The videos are seen by the people of all. Their official website got crashed because it was not designed to handle 10,000 visitors.

"#endacidsale began trending on twitter and Facebook. Over 100,000 people signed our petition. Over 1 million people viewed the videos on YouTube alone. Indians, Americans, Russians, Europeans, Australians, almost the entire world, really, was sharing our video and petition far and wide." (BR209)

The cyber feminism brings out Reshma to the world. All Reshma needed is a single success. The victory gives her the motivation to come out of her home without covering her deformed face and she uses her deformity to inspire others. The victory leads her to step forward to change the mindset of people towards the acid-attack survivor. Her real victory attained when she found Meena, another acid -attack survivor who had been given a job in LaLiT Hotel that too a job of customer-facing role. He proudly said,

"I want the survivors to beat our front desks, to be heard and seen, and if anyone has a problem with that, they don't have to come to our hotels. Why should you be ashamed? It is the world that should be ashamed of what it did to you." (BR 246)

Reshma dreamt to live a normal life as a normal person. But, the Indian society failed to give her the suitable environment. Still, people in India stares abnormally at the acid-attack survivors. The society doesn't treat them as normal human beings. In New York, she witnessed people smiling at her. But, in India people made her feel uneasy which made her to cover her face. She feels New York is safer city than the cities of India. "I saw women walking around at all hours in New York, wearing whatever they wanted, without fear, but the minute I arrived in Delhi, I begin to feel so scared." (BR 241)

Thus, the paper reveals the cultural transformation of a young girl who took the world by storms. She faces both the kindest people and cruelest people in her life during her bad times. She lost her face and eye sight by her so called relative.

But, strangers like Ria, Tania and the officer at the US airport showed what real humanity means to her. Beyond all culture and religion humanity alone can protect the world. Men can adapt and adopt different cultures but humanity, a kindest heart and purposeful life only leads a man or woman to reach his/her destination. This memoir is best example to others, which shows how a single smile towards a broken person can change the life of the person completely. Thus Reshma's voice changed from terrified, unnatural, and desperate scream to the voice echoing in every corner of the world. Her life also changes from "I wish to talk no one" to "I tell everyone my story because it makes a difference. I hope you will too." (BR 248)

Fashion shows are reflecting the ideas, intelligences and creativity of artists. It should be conducted to represent any culture. The ramp walk shows the confidence of models. But the fashion shows slowly coming out of its stereotype of exhibiting the beauty of the models. Now a days, fashion shows are being conducted with a purpose of changing world.

Quran insists to lower the gaze, to be modest and to be mindful of the chastity and purity to both men and women. But, the patriarchal world thinks that the virtues like purity, chastity and modesty only belongs to women. The women should lower the gaze. The *nikaab* culture teaches women should curtain her top of the head to feet in front of strange men other than her family members. Women of any society started to confine themselves within the so called covering by believing that they are being protected, confident to face the outer world, and they thought are maintaining their privacy. Reshma too believed the same on the context of *nikaab* until her attack. After that, she understood the feel of protection completely based on our society to which we belong. The evils like body shaming, rapes, and acid attacks are happening in the society regardless of clothes, age, culture and religion. Reshma proved

that the virtues like modesty, purity, chastity and the feel of confidence, shyness and privacy should solely base on our individuality not by wearing an outer covering.

Reshma Qureshi proved that both the success and virtues of a person is not based on the dresses but on their individuality, their thirst to achieve their dream. Behind, her deformed face, her confidence and her urge makes her more inspirational to others. Her ramp walk reflects that the fashion world expects the confidence, creativity, intelligence from both the artist and model more than the external appearance and beauty of a person. Reshma took her injustice as a challenge. Her boldness and the support of her family and the support of some of the kind people makes her triumphant and leads her to achieve success which she never dreamt of.

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RELIGIO-CULTURAL TRANSMISSION IN HERMANN HESSE'S SIDDHARTHA

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Abstract

Culture is the identity of a person, a state and, a country. Culture includes cuisine, dressing, religion, social behavior, music, art etc. We can broadly divide the culture into two, Eastern and Western cultures. Transculturalism and Crossculturalism is an extension of the culture. Transculturalism is adopting or adapting a new culture with the existing culture. Herman Hesse familiarizes Indian religion and Eastern Philosophy to the Europeans by writing the novella Siddhartha in the German language. The novella has become very famous and translated into many languages. The protagonist Siddhartha is an Indian priest who travels in search of enlightenment. He follows various religious methods to attain spirituality. Finally, Hesse concludes that no religion is needed to attain enlightenment. Hesse exhibits Indian philosophy to the world. Hesse deals with Eastern and Western culture through the character Siddhartha.

Keywords: Culture, Transculturalism, Eastern Culture, western culture, Indian religion, Eastern Philosophy.

Culture is a way of living and it is indispensable part of human life. Human coexists with culture. No one in this world is devoid of culture. Some people adopt the traditional culture and some culture adopts people because of its intensity. "Culture consists of activities such as the arts and philosophy, which are considered to be important for the development of civilization and of people's minds." (Web) Culture is a continuous process that leads to Transculturalism and Crossculturalism. Transculturalism is defined as "seeing oneself in the other". (web) Fernando Ortiz, a Cuban scholar defines "Transculturalism as the synthesis of two phases occurring simultaneously, one being a deculturalization of the past with the present, which further means the reinventing of the new common culture." (web) Crossculturalism is defined as "dealing with or offering comparison between two or more different cultures or cultural areas." (web)

The novella *Siddhartha* by Hermann Hesse deals with Transculturalism and Crossculturalism. He transfers Eastern religion and Philosophy to the Western culture. He delineates the lifestyle of the

priest Siddhartha and how he becomes a merchant in the search of enlightenment. There is disparity in the character of Siddhartha which reflects the culture of the society where he lives.

Religion plays a chief role in the culture. Religion and culture are interconnected. Culture changes according to the religion of the people. India is the birthplace of many religions like Hinduism, Buddhism, Jainism, and Sikhism.

"In the book *The Varieties of Religious Experience*, the psychologist William James defined religion as "the feelings, acts, and experiences of individual men in their solitude, so far as they apprehend themselves to stand in relation to whatever they may consider the divine". By the term divine James meant "any object that is godlike, whether it be a concrete deity or not" to which the individual feels impelled to respond with solemnity and gravity" (web)

James tries to say that religion is a personal experience of an individual in solitude. Object of god depends upon their own beliefs. The aim of all religions is to teach moral values and to help people

attain salvation. Religion may differ, the method of teachings may differ but the aim of all religions is the same.

Hermann Hesse was born in Germany. Though he was brought up in the western culture, he wrote about Eastern religion and Philosophy in his novella *Siddhartha*. His parents were missionaries in India. He heard stories about Indian culture and religion from his father and grandfather. He visited India in 1911 which influenced him to write about Indian religion and Eastern philosophy. After the First World War, Hermann Hesse started writing *Siddhartha*. In 1922, Hermann Hesse published the novella *Siddhartha* in German. The novella became very popular among the Europeans. After World War I and II people became a pacifist and they were in search of peace and spirituality. This novella *Siddhartha* helped them to get a new idea about Spirituality. The novella has translated into more than 60 languages. It was originally published in 1922 but translated into English in 1951. As years pass by the novella became more and more popular. Hesse was inspired by the life and teachings of Gotama Buddha. He creates the character Siddhartha that resembles Gotama Buddha.

The novella begins with Siddhartha and Govinda. "Siddhartha, the handsome son of the Brahmin, the young falcon, grew up together with his friend Govinda, the Brahmin's son." (Siddhartha 5) There are four major castes in Hinduism they are Brahmins, kahtriyas, Vaishyas and Sudras. Among the four Brahmins are considered as superior. According to Hindu scriptures Brahmins are born out of Brahma's mouth. Their traditional occupation is to become priests in temples. So they learn the Vedas and the Upanishads, Holy Scriptures like Bhagavad Gita and hymns in Sanskrit. Brahmins are highly educated. Most of the Brahmins don't eat non vegetarian food. They wear sacred thread that is the status of high symbol. As a Brahmin, Siddhartha learns to meditate, to pronounce "Om" and slogans, and to recognize Atman (self). He makes others happy. He is the role model for his community, but he is not satisfied with his life.

"Brahmins had shared the majority and the best of their wisdom with him, that they had already poured their all into his ready vessel without filling the vessel: the mind wasn't satisfied, the soul wasn't quiet, the heart wasn't stilled. The purifications were nice, but they were just water, and didn't wash away sins: they didn't cure the mental thirst or allay his heart's anxiety." (Siddhartha 7)

He decides to move with Samanas. Samanas are a group of traveling ascetics, who leads a simple life to attain spiritual goals. "One goal loomed before Siddhartha, and only one: to become empty, to be empty thirst, of wishing, of dreams-empty of all joy and pain. He wanted the self to die, to no longer be an "I" to find peace with an empty heart." (Siddhartha 16) He learns many arts from Samanas like sending his soul away from his body and self-dissolution through pain. Samanas can fast for twenty eight days. They don't seek materialistic pleasure. They wear loincloth and they don't have any possessions. Siddhartha learns to think, wait, and, fast from samanas. Even now he is unable to attain spiritual enlightenment. Siddhartha finds even the oldest Samana doesn't attain nirvana.

Siddhartha and Govinda take notice of Gotama(Buddha) who is the founder of Buddhism. Buddhism is the fourth largest religion in the world. Buddhism teaches the three universal truths, the four noble truths and the eightfold path. Three universal truths – *Anitaya* (Impermanence), *Dukka* (Suffering), and *Anatnam* (No self). The four noble truths – *Dukka*(the truth of suffering), *Samudaya*(the cause of suffering), *Nirodha*(the end of suffering) and *Magga*(the path that leads to end the suffering). The eightfold path – right view, right mindfulness, right speech, right conduct, right resolve, right livelihood, right effort, and right Samadhi. Thich Nhat Hanh is a Vietnamese Buddhist in his work *The Heart of the Buddha's Teaching: Transforming suffering into peace, Joy, and Liberation*, he teaches the four noble truths and eightfold path in Buddhism. He says suffering is the path of liberation.

Siddhartha and Govinda hear the teachings of Gotama. Govinda stays with Gotama. Siddhartha

respects Gotama and admires his teachings but he feels teaching alone will not help to attain enlightenment. He moves further to experience his life. Gotama attains enlightenment by his own experience not by hearing the teachings of others.

"But I am no longer the person I was, I am no longer an ascetic, I am longer a priest, I am no longer a Brahmin. Whatever would I do at my father's place, at home? Study? Make offering? Practice meditation? But all this is over, none of this is now on my path." (Siddhartha 41)

Siddhartha moves to the city and meets Kamala, a courtesan. She wants Siddhartha to be rich. She helps him to become a businessman. He lives as a rich man with Kamala. Kamala teaches the art of physical love to him. He earns money and spends it lavishly. He learns trading from Kamaswami. He is neither happy nor sad about profit and loss in his business. At some point, he loses all his Samana qualities within him. He lives a modern life. In ancient time caste system is framed according to the job of the person. Merchants belong to Vaishya.

In the first part of the novella, he lives as a Brahmin, leads the life of Samana, hears the teachings of Gotama and decides to experience his life. He eats once a day and wears a loincloth. He changes his religion in search of spiritual enlightenment. He leads the life of Saint. In the second part of the novella, he wears a costly dress, eats different kinds of food, and drinks alcohol. He gambles and loses all his money. Place where we live decide our lifestyle and culture. Religion and culture are always interlinked. Religion influence culture and culture influence religion. Both are inseparable. If marriage is culture, procedure of the marriage is based on religion. Festivals are celebrated based on religions. Religion formulates guidance for people to lead their life in good way. Aim of all religions is to teach moral values to make their life enhanced. There is no culture without a religion in India. Siddhartha changes his religion, place, habit, lifestyle to attain salvation. He left his parents, his friend, kamala, and his son in the journey of spirituality.

There is a big contrast in the character of Siddhartha. Hesse portrays the lifestyle of a priest in the village and also the lifestyle of a merchant in the city. Priest represents eastern culture and merchant represents western culture. Crossculturalism is comparing or dealing with two cultures. Here Hesse deals with two sides of the same person.

Siddhartha gives up everything in his life and goes back to vasudeva. Vasudeva a ferryman leads Siddhartha into the path of Spirituality. Finally, Siddhartha attains enlightenment through suffering and experiences. Even though Buddhism says one has to overcome suffering to attain spirituality, Hesse doesn't support or suggest any religion to follow. Best example for that is vasudeva. Hermann Hesse shows Vasudeva as an enlightened man but he doesn't follow any religion. He leads his life with nature and learns from river.

Hesse was attracted towards Oriental Philosophy. He was a Christian. His religion and rituals were different from orient that created more interest in him to know and write about Indian religion. All these religions and teachings are new to western culture. Christianity is the major religion of the Europeans. Rituals in church and temple are different. Religion, culture, and environment determine a behavior of a person. The Europeans way of life is different from orient, religiously and culturally. Especially India is known for tradition and culture.

By writing the novella *Siddhartha*, Hermann Hesse transfers eastern religion and philosophy to the western people. *Siddhartha* is an example of Bildungsroman. The character Siddhartha shows how he overcomes all his sufferings to attain spirituality. Though Hesse speaks about religion, he doesn't say religion is the only way to attain spirituality. Anyone can attain enlightenment whether he/she is good or bad. "A person or an action is never Samsara or Nirvana, and a person is never completely holy or sinful." (Siddhartha 113) Both eastern and western people accept this novella. Siddhartha begins his life as Brahmin, leads the life of samana, lives with the courtesan, becomes merchant that is vaishya, and

finally attain enlightenment. Siddhartha life shows there is no restriction in religion to attain Spirituality. Inner confidence and strength is needed. After world war people were fed up with their life. They were in search of peace. *Siddhartha* gives new hope for people about spirituality. Hesse exemplifies crossculturalism through the character Siddhartha and the novella *Siddhartha* is an example of Transculturalism.

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CAUSE AND EFFECT OF HUMAN AND ANIMAL MIGRATION: A STUDY THROUGH AMITAV GHOSH'S GUN ISLAND

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Abstract

Human race nowadays lacks values due to cultural and technological development. Modern materialistic urge of human race has resulted in annihilation of good values of life. People travel or migrate from one country to other for a better livelihood. People who land as immigrants in their host land face many issues psychologically, environmentally and politically. There is hardly any place for humanity as this contemporary era is ajar with corruptions, hostility and enmity. So, the human kind needs an indigenous rescue from the transgression of this evil possessed world. Literature, in addition, taking interdisciplinary actions, has played a major role in framing human values as it mirrors human life. It has a great responsibility to shape human behaviour. Literature inculcates high human values such as kindness, gratitude, discipline among the reading public thereby decimating the animality in human behaviours by creating stereotypes to show mankind how to live and how not to live. Down the ages, the holy Upanishads, folk tales and other genres of literature have come to rescue, to teach the younger generation to understand the social construct and the hierarchical system, strongly recommending the foundation to inculcate human values.

This paper attempts to bring to limelight the experience of youth as immigrants and also the role of English literature and its exponents in indoctrinating human values of migrants and restricting cruel attitudes on those immigrants in order to build a better world and heritage. The paper mainly discusses how Amitav Ghosh through his comprehensive work, *Gun Island* has used literature as a tool to fix the shambles of failing values in human minds.

Keywords: cultural-shock, human values, humanity, animality, trans-culture, migration,

...[T]hat state, love, is so utterly alien to that other idea without which we cannot live as human beings – the idea of justice. It is only because love is so profoundly the enemy of justice that our minds, shrinking in horror from its true nature, try to tame it by uniting it with its opposite... in the hope that if we apply all the metaphors of normality, that if we heap them high enough, we shall, in the end, be able to approximate that state metaphorically.

--- Amitav Ghosh

Though human kind has achieved great altitudes in scientific advancements it is still a challenge to man to achieve contentment. This is mainly because a void is felt in the prevailing lifestyle. A kind of sprint attitude dominate the inner psychology of mankind to overcome the fear of loss. But indeed, the true self is lost – the values; intrinsic feeling towards fellow

beings and the care for the environment or future generation. It is the human values that differentiates human from animals. Value based education tries to fix this muddle through text books, aiming at the growing generation, hoping them to grow with dignity. In Derrida's prerogative work, *The Animal That Therefore I am*, hereafter, *The Animal* he states that, "They (animals) wouldn't be naked because they are naked. In principle, with exception of man, no animal has ever thought to dress himself." (5) From his argument it is understood that there are certain impulses that a man needs to be differentiated from rest of the other species. Immigrants who move in from their homeland for various reasons usually tend to cultural shock, as they find it difficult to adopt to the new land. Everything they encounter with - like people, environment, practices, custom, culture, all

appear to be spanking to them. Since they are not exposed to the prevailing culture in the foreign country, they are pushed back by the natives of the host land. This paper adverts one such experience of cultural shock and also 'reversal cultural shock' of immigrant youth in completely foreign land.

Amitav Ghosh, a master story teller, through his adventurous novel, *Gun Island* has effortlessly flaunted, the climate change; plight of the immigrants along with long heard legend of goddess Manasa Devi. He is a Calcutta based veteran writer who lives in New York. According to him, our ancestors have designed high order values to construct the society in which they allotted equal importance to every species. But, the modern world, with its urgency to accomplish its superiority, fails to upkeep those values. "We're living in a time of all sorts of strange intersections of behaviour among human beings, and among animals. Climate change is causing extreme occurrences, and all kinds of phenomena that are not always explainable by the standards we once applied are revealing themselves." (qtd in Burrows) Values are an important aspect because it determines identity of people and they affect their attitudes and behaviours. Through his novel Ghosh tries to decimate the human follies and had guided to think of the necessary supervening results.

Many philosophers speak of a comprehensive list of intrinsic values such as

Life, consciousness, and activity; health and strength; pleasures and satisfactions of all or certain kinds; happiness, beatitude, contentment, etc.; truth; knowledge and true opinions of various kinds, understanding, wisdom; beauty, harmony, proportion in objects contemplated; aesthetic experience; morally good dispositions or virtues; mutual affection, love, friendship, cooperation; just distribution of goods and evils; harmony and proportion in one's own life; power and experiences of achievement; self-expression; freedom; peace, security; adventure and novelty; and good reputation, honour, esteem, etc (Zimmerman "What Has Intrinsic Value?")

According to Ghosh it is a sheer responsibility of literature to guide the oblivious group in a standard

trail. Robles in his preface to *Literature and Animal Studies*, gives a provision to what Ghosh has tried exposing, as "...literature, the discipline within the humanities best equipped to account for the figurative character of our engagement with the world, can tell us something valuable ... we would otherwise ignore." (Preface X) One of the characters in *Gun Island*, Tippu, is a paradigmatic symbol of destruction of values. Tippu, a teenage kid after losing his father in a cyclone was adopted by Pia, the caretaker of his family. Tippu's father was an assistant to Pia, a microbiologist, in her research about the Irrawaddy Dolphin species of the Sundarbans. Tippu was taken care by Pia and was sent to America who both experience culture shock, as he had not even dreamt of the new American culture and also "reversal cultural shock' after returning to India. Through the character of Tippu, the attitude of the younger generation has been portrayed. Tippu as he has been brought up in an idle condition takes things for granted and lives his life as he wished. He is a kind of a boy who is carefree and has no emotions for relationships or human values. He cannot set himself akin to his fellow students, gives least respect to elders and constantly lives a dark life concealing his whereabouts to his mother. He loses temper when he was bullied by his classmates. "one day a classmate had said to him that only servants and whores came from Sundarbans. Tippu had lost his temper and given the fellow the beating he deserved. But the other boy from an influential family and they had ensured that Tippu was expelled." (*Gun Island* 51) The above lines are an example of the bitter notions of caste and creed that are being taught even at the younger age of students by the society. The current era children lack respect for high values such as kindness and love towards fellow beings.

The juvenile Tippu escapes schooling and is prone to computers. Inspired by the mechanical life he states that, "I can learn more on the Net than any of those teachers can teach me." (*Gun Island* 51) He calls Dinanath Datta, (hereafter (Deen), 'pops' as he was influenced by the western culture. By appearance he was a hopeless and gloomy boy that

he "even glinted, barracuda-like, because of a silver ear stud and glittering highlights in his hair, which was spiky on top and flat at sides... a Nets T-shirt and baggy jeans that kept slipping down to expose his bright red boxers – they would not have looked out of place in Brooklyn." (*Gun Island* 52) He is very much engrossed to lewd language and says that "you better get your ass on board." (*Gun Island* 53) He was completely morose that in spite of his young age limitations tries to act as a local con that he offers Deen, whores,

He winked and cupped his hands over his chest as though he were fondling a woman's breasts. 'You know what I mean?' he said, pumping his hips and elbows. 'I could'a found you some action; there is lots of it around here if you know where to look.'

I stared at him speechlessly, unable to summon any words.

'Or maybe you'd like some of this?' he said, pulling out a joint. 'I'll let you have the first one free, seeing that you're an old dude and all.' (*Gun Island* 54)

Tippu is one such boy who is fascinated about computers and the Internet. "I saw you'd posted 'on your family chat group' ... 'But that's a private group, strictly by invitation only ...oh, I have my own ways,' he said grinning" (*Gun Island* 58) Tippu believes that the conventional social practices are devastating, and argues to Deen, "who needs to spend that time in government offices? There are easier ways of getting a passport, and if you've got the money you can choose whichever kind you want ... all you have to do is cross the river and you're in Bangladesh" (*Gun Island* 59)

Tippu, has got no values that his parasitic nature is revealed when he invests people, the immigrants, as his source of money. He feels it as an insult that he is associated to work with the call centres. "A Call centre – he recoiled, As though from mortal insult. 'what made you think I worked for a call centre?'.... Call centres are strictly for losers - I'd never worked for one of those.'?" (*Gun Island* 60) Tippu's ambition is immeasurably higher than one could weigh upon, that he is involved in "the people-moving industry, ...

it's already one of the world's biggest and still growing fast turnover last year was in the billions but I don't suppose you know anything about that do you?" (*Gun Island* 60)

It is evident that Tippu is strangled between two cultures that he wanted to leave his monotonous lifestyle and adapt to the western culture. He explains the sad truth prevailing in the life of those people living in the Sundarbans that their cost of living is too much and additionally, they don't get expected yield from their current occupation. "What I'm doing is I'm offering an essential service. In this world there's a whole bunch of dirt- poor, illiterate people scratching out a living by fishing or farming or going into the Jungle to collect bamboo and honey." He says that fishing is the main scope of the people living in the Sundarbans, but he doubts whether nature is favourable to those who take risks to earn a living. "Or at least that's what they used to do. But now the fish catch is down the land is turning salty and you can't go into the Jungle without driving the forest guards. On top of that every other year you get hit by a storm that blows everything to pieces" (*Gun Island* 60-61)

Several cultures partially acknowledge high importance to values of the dominant group relatively less to that of the conservative values. And it was negatively favourable to the immigrants. Ghosh has profoundly worked on the issue of immigration – Both on immigration of the people and the unusual migration of the species like Bark Beetles, Yellow Bellied Snakes, and the variety of species of Whales and Dolphins. Ghosh compares the immigration of people as cows and goats packed for transportation, with the migration of varied species in a group. And people like Tippu make use of the internet as their weapon to exploit people. "Everything, pops, everything.' the internet is the migrants' magic carpet; it's their conveyor belt. It doesn't matter whether they are travelling by plane or bus or boat: it's the internet that moves the wetware - it's that simple, pops." (*Gun Island* 61)

Internet has now become the blood and flesh of teenagers, whereas the experiential reading has

been cut short as the internet brings everything concrete and abstract to one's own home. Younger generation have least experience of exploring or inventing new things as they completely rely on the internet. The whole enchilada comes to them in a single click. "Where d' you think they learn that they need a better life? Shit, where do you think they even get an idea of what a better life is? From the ear phones of course. That's where they see pictures of other countries; that's where they view ads where everything looks fabulous; desi stuff on social media, posted by neighbours...", says Tippu to Deen. He also compares the turbulence that the people of his homeland experience to that of the posh lifestyle that those migrants would enjoy as, "you're bent over double, all day long in the hot sun, with snakes and insects swarming around you. Do you think anyone would want to go back to that after they've seen pictures of the year friends sitting in a café in Berlin sipping caramel lattes?" (*Gun Island* 61-62)

It has become a fashion to document one's feelings through social media. Nobody knows what other people are up to. In this fake filled world even if a soul attempts to offer help intrinsically, the person gets trolled just because, the other person doesn't feel the same way. "I don't want you to mention any of this to anybody at all, ok? you better not, pops...Or else I don't know what stuff might happen...like I might get into your computer - and who knows where that could lead?" (*Gun Island* 64) Society in a delineated group, protest the ideals of other delineated groups. This is the case in protesting immigrants and foreigners in one's homeland. Pia, though she intrinsically strives for the welfare of the endangering species, Irrawaddy Dolphin, she gets opposition, "And the online stuff! You wouldn't believe what comes at me through social media: death threats, hate mail, constant trolling." (*Gun Island* 96), not only as a foreigner but also as a woman, "The harassment, the hate mail - all of it just keeps getting worse" (*Gun Island* 108) Of all the inanity, the plight of a woman in this society is so debauched. Gisa, a relative of Pia when she foretells a wild fire when she finds an odd migration of a particular species of beetles, was not believed and was accused, and "Soon it was all over the social media. She was even questioned by a cop. then she begin to get threats -

even death threats. Someone fire a bullet into her porch;... It's like we're back in the Dark Ages - women being attacked as witches!" (*Gun Island* 109)

Ghosh has also dealt with sensitive issues regarding human values such as Lesbian and Gay relationships. Two pairs are encountered in the novel *Gun Island*, one, Tippu-Rafi relationship, which started after Tippu was bitten by a snake and Rafi rescuing him by sucking his blood out. They started to have same sort of feelings and they couldn't help but to go with the flow and the other, Gisa-Imma relationship. The pair adopts two orphaned children of a natural calamity and start their life.

Sagiv, in a comprehensive article, voices about the importance of intrinsic values and in validating arguments, has mentioned about the acceptance of the concept of homosexuality by a society and its contextual tolerance related to the group identity. "when the social context was less tolerant, the personal values related to group identity (independence from the group or dependence on the group) had a stronger effect on tolerance...for example, sexism, anti-Semitism, anti-foreigner attitudes, anti-Muslim attitudes ... relate directly to tolerance of those who differ from the dominant group in society" (Sagiv "Values and Distant others") this concept was transparently portrayed by Ghosh in validating the concept of homosexuality by showing Gisa-Imma pair as independent and responsible, for a social cause. The pair indeed adopts two orphaned children affected by Tsunami, thereby proving their societal responsibility, which is really a high order human value. Human values lie in the intrinsic care and affection towards the destitute. This list comprises, vulnerable women, minority groups of LGBTQs.

The most important responsibility of any human being is his or her response to the degradation that the environment and nature are undergoing. The reckless change that the world undergoes should be viewed seriously and "certain philosophers believe to be the highest good, since he takes them to fall under the headings of "knowledge" and "love." One conspicuous omission from the list, however, is the increasingly popular view that certain environmental entities or qualities have intrinsic value ... Some find

intrinsic value, for example, in certain "natural" environments (wildernesses untouched by human hand); some find it in certain animal species; and so on." (Zimmerman "What Has Intrinsic Values")

The magnitude of the novel, *Gun Island* lies in the documentation of the devastations that climate change has resulted in. Speaking of human values, it not only lies in the person to person responsibilities but also it is a matter of human to societal responsibility. *Gun Island*, exhaustively deals with the consequences of the climate change. Utmost care is given in documenting the endangered species, ranging from Bark Beetles to yellow bellied snakes to spiders to Irrawaddy Dolphins. It is shown that all these species migrate conspicuously in an awkward direction as they lose their cognitive signals due to the development of technology. The reason for their migration is completely an upshot of climate change which is an eventual result of man taking possession of nature and environment.

John Dewey, lauded as "the modern father of experiential education" has recommended literature should be a component in school education as literature chisels out the appalling inhumane part from the minds of the younger generation. He says, "Education is not preparation for life; education is life itself ... We do not learn from experience, we learn from reflecting on experience, ... and literature allows you to do that, so let's give our students a head start in meaningful life at school with the literature component" (qtd in Dass). Amitav Ghosh also advocates the same idea in

... only through stories was it possible to enter the most inward mysteries of our existence where nothing that is really important can be proven to exist – like love, or loyalty, or even the faculty that makes us turn around when we feel the gaze of a stranger or an animal. Only through stories can invisible or inarticulate or silent beings speak to us; it is they who allow the past to reach out to us. (*Gun Island* 127)

Story tellers especially take responsibilities to preach the society dealing with the contemporary issues of the society and by asking them questions about the actions taken. So, it is evident that

literature plays a major role in inculcating high human values in the minds of the reading public through making them more conscious about them and their environment in framing a holistic and meaningful human culture.

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DEPICTION OF THE TRANSFORMATION OF INDIAN CULTURE TO WESTERN CULTURE IN THE SELECT POEMS OF MANASI GUPTA AND RAMESH T A

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Abstract

It is well known that the Indian civilization is one of the oldest civilization in the world. Indian culture is an amalgamation of diverse cultures. Like its vast geography, India has many religions, languages, customs, costumes, arts and literature. Indian citizens are proud to be Indian because of the nation's unique culture. It is strongly believed that culture alone determines the true nature of an individual. Literature plays a vital role in transferring the culture of a nation to a wide audience. This paper attempts to throw light upon the distinct Indian culture through Manasi Gupta's poem "Indian Culture and Heritage" and Ramesh T A's poem "A Modern Culture!"

Keywords: Culture, Modern, Tradition

India has many religions and numerous culture. The tradition of the people of every state differs from one another. Indian culture and civilization seem to be the oldest civilization of the world. It is considered to be the supreme culture among all. There have been different cultures based on the language, arts, food, religion and tradition. People speaking different languages have a different customs and they follow different rituals and religious practices. Art and architecture also play a vital role in describing India's culture. According to the geographical base People's way of clothing also differs according to their geographical base. Celebrations and festivals also differ from state to state. In every festival certain rituals are strictly followed by our ancestors, and those were also imposed on the younger generation.

Manasi Gupta's poem, "Indian Culture and Heritage", talks about the tradition and culture of India. It describes the Indian tradition from ancient times to till date. Indian culture is considered to be the best of all, and even now it is admired by many people throughout the world. Many foreigners come to India to learn the Indian tradition. India is a

beautiful land with diverse culture and people. People from different states have their own traditions and customs are created by their community.

The poem begins with the description of "From Red fort to Ramayana" (ICH 3) shows that from ancient times the Indian culture began to spread. Ramayana and Mahabharatha, the two great epics, describe the Indian tradition. They depict the life and culture of India. Sita, the main character of *Ramayana*, implies the important concept of chastity, the most essential thing in Indian culture. These epics inculcated the moral and cultural values in the minds of the people and paved way for the human civilization. Bravery in women is also widely found, and many Queens have ruled India and they have set an example.

The poet then talks about Taj Mahal in Agra, which is one of the seven wonders of the world. She specifically mentions it to talk about the love behind it. It still remains to be a symbol of love. Affection and hospitality are important parts in Indian tradition ; especially Tamil culture gives much importance to

hospitality which in turn spreads equality among people.

Dance also serves to be a part in one's culture. Bharatha natyam, kathak, kathakali, Bangra, kuchipodi and odyssey are various kinds of dances performed in different states of India. Each state has its own set of rules and customs. Each type of dance performed by the people has got its own history and reason behind it. Each type of dance represent the identity of the people of a state. Kathak is a classical dance that is specifically followed by the ancient Northern India. Bhangra dance is mostly performed by the Punjab. There are differences in between the cultures of the North Indians and the South Indians.

All kinds of dances and arts created by the people of a certain community indicate their cultural practices. When we think about a dance, the state in which it is performed comes to our mind automatically; and the differences in their costumes are also noticed. They represent the State identity, and their religious and cultural practices. Food habits of the people also differ from State to State. The poem discusses the traditional food items of India.

India's daily food

Is Dal-Roti,

And village people

Generally wear Kurta-dhoti

Indian women wear

Suits and saris,..(ICH 13-18)

Manasi Gupta says India is famous for its *Basmati* rice. She indirectly talks about the farmer who were behind it. Farmers follow certain rituals before and after the cultivation of rice. They have distinctive festivals for the cultivation of crops. They consider rice their god and worship it. They never wear sandals while working in the fields. They had the practice of sacrificing animals to god, during their festivals..

People belonging to different caste and religion follow different cultural practices. It varies according to their ancestral practices. *Basmati Rice* and *Roti* mentioned in the poem talks about the categorization of the North Indians who mostly consume Rotis; and the South Indians were fond of rice. Earlier, one can

assume a set of people from the food item they used to consume. But, today, due to western influence there is change in the food habits of the people. The western culture is mostly adopted by the younger generation and this change in their culture leads to transculturalism.

Culture plays a significant role in one's life. Every state and country has its own costumes. Indian tradition is known for men wearing *dhoti*. It is the symbol of Indian Culture. Sari is an identity as well as symbol of Indian culture. Costumes play a role in describing one's culture. Similarly saree is not just a garment, but the tradition of Indians. Even people from other countries prefer wearing Indian costumes during festivals. Sari is considered to be holy and goddesses were decorated with sari. When multiculturalism emerges, the younger generation prefers western costumes to traditional-wear and this leads to transculturalism. There are lot of changes in culture and the preferences of people also changes.

Traditional practices include women wearing bangles and bindi. Bangle and *bindhi* were not just fancy products for Indian women. They represent the entire tradition of Indian culture. During the marriage ceremony, the traditional things like sari, dhoti, turmeric, *bindi* and bangles play a major role. Woman who have lost their husband were not allowed to keep *bindi* and wear bangles. They were ill-treated and were not allowed to attend important occasions and ceremonies. *Sati* system was also in practice in those days. But nowadays widow remarriage is in practice. Though Indian culture is admired by many it is slowly changing due to the emergence of western practices.

Ramesh T A is a poet who was born in Madurai and he received the award Best English Book Author. His poems were mostly based on the depiction of reality. His poem "A Modern Culture!" describes about the change in culture and habits of the present generation. Modern Culture begins to spread all over the world. And many people easily adapt to it. There are merits and demerits in this modern culture. The poet accuses that Modern gadgets are actually spoiling our health. As most of the people rely on

electronic gadgets, they are not ready to do any manual work. Those technological devices and scientific inventions are to help the people from doing difficult tasks. But nowadays, even for household chores one depends on these gadgets. In olden times people were healthier than today, because, they did more physical work. They were strong in physique; but, in the present scenario it is hard to find those people.

Many have become a victims of video games long!

One in England dies playing game for 12 hours (MC 2-3)

The addiction towards video games grows rapidly among younger generation. It emerged due to the development in scientific technology, and the abuse of gadgets. The death rate began to increase due to the addiction and the handling of the electronic devices for an excessive duration. Video games were not the real things, but they take us to the imaginary things. In ancient times people draw wall paintings to exhibit our culture. And many a sculpture describe the life of the people who lived in those days. People during olden times engaged themselves in numerous activities when they feel boredom.

In today's world social media and use of mobile phones become a hobby. The people in good old days spent their leisure time productively and creatively. Due to many influences, people's lifestyle has been absolutely changed. The poet says that people require a lot of mental energy to sit in one place because they have a quite number of diversions. He feels that people's energy was sucked by those gadgets. It also spoils the people's health and it remains to be a modern devil, which sticks in everybody's hand in the name of android phones.

My eyes have become sensitive to TV tube rays;
So also computer tube rays are v. bright to eyes!
(MC 7-8)

The impact of electronic devices results in the health issues. The working atmosphere has changed in the modern culture. Agriculture was the prominent occupation in those days. And people were closely related to nature as they work on fields and indulge

themselves in farming activities. In the modern world, people are detached from nature and they use electronic gadgets. For the purpose of entertainment, television is used but in those days there were no such things. Using computers has not only become essential thing, but also fashionable. Lot of health issues arise due to the excessive use of computer.

Ramesh T A indicts that the rays emitted from the electronic devices produce heat in the body. And many people use spectacles as a consequence of it. He also feels that it mentally makes us tired and unable to be creative. Creativity pops out only when a person imagine certain things which are no more in existence and attempts to implement one's new found ideas in reality. It is actually a skill of thinking which is beyond the material world. Due to mental tiredness and work stress people could not get a chance of being creative.

I am a lover of Nature to enjoy its joy outside ever;

But to express our experience we approach PC!
(MC 11-12)

The detachment from nature is already there in the modern culture as they do not have time to get along with nature. They simply go behind the innovative inventions and their developments. The indigenous and cultural practices are highly snubbed by modern people. It is because of the advancement of sciences and technology our emotions and feelings have been stored in the computer through various forms like photos, messages etc. In the modern culture, the relationship has been lost due to the emergence and excessive use of social media. Indeed, the real essence of family has vanished and misplaced.

Creative work indeed evolves better by this device;

But the gadget swallows up health to sickness ever! (MC 13-14)

Sickness, not only indicates the physical illness but also the mental sickness. The work pressure gives more stress and drives one away from real happiness. One has to sacrifice one's peace and happiness in order to chase something in their life.

Even in the case of drawing and painting, people by and large use computer and not paper. It stops one from being creative and it also sometimes helps learning a lot of new things which are beyond our thinking. Gadgets may be used as supporting agents in everyone's life. It should not be a curse to human beings and stand as an obstacle between human relationships.

The inference of this paper is that Manasi's poem suggests that the Indian culture has to be celebrated with great dignity, whereas Ramesh's poem typically exhibits the current scenario. Even though people respect Indian culture; the modern gadgets overlook the life of ancient India. But still, Indianness can be seen in each and every individual, because it is like blood stream to them. Modern culture can be utilized for sophistication of life which

is ephemeral; but tradition alone makes one to feel at home wherever they are. Hence, it is the duty and pleasure of every individual to commemorate the glory of Indian culture.

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ACCULTURATION FOR ASSERTION OF THE SELF IN BHARATHI MUKHEERJI'S THE TIGER'S DAUGHTER AND JASMINE

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Abstract

The present paper attempts to analyse on comparative facets of two protagonist 'Jasmine' and 'Tara' in the novel "Jasmine" and "The Tiger's Daughter". Jasmine is the story of a Punjabi girl later settles in America. She has different identity in the foreign land. As an emigrant her process of transformation into new culture, quest for self-empowerment is highlighted in this paper. Tara in "The Tiger's Daughter" acculturation is forced in the new land. She returns to her homeland in search of her old identity but she finds alien in her own motherland itself. Both the novel deals with the emigration, acculturation, and assimilation. People migrate for various reasons. As an immigrant they face many problems like cultural issues, identity crises, follow motile culture, etc.,

Keywords: *Culture, acculturation, immigrant, assimilation, Perceptive.*

The word 'culture' has different definition. Everyone defines in his/her own way. Every culture gets institutionalised in the long run of practices. Culture differs based on geographical area, society, language family. India is a well-known for different culture and religion. People started to immigrate to various place for different reasons. In foreign land, they feel alienated marginalized, and sense of non belongingness. The term 'culture' has different features and characters it various from person to person. Culture refers to the "... beliefs, rituals, and practices of a given social or ethnic group or nation. (Habib, 172) They undergo both acculturation and assimilation in foreign land. Therefore, the immigrants have dual identity, assertive identity and they were tormented by their cultural dilemmas. This acclamation of adoption of culture appears naturally. The elements of acculturations and assimilation are seen in Mukherjee's novels "The Tiger's Daughter" and "Jasmine".

Bharati Mukherjee is an Indo-American writer. She is an immigrant writer. She was born into a Hindu Brahmin family Calcutta. She has written novels, essay, journalism, and short story. Her

popular works are "The Middleman", "Desirable Daughters", "wife", "Miss new India" etc., As a novelist, she merits a place among the women novelist of 20th century. In her novels, she often deals with female protagonists, and they are characterised by sense of non-belongingness, rootlessness, and the pushing factors of vibrant immigrant.

The story of "The Tiger's Daughter" revolves around the protagonist 'Tara,'who is physically, mentally, and socially affected. The process of transformation as an American slowly takes place in her life. This is Mukerjee's first autobiographical novel. She says:

My first novel, The Tiger's Daughter, embodies the loneliness. I felt but could not acknowledge, even to myself, as I negotiated the no-man's land between the country of my past and the continent of my present shaped by memory, textured with nostalgia for a class and culture I had abandoned, this novel quite naturally because my expression of the expatriate consciousness.(03)

Tara belongs to Bengal Brahmin family. Her father decides to send her to America for her higher studies at age of fifteen. She is a courageous girl, yet

she finds it difficult to study in a foreign land. As a child, she was never exposed to the outside world. However, she accepts her father's decision and goes to Vassar. As typical Indian girl, she accepts her father's decision though she is not willing.

At Vassar, she feels lonely, uneasy, marginalized, and discriminated. She finds difficult to adapt to the new culture and new surroundings. Even her friends and roommates use to neglect her: "The new immigrant has to deal with people essentially different from her. She has to learn and understand the alien ways, language; she has to survive in a grossly foreign environment.(chowdhury,94) In order to come out from this, she prays to Kali, to give her strength to live in the new place. She writes letters to her mother explaining about her homesickness: ". . . an immigrant away from home idealizes his home country and cherishes nostalgic memories of it and so does Tara in America."(Kumar,31)

Slowly, she gets acclimatized to Americanism. She goes out with her friends, starts using the American cosmetics, and gets acculturized with the country's pattern of life. She slowly starts adapting to the American culture. In India, men and women are not given choices to choose their partners. Parents will decide. Tara, without seeking her parents' permission, gets married to an American named David Cartwright. It is very much evident that she has prepared herself to experience the irresistible ingredients of multiculturalism. Tara, hiding the sense of estrangement behind the screen, proves that she is capable of asserting her individuality in the given context through her unconstrained mingling with foreign lot. Culture and cultural identities are the products of man-made system that leads the life and creates a sense of belongingness. In the words of Charles Altieri:

. . . . The effort to construct identity gets transformed into a celebration of participating in multiple identities, and sophisticated theory provides a self-congratulatory alternative to the kind of cultural work that requires aligning the self with specific roles and fealties."(qtd. In Heinze 199)

After seven years, she returned to India. In her travel, she thinks about her childhood memory and cherishes. But after few days she feels alienated in her motherland. She can't fit her into her old life. The acclamation of acceptance of culture takes place naturally. The two cultures blend together, and she follows multi-cultures. Seven years of stay in America has completely changed her identity, but she struggles to follow her own culture and surroundings. She tries to mingle with her people but she can't. Tara can't find her roots back in Calcutta. Mukerjee has beautifully portrayed both the backgrounds of America and India. Tara has fully acculturized, and she unconsciously forgets to follow her own culture. Homi K. Baba says:

"The logic of synchronicity and evolution . . . traditionally authorized the subject of cultural knowledge." Tara's attitude shows that she belongs to America women. In the process of acculturation, she loses her Indian identity. Edward Said defines "a western style for dominating, restructuring, heaving authority over the orient."

Tara equally feels the sense of non belongingness in both motherland and foreign land:

Tara feels herself, as misfit everywhere she goes. She is forced to look at her inner world consisting of two cultures and the two different ideologies which are two worlds apart. Realizing that the reconciliation is impossible, Tara feels to go back to David (qtd.sharma, 70)

Jasmine is the story of a Punjabi girl who travels to America in order to fulfil her husband's dream. In her life journey, she has different identity. Jasmine moves from one place to another for the survival, and she is identified as Jane, Jase, and Jazzy. As an expatriate, she undergoes a process of transformation. She experiences hybrid identity and finds happiness in new culture. She says: "I have had a husband for each of the women I have been Prakash for Jasmine, Taylor for Jase, Bud for Jane. Half-face for Kali."(Jasmine, 175)

She has a culture-driven identity, and she also feels contented. Bharati Mukherjee admits:

... Because the summary of my own emotions, without any of the events or character being in anyway autobiographical. I listen to the voices in my head; I find metaphor's the appropriate metaphor for getting it across, for embodying an obsession. My Jasmine or Mukherjee, have lived through hundreds of years within one generation, in the sense of and then coming out a world with fixed destinies, fixed cultures taking on culture which, for us, is without rules. I'm making the rules up as I go along, because, in many ways, I and my characters are pioneers. (qtd. in Sushma Tandon, 134)

Jasmine experiences cultural conflict both inside and outside world. In her childhood, she a fortune teller who has given a prophecy that she would live as widow and also in exile. Getting prophecy is so common in the customs and tradition of Indian society. He says:

"Fate is fate. When Behula's Bridegroom was fated to die of snakebite on their wedding night, did building a steel fortress prevent his death? Magic snake will penetrate solid walls when necessary" (TTD, 4)

Jasmine discontinues her studies because of her grandmother Dida. Her grandmother finds a groom to Jasmine. She doesn't want her granddaughter to study. At age of fourteen, Jasmine got married to Prakash vijh, who died in a bomb blast. After that, she goes to America in order to fulfil her husband dream. In America, she lives as an exile.

Within a period of time, America has completely changed her identity. She changed her identity for her survival. Jasmine completely shows her ultimate adaptability. In the process of transformation into modern woman, she forgets about her village identity. Jasmine's acculturation appears as a natural process. She falls in love with Taylor and later with Bud Ripplemayer. She admits herself for an illegal immigrant into strong American woman. This shows assimilated aspects of both cultures. She says: "I am not choosing between men. I am caught between the promise of America and old -world dutifulness. A

caregiver's life is a good life, a worthy life. What am I to do?" (Jasmine, 240).

The immigrant lives, as culture-centric, context-centric, and ego-centric, would ever remain a kind of compromise for survival with an undeniable complex sense of connectedness to escape the sense of uprootedness and experience and assert a harmonious and unique self. Apart from the social structure, "cyberculture," which is used in a variety of ways, often referring to certain cultural products and practices born of computer and Internet technologies, but also to specific subcultures and computer-related hobbies, art, and language, has paved the way for the untraceable interpolations and overlapping of locally framed identities.

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RETRIBUTION OF CULTURE-DRIVEN IDENTITY IN BAMA'S KARUKKU

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Culture is an interesting book with several inscape leaves like costumes, crops, cosmetics, landscape, rites, rituals etc. Each and every leaf contributes to the identity of the society. Culture could also be defined as the practical knowledge gained out of experience. It should be remembered that one of the oldest occupation agriculture is practiced for eons without a handbook. The living and thinking of the subjects contributes to the culture of a society and vice versa. Globalization has made the wide world into a small village. And so, access to different cultures is viable at the living place itself. Literature in itself is a cultural product. Literature reveals the secrets of a society: the way of their living, how the king ruled his people, war strategy, agriculture, occupation, art, culture, etc. Culture disseminates to the rest of the universe in many ways. Literature is one among many ways.

Indian society is a typical society. According to states, she dresses differently, eats differently, worships differently, speaks differently, and encourages different differences. But when it comes to caste practice, there is no difference. It is unanimous. Without exception, caste discrimination is encouraged in all her states. She would have all round geniuses but their mind would be diseased with caste hatred. In the play, *Measure for Measure* Shakespeare says, "Some rise by sin, and some by virtue fall." In Indian context, 'sin' is nothing but money with the weak personalities, which promotes temerity in them to rule the strong. And 'virtue' is nothing but the dry purse with the strong

personalities, which promotes submissive complex. The sun rises in the east is a universal truth. Like that statement, the seed of servitude is convincingly sown among the innocent. End result is that the caste odious disease walks in the main streets of our nation without sense and shame.

The present paper endeavours to search the retaliation of culture driven identity in Bama's *Karukku*. The novel is a struggle between self and community. After the prolonged struggle, she chooses dalit community refraining the religious community: "the narrator leaves one community (the religious order) and affirms her belonging to another (a Dalit community, particularly of women)". (*Karukku xviii*)

The novel is a record of personal struggle of the author to establish her identity. Identity is very important to any individual or society. In fact, each society has its own identity. But the Dalit society does not have any inscape identity. The existing identity that is faithfully followed by the dalits is not constructed by the dalits. Their dress code, occupation, food, wages, living place, drinking water etc. are all fixed by the non-dalits. They simply have to obey the set order in the society. The dogmas like untouchability, inequality, servitude, denial of education, strictly rule the dalit society. Dalits should not think more than that. They do not know by whom and when this dogma is formulated. But they do run after it without a why? The author too lives in this dogma like any Dalit. But she takes note of the high-hand attitude of the other caste silently. At some

stage of her later life, she realizes that the existing identity is not their original identity. After realizing that, she fulminates it. Bama says that she used to go to the workplace of her grandma when she is young. There, the young kids would call her grandma by her name and would command some errands. And in response she would address them as "Ayya, Master" and would politely attend the errands. The arrogance of the little boy undoubtedly is promoted by the caste dominance. Bama expresses shock at this culture of the little boy and calls it a shameful act: "It was shameful to see them do this." (*Karukku 16*).

The caste Hindus are blindly addicted to the caste zealotry. They cannot spare a minute without abusing the dalits. Bama recalls her childhood play to demonstrate the sick mind of the upper caste. After school hours, all the children used to return home together with all possible play. Climbing is one such sport. There would be a slantingly grown coconut tree. Children would run some distance on the ground to reach the top of the tree. When Bama attempts to climb, the coconut tree withers away a half-ripened coconut. Next day, in the assembly, in front of all the students she is penalized for her action. This sport sake action of her is directly related to the caste identity: "You have shown us your true nature as a Paraya". (*Karukku 19*) The intention behind this venomous remark is to shatter the dreams of education among the poor.

The culture of the so called upper caste is illogical and inexplicable. They lose their humanity in the pride of caste. Bama once finds an elder from her community walking differently in the streets. He is carrying snacks in his hands. He hands over the snacks to a man of the upper caste with reverence. She could not understand what is happening! The way of his walk readily invites laughter in her. She goes home and shares the incidence with her brother. Then her brother explains her that he might have been employed to buy snacks. He walks very carefully that his hands would not touch the snacks. Have they touched the snacks, and then they won't eat the snacks saying that it is polluted. She stops laughing. She understands the cause behind the

careful walk. She feels sad about that incidence. She wonders why they should help these thankless people. As retaliation, she wishes that she would touch the snacks by herself: "I felt so provoked and angry that I wanted to go and touch those wretched vadais myself". (*Karukku 15*)

Bama advocates self-respect to her community. Self-dignity is altogether erased from the dictionary of dalits. The sorry state of the dalits is because they do not opt for dignity. They are made to believe that serving their immediate masters is their dignity. For generations they are misled that their fate is to obey the so called upper caste. The birth in a dalit family is itself a sin. A social talk with a neighbor would change its colour after caste revelation. They would not sit next to the dalits while travelling. The wages for the filthy chores is joothan. But that too would be offered without respect. They have to wait by the side of the drain with the vessels they have brought. They would stand at some distance and would offer joothan without touching the vessels. They want dalits to be in the same state from birth to death.

Are Dalits not human beings? Do they not have common sense? Do they not have such attributes as a sense of honour and self-respect? Are they without any wisdom, beauty, dignity? They seem to conspire to keep us in our place: to think that we who have worked throughout history like beasts, should live and die like that; we should never move on or go forward. (*Karukku 27*)

Self-respect could not be commanded as such in the present state. To command self-respect she advocates education. Once her brother advises her to learn well because education is the only hope that they have to misdirect the arrows directed with caste intention. She forwards the same recommendation to her community.

The demands of the dalits are dealt carelessly without respect. To foil this attitude of the other caste, it is essential to whet their wit with education. Education would let them know their rights. Education would enrich the fighting character for their rights. And nothing would come naturally like rain. Each and

every right could be tasted only after a hard struggle. Once when Bama is at college, she asks permission to go home to attend the communion of her brother and sister. But the administration denies permission. On the other side, the rich are granted permission to go home. Her education tells her that there cannot be two rules in a college. On the one hand, denial of permission kindles her revolt mind. On the other hand, the cause that the administration administers adds fuel to the fire: "What celebration can there be in your caste, for a First communion?" (*Karukku 22*) But she successfully accomplishes her permission by her obstinate stand. Here, she sponsors diligence a worthy character to strengthen the dalit nature.

Bama claims that she is a true Christian. Every aspect of her child life is imbibed with the Christian religion. The novel has an honest account of her religious life and Christianity. She faithfully registers what religion is to her in her childhood and the transformation that she experiences as an adult. To her, Christian religion is as immaculate as Mother Mary. The religion is flawless, but the priest and nuns who disseminate the religion are not beyond doubt. She recriminates that her piety on God and religion is not promoted by the nuns. They are more interested in promoting fear rather than faith and hope, devils rather than God and good. They never tell them "cheerful stories". Instead, they would tell the stories of devil. They would tell that devils always move around the human. The devils would take note of the sins that the human commit. These stories have a negative effect among children. In the church, the children would search for devils, instead of God. The idea of devil, would not allow them move alone inside the church, the abode of God.

In each and every rite they prefer false propaganda. The sisters have taught her that host at communion should not be touched by hands. It is a heinous sin which would invite God's wrath. To substantiate their point they have cited a happening from some village. According to a myth, "a lad has bitten into the host". From that very moment, blood bleeds from his mouth non-stop, throughout the day. But, Bama's doubt with the myth, braves her to

personally test the sin. She develops some courage and cleans the host with the help of the hand. After testing, she carefully wipes her mouth with cloth to find "no blood". She confirms that the sister's words are "empty threat."

Bama does not tread easily on the path of roses. After completion of education, her rationale comes to action. With so many unanswered questions, she renounces the faith in priests, "pious practices, novena, and rosary". She develops her own method of worship. Without adopting formal prayers and decorative languages, she speaks directly to God. After successfully climbing the great wall of caste, she tastes education to become a teacher. The school is highly populated with the poor dalits. She feels that the service to these poor children would be her birth cause. But in time, she learns that, that is not the ideal place to offer her selfless service, because the poor children are treated like slaves. Though the school is run by nuns, none among the nuns trains their guns against poverty. They have the chance to explain the poor state of them and uplift them with their valuable advice and teachings. But nothing like that happens there. Instead, they encourage their poverty. They teach them that, it is their fate to suffer: "But instead, everything they said to the children,... this was the way it was meant to be for dalits." (*Karukku 103*) She wants to retaliate to the nuns for their atrocities against the poor children. So, she sacrifices her job by resigning.

Bama always prefers to become a nun. Her intention to become a nun revisits her at the point of resignation. She believes that by becoming a nun, she could address the needs of the poor. Abreasting all the valid notions from her well-wishers, she enters a religious order. She chooses that order because the founder of that order is a lady. She is very much impressed by the service of the woman to the poor. Now, she feels happy because, she could serve the poor society. But much to her disappointment, the preaching and the practice of the order stand in stark contrast. The school is thickly inhabited by the rich. There are faithful prayers to God. But the way of their living does not match with the prayers. They speak

eloquently for the poor. They preach that "all are God's children" but they ill-treat the thinly populated poor children in the school. The life there is absolutely comfortable and luxurious with enormous privilege of food, "luxurious cages", sleep and everything. Anybody would love to settle down to the comforts offered there. But a dogmatic drum like Bama doesn't want to continue there. She wants to serve the poor. She does not want her education-amber cease with her. She wants to torch 'n' number of poor with her education torch. So, she breaks the uneasy exit of the religious order to live her just vow.

Bama is a path finder to her community. Like a Shakespearean sonnet her novel has both the question and the answer. She enlightens her community with the true objective of Christianity that Jesus has "associated himself mainly with the poor". She successfully comes out with the failures of the church authorities. She directly accuses that the Jesus taught by the authorities is absolutely different from the original Jesus: "Nobody had ever insisted that God is just, righteous, is angered by injustices, opposes falsehood, never countenances inequality.

There is a great deal of difference between this Jesus and the Jesus who is made known through daily pieties." (*Karukku* 104) All her sufferings stand as questions and her emergence from the labyrinth stands as answer to her sufferings. In time, it could be believed that the dalits too would have their own culture.

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CROSS AND TRANSCULTURALISM IN CARYL CHURCHILL *CLOUD NINE*: A STUDY

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"Every man's memory is his private literature "

- Aldous huxley

The art of literature is not reducible to the words on the page; they are there solely because of the craft of writing. As an art, literature might be described as the organization of words to give pleasure. Yet through words literature elevates and transforms experience beyond "mere" pleasure. It also functions more broadly in society as a means of both criticizing and affirming cultural values.

It is impossible to imagine the landscape of contemporary drama without Caryl Churchill. She is the author of more than 54 plays, handful of adaptations, a clutch off radio plays. She was born in 1938 and spends most of her childhood years in London and Montreal. She studied English literature in 1957 at Oxford University and she developed her strong interest in drama, before receiving her degree in 1960, she had already published and produced three plays. She was well known as radio dramatist and write many script for BBC. Her work frequently deals with feminist issues the abuse of power and sexual politics. She was free to write without the pressure of politics and society. In 1975 Churchill became the first woman to hold the position of resident dramatist. *Top girls, Cloud Nine, Serious Money, A Number, and For Away* created a landmark in the history of theatre culture. Her themes range from feminism cloning, a dystopian fantasy, sexism, capitalism to war and sexual politics.

According to Jeff Lewis, transculturism is characterized by cultural fluidity and the dynamics of cultural change. Churchill creates interest in

dissonance in gender, tension, and instability. Her characters are stabilizing effects of social conjunction, communalism, and organization. The play explicit the disintegration of groups, cultures, and power. It seeks to illuminate the various gradients of culture and the ways in which social groups create and distribute their meanings and the ways in which social groups interact and experience tension.

Cloud Nine has become the definite dramatic text for theatre students considering how postcolonial theory and gender studies intersect. Transculturalism accepts that language and materiality continually interact within an unstable locus of specific historical conditions. This play about sexual/ gender politics, identity and repression, set in Victoria in colonial Africa and London a hundred years later where characters have agreed 25 years. Within this hundred year's gap how the culture transforms to one decade to another, it can be seen very clearly. The identification became subjective concept shaped by power structure and the rejection of those structures.

Characters define their roles within the family poking fun at British society and convention. Churchill marks Clive family as stereotypical British by having them sing a patriotic tune to the audience and then identify themselves. And it gives a clear cut idea of gender confusion. She introduces one of the principal comic device of the act is cast blatantly contradicts the roles, they are intended to play Betty is played by man, Joshua by white woman, in act one. Gender confusion will suggest the major foreshadowing the

mayhem to come. Betty's striving to become "what men want" has actually transformed her into a man.

Gender roles are clearly defined, and the women accept them as part of the nature of things. "The men have their duties and we have ours," says Maud, and Betty regards her own loneliness as a form of service not only to her husband but also to the British Empire. Burn out of the tolerance Betty wants to come out from her family and country. This may be a reason Betty wants to get what man want.

The fact that a woman has become men and man become women example Betty Edward, Harry, Lin, Gerry and Victoria vice versa, indicating the severity of their sexual repression, pride, identity confusion, tolerance, comparison and acceptance. Self-acceptance and tolerance do the role in act one, Betty's place is in the home, reading poetry, playing the piano, and waiting for Clive, around whom her life revolves, to return.

Modern psychologist says that gender and sex are different things entirely. Gender is distinguished by the social and culture markers of our identity. Sex is defined by our biology at by birth. Homosexual during the period of history was highly offensive to a majority of people. With Powerful character of Edward, Gerry and Harry, Churchill exposed it clearly. Harry asks Joshua "shall we go in the barn and fuck?"

An American evangelist who claims we're losing America. We're winning Africa." Or it might be a local in Burkina Faso who knows that "Gender is not the same as anatomy". James Baldwin's 1956 novel "Giovanni's Room," the narrator, David, recalls the moment at which he became conscious of his homosexuality. He was a teenager, in bed with another boy — the bed itself a testament to "vileness" — and made what he calls a "decision" to live as a straight man. It is one of the most stirring depictions in literature of a moment all too familiar to queer folks — an instance of self-recognition and denial. David, facing a "cavern in which I would be tortured till madness came," concludes it would be harder to love men freely than to live a lie.

Lesbian literature is a subgenre of literature addressing lesbian themes. It includes poetry, plays, fiction addressing lesbian characters, and non-fiction about lesbian-interest topics. Sappho's poetry remains, but that which does demonstrate the topics she wrote about: women's daily lives, their relationships, and rituals. She focused on the beauty of women and proclaimed her love for girls. It can be realized the transformation while Betty appreciate the beauty of her daughter Victoria. Appreciation of beauty once own not yet changed. Culture reflects the society and society reflex the culture Social environments do a major role in self identity.

Ellen is governess of Edward and Victoria. She also proposed her love with Betty.

Ellen: I don't want husband. I want you.

Betty: children of your own, Ellen, think

Ellen: I don't want children, I don't like children, I just want to be alone with you, Betty, and sing for you and kiss you because I love you. I'd rather die then leave you.

Because Ellen like the beauty, attitudes, openness of Betty. She forget and unable to identify her own gender. The Renaissance saw intense oppression of homosexual relationship by the Roman Catholic Church. In France they lost their life and that offenders were burned. Women caught in same sex would be mutilated and executed as well. The king Henry VIII passed the Buggery act 1533 making all male - male sexual activity punished by death.

Churchill portrays the character Lin as an identity of pride in order to achieve congruence, the Lin may dichotomize the world into homosexuals and heterosexuals. So she says Victoria with pride "she is a lesbian and I hate men, bastards."

Lin intuition and fearlessness make her to ask Edward if he is gay. Fear and shy are never wavering in her mind. So she asked abruptly. But Edward quiets Lin nervously, due to the society and people, what the society will think .we see the absence of pride in him. Later on Lin, Victoria and Edward three of them sleep together and leave together. Edward himself says to his mother and Gerry without fear.

In this 21st century we have fearfulness and feel awkwardness to say a word gay. we point out them as shameless person and laugh whenever they come across in our life. But Churchill very boldly portrays that kind of the characters in her play. While the writers not to write about gay and lesbian literature.

The gay or lesbian stands in the symbol of love and passion of Love and ready to dedicated their life to it. Ellen is ready to die for Betty. Edward wants to be prototypical wife to Gerry. He lost his own identity biologically. Gerry addresses behaviour of Edward, "you are getting like a wife" Gerry defines himself as an unabashed homosexual, confident in his role as a sexual being. Edward exposes his love to him, on time Gerry tells. Edward also loves him. Even though he learns that Edward has been living with Victoria and Lin. Jealous and possessiveness take a part in their life. when Mrs. Saunders announces her departure, unfaithful husband Clive, losing his control, kisses her, as a faithful wife Betty attacks her. Harry and Clive separate them. Clive banishes Mrs Saunders from the house even for his mistake he punishes women.

Gay literature is a collective term for literature produced by or for the LGBT community which involves characters, plot lines, and/or themes portraying male homosexual behavior. The term is now used most commonly to cover specifically gay male literature, with a separate genre of lesbian literature existing for women. But Churchill cleverly handles both literatures in this play.

Edward lover Gerry, very vehemently tells a story about giving oral sex to a stranger on a train and then growing disappointment when the man wanted to talk. This may be a fashion now a day to the younger generation. Whatever they did even harmfulness to anyone or a corruption they publish without fear in social media itself. Clive quickly became a symbol of repression in each of its forms, sexual and colonial. He is the representative of 19th century British attitudes. Clive's disgust at Edward's playing with the doll suggests British intolerance for feminine men. He scolded him as father. and he says "to teach him to grow up to be a man"

Denial of the truth also characterizes the British treatment of its colonial holding in this era. Clive son Edward have feminine tendency playing with doll, Clive quickly accepts the weak excuse that Edward is "minding it for Vicky". Parents not accept their children's to the gay. Mother's love always standardized, Betty hide her son Edward problem and advise her son "you must never let the boys at school, know you like doll. Never, never. You won't be on the cricket team; you won't grow up to be a man like your papa." Daniel of father and mother love faced by Edward in his childhood.

Entrance and exist are almost continuous in the play is expose not only the Clive inability to control his family and for personal identity and confusion of identity make them to ro Rome here and there, Betty played by a man proclaims her devotion to husband Clive. She implies a Victorian Era concern with keeping everyone in their appropriate place. Betty wants to tell, she is the most dutiful wife a man could ever have, and never get chance to expose, at the end it changed.

According to Geoffrey Chaucer women desire six things, they want their husband to be brave, wise, rich, generous, obedient wife and lively in bed. When women not get any one of these six things their character start to change and lots of contradiction in their mind. Clive pretending character wants Betty to endless praise his heroism and bravery. On the other hand he is not a real hero in his life. Enormous frustration in sex, unsatisfied her frustration leads Character change in Betty after meeting of Harry little bit and at the end face tremendous change in her attitude.

Cultural hegemony is the philosophic and sociological concept that a culturally diverse society can be ruled or dominated by one of its social classes. It is the dominance of one social group over another, the theory claims that the ideas of the ruling class come to be seen as the norm; they are seen as universal ideologies, perceived to benefit everyone whilst only really benefiting the ruling class.

It can be seen this kind of dominating role through the character of Clive in Cloud Nine. He

dominates his wife as a husband, when Harry enters briefly, he ordered Betty to go inside of the house. When Edward interrogated, Clive discover his son holding a doll. He scolds him as a role of a father. He assured that he can do all and teach to grow up to be a man.

As a friend he can insists Harry to marry for his better life. But it is not shows his true care and love but .it's reflect his own safety, selfishness, and ruling power and remained his position in the society. Keeping dominance position in a society is a pride makes man to do. So he quickly represses him to marry Mrs. Saunders when she rejected him immediately he gave another option to marry Ellen.

The British Empire during the reign of Queen Victoria (1819 - 1901) had become described by the phrase, 'the sun never sets on it', as at some part of every 24 hours it was daylight over at least one point of the Empire – it was that widespread across the globe. This colonial attitude can be seen in Clive, who has contempt for those he refers to as the "natives." His attitude is Paternalistic. He thinks of himself as a father to the natives, just as he is father to his family. He also has a low opinion of the native capability.

Clive, his family and their lifestyle represent that in every way. They are determined to uphold their empire, even If it means flogging the 'savages' and killing locals who rebelled against their rule. By 1979 when we are into Act Two, British colonialism had almost gone, but Churchill makes the point that other forms of repression remained. Certainly the movement to liberalize the sexual equality laws which made it a criminal offence to be homosexual was growing and gaining support. There were some years to go before acceptance and equal gay marriage, but the gay movement was becoming accepted within what was called the 'cultural landscape' making full acceptance a matter of time.

In act I Mrs. Saunders alone is an independent minded widow who came to the home of Clive. When Clive approaches her for sex, she resist him .she still have rights to say no, even though their past sexual contact. As a widow who manages her own estate.

Her recognition of her own sexual right, she refused to give sexual advantage to him. She allowed him for her own sexual satisfaction. When Clive researches orgasm before her and stops his business, she reacts angrily; "what about me? Wait." Mrs. Saunders does not reject her own pleasure, as the other woman of the act do.she nerve allowed the servants to be beatenin her house.

A man or woman never realise or think about the emotional feelings of opposite sex. This one makes a major problem between the family and society. Its leads to divorce and sometime its make many harmfulness to the society. Betty sacrifices her own desires and independence. She repeated what her husband said. Ellen wants permission to bring children with Betty but instead of saying yes she asks her husband permission to fetch the children's to the hall. Betty's inability to do something on her own becomes even more apparent.

Betty: Shall Ellen bring the children?

Incapable and inability shows by Betty many times. She depends on her environment. She obeys the commands of all people in act I. She is incapable to play because she "can't catch a ball" it's known by son also. She obeys her mother and accepts Clive suppression. Even she suppress her feelings of Harry and back to her guise of loyal mother and wife. Betty is not able to get work from her servant Joshua. Joshua has refused to fetch a book that she has requested, telling her "you've got legs under that skirt", to get it for herself.

Clive, Maud and the Victorian society make to Betty to believe that she is perfectly happy, although she has little understanding of what her true nature and capabilities might be. She has allowed herself to be formed entirely to fit a male image of what a woman should be as a empire Clive done it perfectly.

Women's not have a right to say their feelings like emotions, thoughts, ideas, views, and to whom they love and where to live. Sometimes they not explore freely and feel ashamed to express. Blindly women accept the suppression and they says that it's their fat, that's it they face many problem continuously in their life.

Hatredness also one of the theme in culture. If father or mother says a moral to the younger generation they won't accept, that kind of situation spread everywhere in the play also. The character Edward. He says that, "I don't want to be like a Papa. I hate papa." Even covering his ears before Joshua shoots his father, it indicates his rejection of his father not only the repression but also the self identity.

Identity Confusion faced by Edward and Betty, An individual has experiences or feelings that might be labelled as homosexual. These feelings disrupt the self-identity as heterosexual and cause confusion. The confusion may be resolved by rejecting the possibility of homosexuality. But Churchill very cleverly handles it. Edward sensitization his homosexual consciousness begins with Harry in the age of nine itself. Social situations and social interactions play an important role. Feelings of different anxiety and confusion lead to internal scrutiny. Coming out from the normal life and Contacts with their own community give solutions to the indifference. Churchill consolidates the specific importance of homosexual society. Edward had a negative perception so he very close to Harry in the first act one and he possessive contact with Gerry, live with Lin and Victoria.

Transculturalism emphasizes on the problems of contemporary culture in terms of relationships, meaning-making, and power formation; and the transitory nature of culture as well as its power to transform. It can be taken act one Betty role done by man even though she didn't have power to do anything. But Act II Betty role is played by women. She has decided to live independently. So she leaves her husband. She faces difficulty while building an independent life for herself. She finds her feet when she gets a job as a receptionist in doctor's office. Getting job is biggest success in our life.

Churchill makes us to realize with the character of Betty. She urges to get a job very quickly. Because the job gives more confidence to the women than the man. If she has a job she can sort out all the problem. Churchill says the message if one had had enough of money, women no need accept to live

between the oppression and suppression. Woman lives with this turmoil due to their life security and life of their children. Job security gives more hope to live. It is the biggest crisis from decades to decades.

With the fear, Ellen asks Betty "when Edward goes to school will I have to leave" in first act. In second act Edward face the problem of job insecurity. If the people know his gender they will send out from the job. Loyal to the master, Joshua very loyal to his master, Ellen towards Betty. A notable point is here Joshua is very sincere to his master but not for his master's wife. It exposes the domination of male chauvinism and he knows very well who having power in home and society.

Transculturalism deeply self-reflexive, and self-critical. Betty is self-reflexive and also learn to explore her own sexual through masturbation. She no longer lives entirely for her life. The women's liberation movement aimed to raise women's consciousness about social issues and encouraged them to challenge some of the basic underpinnings of a male-dominated society. Yes we not yet reached.

Society has changed, too, making it easier for them to do so. Betty is able to acquire job of her own, and she also relearns the pleasures of autoeroticism, initially as an act of rebellion against her husband and her mother. Betty's discovery shows how women are now more able to accept their bodies. Victoria also wants to get job ready to go away from London. She realises her own gender as a lesbian and fear about her husband to live with Lin.

Redoubtable Mrs. Saunders, for example, shows that a woman can enjoy sex for its own sake, just as a man may, and this is in contrast to Betty's dreamy, romantic notions of love. Liberation of women in the world is portrayed in act two; homosexuality is not the shameful thing it was to Clive or Harry. Edward and Gerry can live as an openly gay couple, and Betty is not distressed at her knowledge that her son is gay or that her daughter is involved in a sexual relationship with her girl friend Lin.

Homosexuality becomes merely one aspect of integral part in total identity, and it merged the private and public images. Harry struggled with it when Clive

came to know homosexuality; he keeps silence and ready to accept his offer for the sense of peace and inner harmony and public image.

There are changes in the way the family is constructed, too. If act one is a satire on the Victorian family, in which desires and sexual orientation are repressed in order to present a false appearance, act two shows the forming of alternative family structures. For example, a gay man, Edward, lives with two women and their two children. Joshua aims a gun at Clive's head in the final scene in act one; it hardly comes as a surprise. Whatever surface appearances might suggest, Joshua will never wholly succeed in becoming "white." The specter of colonialism returns in act two, when Lin's brother, Bill, a British soldier, is killed in Northern Ireland, where the British are fighting a guerrilla war against Irish nationalists. This time the emphasis is on the dispiriting life led by the soldiers who serve in the British army, which the Irish nationalists believe to be the arm of a colonizing, oppressive power.

'Transculturalism' allow human individuals groups to adapt and adopt new discourses, values, ideas and knowledge systems. It acknowledges that culture is always in a state of flux, and always seeking new terrains of knowing and being. Betty, Victoria, Lin and Edward adopt and explicit in act one to act two.

The two acts are different in other ways in transformation of power. The act first is dominated by men, especially Clive, who tries hard to keep everything under control, arranged the way he believes things should be. But the second act is dominated more by the women and the gays, who show a capacity for change and a willingness to entertain new ways of being and living. Those who were powerless earlier—Betty in particular—now grow into positions in which they feel more in control of their destinies. The fact that Clive in act one also played the child Cathy in act two reinforces the idea of the powerlessness of the old ideals in a new world.

Churchill wrote the play for seven actors, which means that some parts must be doubled. It is

essential, however, that Clive be doubled with Cathy; other combinations are possible. It also tells us that each and every man have a different face with them. In act two it is the man, Martin, the equivalent of Clive in act one, who must struggle to come to terms with the new feminist consciousness rather than have everything his own way.

The final scene appears to have the form of a typical romantic comedy. Enemies are banished, order is restored, love triumphs. Joshua is about to take a shot at Clive. The ostensibly comic form is belied by the reality of the situation. Women's Liberation Movement Britain in the 1970s was marked by vigorous and politically effective campaigns for women's rights and gay rights. The First National Women's Liberation Conference was held in Oxford in 1970. The goals it decided upon were equal pay for women, equal opportunity in education and employment, abortion rights, day care, and free contraception.

Women are important only through their relationships with men. Women increasingly challenged the traditional division of labor in the family and in the workplace. They rejected the idea that certain roles, such as child-rearing and housekeeping, were suited only to women, and they fought for the right to pursue careers in areas traditionally open only to men.

They argued that traditional gender roles had been constructed by a male-dominated society rather than being inherent in the nature of human life. And what had been socially constructed could also be changed. During this time, there was a feeling of excitement among many women that a new era was dawning.

The increasing visibility of gay people encouraged many to "come out" and live openly (as Edward and Gerry do in *Cloud Nine*), without having to disguise the fact that they were gay. Many gays (as well as feminists) linked their oppression to the structure of the traditional family. Major limitations include their narrow samples; focus on sexuality, linear nature, and lack of attention to the larger

sociohistorical context. They tend to "minoritize" sexual identities.

Gay Liberation is biggest one now itself even they have strong government support, still faced discrimination, such as being fired from their jobs or denied custody of their children. Edward and Gerry face the discrimination with in the family and society. The first Gay Pride March was held in London in 1972, Churchill adapting a slogan from the American civil rights movement ("black is beautiful"), gays proclaimed that "gay is good." They rejected the shame and guilt that had often accompanied gay life in the past, due to disapproval of homosexuality. So Churchill brings the gay characters to the stage and gives the awareness to the common people. Our society need to recognise the unstoppable movement towards unequivocal civil equality for every gay, lesbian, bisexual and transgender citizens.

Conclusion

Carly Churchill forcefully, passionately presents her characters with full consciousness. Her Intence manner explicit while she handling the characters with great feeling. We can see the personalised cultural becomes socialized .we learning to form nontraditional family structures, many gays declared that they had rejected the masculine and feminine roles that society had designed for them. Conclude, the term 'Cloud Nine Woman' which evolved from the Victorian age had taken various forms and shades over the period of time. Women in the 20th century were daring, fashionable, educated and passionate to change everything though caught at times in the web

of conflicts and tensions, sex and gender, adultery. While talking about the 21st century women, their broad fields of achievements in all dimensions are to be glorified. The cross teransculturism impact of the concept of 'LGBT' can be traced even in developing countries like India, where the role of women stand magnificent than the men. Thus, the play, *Cloud Nine* emphasizes the soaring heights the feminine, gay, lesbian community had reached Zenith. Medias portrayed them as a 'normal'. So we try to celebrate or aware of international lesbian day. Decorated player, Abby Wambach, finally won the World Cup in the summer of 2015, she celebrated by kissing her wife in front of an audience of over 25 million U.S. television viewers.

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THE INTERPRETATION OF CULTURE AND CONTRASTIVE: A STUDY OF THE SELECT NOVELS OF CHITRA BANERJEE DIVAKARUNI

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Abstract

Chitra Banerjee Divakaruni is an Indo –American author, a poet, a short storywriter and a novelist. In 1995 she won American book award for her short story collection *Arranged Marriage*. *The Mistress of spices*, *Sister of my heart* and the short story *The world love* were adapted into films. *The Mistress of spices* was short-listed for the Orange-Prize. The present paper is an attempt to explore the cultural dilemmas faced by the Indian-immigrants in their new homeland. Chitra Banerjee Divakaruni in her novels *Sister of my heart* and its sequel *The Vine of desire* appears to analyse the cultural dilemmas, displacements and conflicts which immigrants undergo in a social system. Chitra focuses on the diasporic Indian immigrants who are caught between two different worlds. She implies the readers to know the values of human life. **Keywords:** Culture, Tradition, Immigrants, Identity

Chitra Banerjee's novels deal with the culture of both India and America and how the heroines face these two different cultures. The east-west conflict gives way to the clash between the male rational approach in facing life's realities and the female view based on faith and sentiments. One of the significant themes of modern literature is a depiction of cross-cultural crisis, a subject which has assumed a great significance in the present world of globalisation. Being an immigrant, Chitra Banerjee Divakaruni was caught between the conflicting cultures in her attempt to find an identity of her own. This search for identity finds its best expression in her novels. America holds out to the immigrants the promise of a bright future, a world free from inhibition, racial differences based on multinational customs, religions, traditions, languages etc.

In Chitra Banerjee's *'Sister of my Heart'* Sudha gets the unending, unselfish support of Ashok who is her first love and who stands by her throughout her troubles, the plot weaves its way to an American airport where Sudha arrives with the support of the *'Sister of (her)Heart'* her cousin Anju

who is married to Sunil, a computer programmer who has migrated from India to America. The same Sunil once desired the exceedingly beautiful even before his marriage ceremony to Anju was proceeding.

Yet Sudha's long road of suffering leads her to America and to Sunil and Anju, not to Ashok, who loves her unselfishly through her marriage (to someone else), pregnancy, and divorce because Sudha feels that in spite of having its own problems America would give her the advantage of anonymity. Sudha says "No one in America would care that I was a daughter of the Chatterjee's or that I was divorced. I could design a new life, earn my own living, give Dayita everything she needed" (S M H- 294)

Chitra's characters seem to be convinced of American life style and about its ultimate superiority. This is well expressed in Sudha's words "Best of all no one would look down on her, for America was full of mothers like me, who had decided that living alone was better than living with the wrong man."

The Vine of desire (2002) is a sequel to her earlier novel, *Sister of my heart*. With sequels one

can trace the growth of that character. The story of *The Vine of Desire* continues from the same point where it is finished off in *Sister of my Heart*. Sudha arrives in California where Anju lives with her husband Sunil. They both had a very difficult time. Sudha divorced from her husband because her mother-in-law wanted her to abort her baby girl Dayita; She is therefore a single mother, a stigma in the Indian Society. Anju on the other hand went through a miscarriage of her baby boy, Prem. This really affects her psyche and the relationship with Sunil.

Sunil is very much impressed by Sudha's nature; He could not resist her incredible beauty and we see the difficulty for Sudha in getting adjusted with an alien land and culture. Sudha gets lured by the American way of living and makes friendship with Lalit at a party. Sunil reveals his love for Sudha by saying that even though he does not like his wife Anju, he tried to convince himself after marriage that he could love her and did not want to disappoint Anju.

Sudha does not want to go back to India or stay in Sunil's house. She wants to stand firmly on her own feet. Divakaruni shows the actual nature of an Indian woman who cannot completely break-up her love for her husband, if find bit of hope. Though she is governed by self-respect and dignity in some corner of her heart, a woman has always some place for a man shows that women do suffer with cultural dilemma in their married life.

The dilemmas and displacement presented by Chitra Banerjee are relevant to the sensibilities of human beings in the age of globalization. The displacements are associated with innumerable options of life styles different geographical settings and the shock of rootlessness in the process of hybridization is explored in *The Vine of desire*. We see the struggle of the immigrants to assimilate in an alien-land and their unfulfilled longings with finding themselves trapped in the middle of nowhere, desperately try for a way out and suffer in the process of cultural dilemmas and displacements in the newly adopted land.

In an interview with Riya Bhattacharjee in 2008 Divakaruni says about her own immigrant experience as, "It was being an immigrant that made me a writer, because when I moved away my culture, I

began to be able to see it more clearly. When I was living in Calcutta, my culture was all around me. I didn't give it much thought. It was only you are in a place where you don't have many Bengali's around you, you can't speak your language, you can't eat your food, then you start thinking about those things, what they meant to you, you want to recreate those things."

Hybridity in Chitra Banerjee is then made possible only through the active venturing of the self towards the other. She succeeds in presenting a balanced picture of the world of immigrants in America. Not all of them are winners, but all of them are not losers. Chitra Banerjee's compassion for India, her pride in its rich heritage is expressed through the numerous use of stories, popular songs and carefully sprinkled Bengali words as Khan says "that embellish her text uncut gems and add to the knowing of reader's pleasure".

Chitra Banerjee's novels portray independent, introspective and self-determined women who have accepted their life as immigrants and observed the host country with sensitivity and objectivity. The conflict between the earlier generation and the subsequent generation will persist as it involves a complex discourse on cultural representation, nation, ethnicity and home. However, women learn to become independent and majority of them refashion themselves by dismantling the stereotypical portrayal of women

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PANDEMIC DISCOURSE IN TRANSCULTURAL WORLD WITH REFERENCE TO *THE PLAGUE*

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Abstract

*The world is shaken presently with the pandemic virus and the economic threats it poses in the future. Everywhere the centre of all argument and discussion is around the crisis globally. Despite the fact that the world is the most united in its vision and mission in its transculturality, there is constant distress everywhere. This paper intends to analyse the build up of the pandemic as a discourse and its presence in literature with explications from Albert Camus' *the Plague*. It pays special attention to how literature seeps into normal life and normal life into literature.*

Keywords: *Pandemic Discourse, Transculturality, literature.*

It is a well known fact that the world has shrunk. With the advancements in the interconnecting techno-communications, it is shrinking even further every day. Marshal McLuhan calling it a "global village" makes more sense than it ever has. The smaller it gets the more dependent each and every global citizen grows. It's an age of anyone can be anywhere and anything, internationally the acceptance of each other's culture and the respect to their traditional bodies of knowledge is increasing along with the tolerant attitude. Consumption of trends and data of different cultures and their reflected productions of art is at its peak, with online streaming platforms and social media. So it can be rightfully understood that the global village of the present day is a singular globalized market place with increased transcultural tendency.

Transculturalism which is also called as cosmopolitanism is a philosophy that encourages acknowledgement and acceptance of diverse cultures and growing one together with common humanitarian visions. It is different from that of multiculturalism that just gathers in different cultures together without attempting to fuse anything collectively. More like a salad bowl. But transcultural spaces are more of a melting pot of crucible. A

transcultural citizen is thus a cosmopolitan "someone who thinks that the world is so to speak our shared hometown" (qtd by Mihaela).

The world is at present in an unprecedented emergency, with the breakout of the pandemic COVID-19. It has become everyman's problem, all the people of Earth share common living pattern today as they are quarantined into their houses. Culture which plainly means the way of living is same or universal all over the world. Everyone expects this predicament to be over, everyone consume the same kind of information, everyone is preoccupied with the common fear factors that awaits us in the future facing; the same existential questions. Thus showing traits of transcultural spaces where everyone knows that they are different yet the same.

This current paper intends to pay isolated attention to the growth of this pandemic into a global discourse in this transcultural setup, the rhetoric in literature with a special reference to the relatability that Albert Camus' 1947 work *The Plague* posesses to the contemporary situation.

First, what is a discourse? As a term that has gained recent momentum it has a range of different meanings associated with different branches of study and Martin Jay describes it as "one of the most

loosely used terms of our time" (Hawthorn 86). Jeremy Hawthorn also quotes But Jay in his attempt to define discourse:

Despite these contrary and shifting usages, discourse remains the best term to denote the level on which the object of enquiry is located, that being a corpus of more or less loosely interwoven arguments, metaphors, assertions, and prejudices that cohere more associatively than logically in any strict sense of the term. (86).

With world's attention shifted towards the present microbial crisis, all articulations in all the medium is around the pandemic. All and sundry is devoted to talking about it. With everyone glued to the home with online platforms as their only medium of outward connection, from experts to laymen everyone talks about it, the infections, its symptoms the precautionary measures, its casualties every day. They envision their future based on it, whether this crisis will be over anytime soon, whether humanity will be able to surface out of the economic problem and etc. Other kinds of conversation find little or no space in daily life. Government attempts controlled and organised information desperation among people. Thus making it a strong and loud discourse, a pandemic discourse. The effect it has on human life is greater than expected and with the pandemic discourse constantly registering itself into the minds of readers it will definitely change the trajectory of literature as well because as the cliché goes, literature reflects life and vice versa. The people are already obsessing about the Before Corona life time which signals a deep fissure in the chronological proceeding and makes us expect, an After Corona period. Like living has always been replicated in literature and likewise, literature finds a way to seep into life – no matter the crisis we experience.

Literature and pandemics

The present crisis assures to modify us all in odd ways; a paradigm-shifting episode that divides lives and cultures into a before and after. We will appear out of it changed, however how those changes will manifest is far from certain. The aforementioned

pandemic discourse has always extended itself into literary or other mediums of art expressions. Human mind filled with a lot of distress finds ways of ventilation through art medium. Thus these art mediums later serve the purpose of igniting hope in the minds of people in similar distress in the contemporary and the future.

Almost all the religion across all the cultures has readymade tales and parables for handy purposes. About pandemic or disease breakouts and how the almighty God could save them from it with just a little faith in him or her. For example we have in Christianity parables of Jesus curing leprosy and plague. In Matthew 8:3 "Jesus reached out his hand and touched the man. "I am willing," he said. "Be clean!" Immediately he was cleansed of his leprosy". We also have in the local Tamizh traditional folklores on deity Muthumariamman performing miracles on people who are affected with pox viruses. Religious tales and other folk narratives are earlier forms of expressions; these kinds of narratives always seeped into the literary mediums across the age because there have always been pandemics in the world.

In English literature, Black Death that swept off seventy five percent of Europe's population has a huge impact. It is even believed that Shakespeare wrote most of his poems and sonnets during this time. From the haunting image of St. Sebastin in engravings and paintings to the later pandemic productions like *Love during the Time of Cholera* by Gabriel Garcia Marques, *the Plague* by Camus, *Station Eleven* by Emily St. John Mandel, *Jack London's the Scarlett plague* (Ed); the literature that cropped up from the pandemics articulates to their and even our current moment in insightful ways, contributing links in exactly the areas where art stands out: in emotional settings, in the customary ways past reverberates into the present, in the indescribable exchange between the body's experiences and our perception of the world.

These works however not just serve the purpose of ventilation; human beings are the only living beings on Earth that can tell stories, to cast away the sense of meaninglessness that the existentialists

argue about as said by Albert Camus, "In a universe that is suddenly deprived of illusions and of light, man feels a stranger. His is an irremediable exile. . . . This divorce between man and his life, the actor and his setting, truly constitutes the feeling of Absurdity.(Abrams 90) . Pandemic literature as such are even more conscious of themselves to be infusing sense of meaning, hope into the minds of readers by delineating the inevitability of the crisis and the unpredictability of the situation. They are sutured in a way that people get to identify themselves and their own lot with the plot of their interest. Because unexpected times like this cast a dark shadow on the lives of people.

For instance, in the following let us analyse, or juxtapose *the plague* alongside the argument. *The Plague* (1947) is a novel by Albert Camus published in French first and translated into English in 1948. The striking plotline revolves around a pestilence stricken city in French Algeria called Oran. It captures the toll the plague takes on all the characters from the medical practitioners, doctors to normal people. It does not fail to engrave the real life existential questions and doubts anyone would have in such moments of higher distress. It is believed that the novel is modelled upon an Epidemic Cholera that swept away most of the city's population in 1849.

Though the narrative is set in a small town of Oran where people at times of severity try to escape out of its border gate, it can be seen as a microcosmic foreshadowing of today's world. Except that there is no room for escape in from the modern crisis as the whole of the world is affected. The narrative surprisingly resembles the modern pandemic narrative highlighting the following issues that can be easily fathomed by the modern readers of today.

The abrupt onset of the epidemic from dead rats, which resemble the pattern of COVID 19 is precise. And everyday life in the plot before the disease is that of the human modern life. "Our citizens work hard, but solely with the object of getting rich. Their chief interest is commerce, and their chief aim in life is, as they call it, 'doing business" (Forster 3). Camus

highlights the monetary, materialistic and non humanitarian style of living the life expecting nothing to be out of the omnipotent human power. This in turn shares a remarkable similitude to that of the modern world.

Later the striking contrast or oxymoronic twist happens with the plot where everything abruptly stops due to the disease and all the aspirations, the greed, the political diplomacy all dissolves in the concentration of the situation. He pictures a hazy future where things do not go by the plan and an uninspiring past where knowledge of the experience does not seem to solve the crisis. "Hostile to the past, impatient of the present, and cheated of the future, we were much like those whom men's justice, or hatred, forces to live behind prison bars". (36)

The impartial epidemic reduces the life and values attributed to it by materialistic wealth, and treat its entire clientele equally, rewarding them with death finally. "Rats died in the street; men in their homes. And newspapers are concerned only with the street."(18). The novel also captures the phase of denial where many believe in the Omni powerfulness of human race and deny the fact that the disease is out their ready to feed on anyone it comes in contact with it. With too much pride they succumb to the harsher, crueller and impartial reality later. "We tell ourselves that pestilence is a mere bogey of the mind, a bad dream that will pass away. But it doesn't always pass away and, from one bad dream to another, it is men who pass away."(19)

He also frames into the big picture the belief that people have in religion and the religious opportunists who use the opening to put ideas into the minds of innocence that it is a punishment that they should persevere through for the sins they have committed and to turn towards their god their religion which would someday save them with the faith alone. He uses the character of Father Paneloux. He then juxtaposes science, characters of reason, experts doctors and do not valorise them does not hero worships their efforts but provides them with proper recognition and merits they deserve. This is highly suitable for the current world which till the onset of

the pandemic, acted to be not relying on the knowledge of the experts but on the experience and diplomacy of the motor mouth politicians. Camus highlights the characters like Dr. Bernard Rieux, Raymond Rambert under this light of logic and reason. He builds up a realistic and a highly relatable narrative where one (a reader of the present era) does not have to imagine anything external of his society or life but just have to identify the accurate presupposition and precise imagination of such a crisis. The novel ends with hope that we must not matter what "should go forward, groping our way through the darkness, stumbling perhaps at times, and try to do what good lay in our power" (111). As this movement would take us to a space of peace just like Oran where "the faintest stirring of hope became possible, the dominion of the plague was ended." (2)

The awareness of the development of the pandemic into a discourse diffusing into the literature

and reality, shifts perception of the readers, as if the sights and sounds from a century ago have reappeared, becoming timely in ways unexpected. Hence is the analysis of the Pandemic as a discourse and its presence in the literature.

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TRANSCULTURALISM IN V.S. NAIPAUL'S A HOUSE FOR MR. BISWAS: A STUDY

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Abstract

Loss of identity, sense of belongingness, alienation, physically and psychologically away from native land creates mental agony and trauma. Post-colonial literature inevitably dealt with loss of identity, search for self and also personal sufferings during colonial period. People of their own native lands were taken to other places as laborers. All post-colonial writers are not dealing with such transculture and cross culture issues, only those who suffered and having the painful scars during their life time only take such issues. Here the house which is only a material, but plays a vital role which represents Biswas's personality.

Keywords: Identity, alienation, disorder, trauma.

Introduction

Sir Vidiadhar Surajprasad Naipaul is known for a West Indian writer. He is commonly identified as V.S.Naipaul, was born on 17th of August 1932, and died on 11th August 2018. He was informally called as Vidiadhar Naipaul. He was born in Chaguanas, Trinidad and Tobago. Trinidad and Tobago is a dual-island; it is a country in the Caribbean nation near Venezuela. They have been still following Creol traditions and cuisines. He is celebrated for his unique style of writing. His prominent works of non-fiction include, *The Middle Passage* (1962), *An Area of Darkness* (1964), *India: and A Wounded civilization* (1977). V.S.Naipaul's family members especially his grandparents had migrated from India to Trinidad to work as indentured labourers on the sugar plantation in 1880s. In the Indian immigrant community in Trinidad, his father became an English Journalist, and in 1929 began contributing articles to *The Trinidad Guardian*. In 1932, the year Naipaul was born then his father joined the staff as the Chaguanas correspondent. In 1952, Naipaul took a trip to Spain without having any foresightedness and spent all he had earned and saved money. He called his trip as a 'Nervous breakdown'. After thirty years,

he called it 'Something like a mental illness' that much pain he has got from his trip to Spain. But after meeting his future wife Patricia Ann Hale, he began to come out with his illness and soon he recovered and started to write.

V.S.Naipaul is a man of having Indian origin but not born in India, only his grandparents were born in India and taken to Trinidad then later – they became Trinidadian. So Naipaul as a Trinidadian is not living as an Indian but his fictional and non-fictional characters especially his protagonist are known to be immigrants but those are always searching for self-hood and identity, one such character in his novel. Trinidadian society is the place where V.S.Naipaul was nurtured. Trinidadian is a multicultural society where many cultures of people from different countries have been living for more than three generations. But they are always gripped with the insecurity and rootless feeling. Insecurity and rootlessness play a vital role in transculturalism, due to the loss of their own cultural identity. In which, they felt uprooted feelings, from their own native land to alien community and land. Culture is one person's reflection of their own self, once it is taken or abandoned, it gives them a real pain of living in the society

In the novel *A house for Mr.Biswas*, Mr. Biswas is his protagonist who is struggling to search for his independence and freedom, in order to escape from both Bhandat and his wife Shama's house or Tulsi's family. This tale is about three generation story which is reflecting an alien environment, multiculturalism and difficulty of adapting oneself into another environment and also the problems of new culture. Biswas is struggling to adapt himself, but he fails. So that tough situation made him to take a new decision in order to own a house of his own, here house is meant to be a symbol of just a material but if we see through it is not just a house which reflects one person's quest for identity and independence. Owning a house of his own, it gives him to get rid of the rootless feeling and insecurity.

In the year 1961, he has written this novel *A House for Mr.Biswas*. This novel is written as an inspiration of his childhood memories with his father. Undoubtedly, this debut novel has significantly secured a place for his literary arena and also acclaimed reputation worldwide. The protagonist Mr. Biswas represents Naipaul's father Seepersad. He was a self-taught journalist. Mohun Biswas is a Hindu Indo-Trinidadian who continuously toils for success but fails mostly. He marries the influential Tulsi family in order to find himself. This novel mainly focuses on the theme of family strife. After marriage, his association in the family is more responsible but he has the feeling of a sense of loss of his identity and individuality.

Tranculturalism is also referred the same being other and having more than one culture in the same place which is not completely his own. The dynamics of the Indo-Trinidadian community is portrayed in this novel. Loosing once own identity is the most painful thing in the world. There are many post-colonial writers who were born into the land where their grandparents hailing from other lands for the sake of livelihood. This type of mixed culture and mixed feelings happened due to colonization. The West Indian or post-colonial writers writing are still reflecting their own feeling and emotions and they only know the reason behind their tears.

V.S. Naipaul's fictions mainly deal with the themes like longing for identity, so his characters are self-driven, ambitious and worthy of their education. He are characters are manifested by the society. In "*A House for Mr.Biswas*", Mohun Biswas, the protagonist's aim is to have a house for his own. The 'house' is symbol which represents his identity, but it is only a non-movable thing. A house for his own is concerned with most of the people's dream, personality, identity and culture. Because dwelling own place gives a reputation for the individual. On the other hand a person who has not own a house during his period feel the loss of identity and root. Mr.Biswas also here struggles to possess a house for his own because in Tulsi family he could not find any peaceful atmosphere, self-hood and independence, it's fully crowded with people. His ultimate aim is to free himself from that Tulsi house. Mr.Biswas is missing his freedom in Tulsi's family, because their family yard had no drainage, the house had no back door and it was not even fit to live a harmonious life for Mr. Biswas. Feeling otherness in oneself is like lacking of their own true identity in the society. So, he is trying to find his true identity in the way of having his own house to live in. He is a fatherless and homeless abandoned, searching for his own identity and also search for his own shelter to live in. People may think why the short span of life time needs a place of our own, because he cannot even take a single part of a house. But only those people really lost their own true identity have thought of having a house of their own and give them an immense pleasure for their life.

Mohun Biswas's entire family has been an indentured labourers in Trinidad. Due to this Biswas and his brother were identified as a social laborer. As a socio-worker, most of his life span has been depend on others for their food and shelter firstly by his uncle Bhandat's family and then on the family of Tulsi. Then after getting a job he meets Shama, a daughter of Tulsi and later they got married to each other and leading their life in Tulsi's house which is like a mouse trap for Biswas. Due to the house's condition and their treatment towards Biswas he

decided to move away from Tulsi's house. Here the theme of otherness is portrayed, as a husband and son-in law for Tulsi family but still Biswas missing his own identity and independence. The journey of his quest for owning his own house is begins there.

The only way of escaping from Tulsi family is to own a house of his own for Mr. Biswas. Tulsi family is a place where he got trapped. As in transculturalism point of view Tulsi's house is colonizer's land and Biswas' ambition to own a house is portrayed getting of his own identity in the form of house. East or west, home is the best is a proverb but whether its being a native or immigrants they need their own place to live in. These reflect the immigrants quest for their true identity and independence. After attaining a own house, it gives him the meaning of living in this world for Biswas. Throughout this novel *Naipaul* portrays the character of Mr. Biswas and his search for his self-hood, identity, quest for ownership of a house and meaning of life. V.S. Naipaul who always gives his hands for the immigrants, rootless, colonized and got trapped in the hands of colonizer. So the protagonist, Mr. Biswas wants to escape from the sense of otherness, for that he need both job as well as house to live in.

Person with the sense of multiculturalism lead to insecurity, because they may have more than single culture, but V.S. Naipaul is never followed Indian culture, but the inherited habits, which is somehow sits in his sub-conscious mind. So his characters are portrayed in such ways like Mr. Biswas in this novel. Mohun Biswas was dead at the age of forty six due to heart disease. This is how the novel opens, he who brought up in a simple mud house, and the life style he faced throughout his life span and also his insecurity, all these issues are made him to take his own decision to have a house for his own. Money also matters for him to buy a house. Social status, individuality, freedom everything are combined together in order to get a house for his own, that is

his identity. At his death bed, he was somehow relieved from his tension because he now owned his house in Sikkim Street after a long struggle. Breathing his last in his own house makes Biswas happy. Even though the house was not so priced and luxurious finally he has attained the happiness because of self-earned property i.e. owner of a house. Throughout his life he has faced many horrible troubles and failures. But finally his dream has come true and the house gives him a sense of fulfillment and satisfaction.

Conclusion

Mohun Biswas's struggle to acquire a house of his own is somehow connected with his identity, rootless feeling and insecurity. He feels that having house of his own is the only weapon to show his true identity in this society. He got it through his hard work as well as his lots and lots of struggles. Identity is the complete shape of culture, the origin and value of individual through their wealth i.e. the material thing like 'house'. Becoming owner of a house is an identity cum social status. It is the reflection theory which motivates or corrupts the individual in the form of fulfillment. Naipaul's father was the immigrant who reflected their loss of identity and rootlessness, but they were forced to be there that is in Trinidad where Naipaul was born, whose identity became a Trinidadian not Indian but having more than one culture both Indian origin and following the tradition of the Caribbean island.

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CROSS CULTURALISM IN ALDOUS HUXLEY'S *BRAVE NEW WORLD: A STUDY*

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Abstract

This paper focuses on the Cross-culturalism between Modern Society people and dystopians in the Brave New World Society. More specifically, it analyzes an incompatibility of happiness and truth among the people who were destroyed religion and culture by seeking pleasures for their own life. These experimentation of pain-free living causes meaningless lifestyle which has no boundaries and nothing deserving to obtain it. They see nothing wrong with using drugs and having sex to keep themselves happy. The Modern Society people also driven by happiness but they have certain limits. Brave New World society people trying to brainwash the modern society people to use the drug Soma to accept the values and tenets of their life, which shows an enlightening view of how society should be. This article seeks to map these consequences by rethinking the maxims of Cross-culturalism in between Brave New World and the Modern Society. Conceptually, therefore, the study fits within a Cross-cultural as well as a meaningless life of Dystopians in the Brave New World.

Keywords: *dystopian, Modern society, religion destruction, pleasure seeking, pain free, meaningless, boundaries, enlighten, etc.*

"Science fiction is significant in studies of human culture as it is an ancient and enduring form of literature" (Manadue & Diane, 2017, p. 1) *Brave New World* is about a futuristic society that has tried to create a perfect community where everyone is happy, they use science to mass produce people and condition them to do and want only the things they're supposed to but in doing that they take away freedoms like, the freedom to think for oneself. "They were reflected dramatic changes in contemporary culture, especially political aspects of gender, conflict, and freedom of expression." (Manadue & Diane, 2017, p. 1) The few characters we see who do think for themselves aren't happy, so the novel poses a question is it better to be happy or free. Humans are separated by expression of emotions, individual intelligence and special characteristics, all which makes each person unique. However, in the World State people are open-minded and disciplined to follow a way of life. When introduced to a different

culture, the people of the World State see it as unusual.

"Cross-cultural Studies are an adaptation of the term cross-cultural to describe a branch of literary and cultural studies dealing with works or writers associated with more than one culture. Practitioners of cross-cultural studies often use the term cross-culturalism to describe discourses involving cultural interactivity, or to promote (or disparage) various forms of cultural interactivity." (Cross-culturalism)

The text-*Brave New World* starts with the director of the center explaining to a group of students how they create people since women don't actually get pregnant anymore. The director brings the group into one of the conditioning rooms and says:

Mother, monogamy, romance. High spurts the fountain; fierce and foamy the wild jet. The urge has but a single outlet. My love, my baby. No wonder those poor pre-moderns were mad and wicked and miserable. Their world didn't allow them to take things easily, didn't allow them to be sane, virtuous,

happy. What with mothers and lovers, what with the prohibitions they were not conditioned to obey, what with the temptations and the lonely remorse, what with all the diseases and the endless isolating pain, what with the uncertainties and the poverty. (Huxley 39)

Here we can see that they are forced to feel strong in solitude and in hopelessly individual isolation state also. That is why they shock the babies through an electrified strip in the floor, over time the babies will learn to instinctively dislike books and nature. These babies are deltas one of the lower castes society and the lower castes perform non-intellectual jobs like factory work by conditioning. They'll want to stay near their work in the cities. They condition all the castes this way according to what their role will be in the community. The group continues into an outdoor garden where several hundred naked children are engaged in erotic play. This one shows that they didn't want to follow any culture or tradition in their life rather enjoying the pleasure to the fullest, because the play conditions the children to grow up feeling comfortable being sexually promiscuous which seems "they're interested in the disintegration of groups, cultures and power" (Cross-culturalism).

The Brave New World society is obsessed with happiness, meaningless life and nothing to get it. The Modern Society people also driven by happiness but they has certain limits and boundaries. But the New World society sees nothing wrong with using drug and having sex to keep themselves happy. Cross-culturalism is thought of as "dealing with two different cultures" and "any various forms of interactivity between members of disparate cultural groups" (Cross-culturalism) process of cultural transformation marked by the influx of new culture elements and the loss of alteration of existing ones. We can see both in the character Bernard and John were dealing with their cultural by feels that they're different from others. Then Lenina who did not feel shy to expressing her feelings towards Bernard, she openly expresses her dislike to Bernard's guide by saying "Very queer... I don't like it. And I don't like that man."

(Huxley 103) John who is a only son of Linda who is belong to second class community named as Beta. Linda taught him to read and one day brought him a copy of the complete works of Shakespeare. John read the book all the time because he loved the language and to deal with his loneliness.

Bernard invites John to come back to London with him and his girlfriend Lenina and he says Linda can come too, he knows he can use her as leverage against the director who is cheated on Linda and father of John. Lenina feels so stressed from everything that she takes a bunch of Soma and spends a day asleep. John comes looking for Bernard and finds her there. He has been in love with her since he first saw her, he wants to touch her but he won't allow himself to do so. Because he's influence by the works and ideas of Shakespeare' play and culture, so he wants to get her in a proper way by getting marry her. They all arrived back in London and Bernard is called to come to see the director at work. The director announces that to keep Bernard from infecting others with his unorthodox, he's sending him to Iceland. But Bernard calls Linda in and she immediately recognizes the director and says that she had a baby because of him. John comes in and falls to his knees in front of the director calling him my father over and over. Here the book shows that "the complexities of the relationship between science fiction and human realities are manifest." (Manadue & Diane, 2017, p. 2) The director is horrified his obscene to talk about pregnancy and shameful to be called the father and all the workers laugh hysterically like it's all a dirty joke until the director runs out of the room.

Bernard starts to show John what life in London is like and John becomes instantly famous his celebrity makes Bernard popular. Meanwhile Linda does nothing but lie in bed and takes Soma. One evening Lenina takes John to the Feelings, which are like movies that engage all the senses so one can actually feel and smell what's happening. The feeling involves a lot of casual sex and afterward they go back to Lenina's apartment but John is unhappy, he leaves by thinking his cultural limits. Lenina still can't

understand why he won't sleep with her on the night of Bernard's biggest party which several important officials have agreed to attend. But John refuses to come out of his room. Bernard has to tell all his guests that the savage (John) won't be appearing, the guests are furious during his brief popularity.

Though Bernard had stopped talking with Helmholtz Watson, he goes to see him after his public embarrassment and the two become friends again. When Helmholtz meet John they're instantly close. Helmholtz who has been trying to express his emotions through rimes and hears Shakespeare for the first time.

John's refusal to sleep with Lenina makes her keep on thinking of him constantly. Finally she decides to act and goes to his apartment, she marches in. John mentions marriage and propped her, she is horrified and she decides to take her clothes off and get him into bed. But his feelings for Lenina is only to get marry her not to having sex, because he thoroughly believes in culture and tradition. So he becomes enraged and calls her a whore. She runs into the bathroom to hide. By the time John gets a phone call about his mother and leaves. Linda is at the hospital and as John tries to speak to her she keeps dozing off because she is on a high dose of Soma making the situation worse. As Linda dies John runs into a group of workers who were getting their Soma. He freaks out and starts shouting that Soma is poison, he says they are all slaves and he's going to make them free then he starts throwing the drug Soma out the window.

Bernard and Helmholtz get a call and go to find John at the hospital when they get there a brawl is going on. Helmholtz jumps in to help John while Bernard basically can't decide what to do. Then John, Bernard and Helmholtz are brought to Mustapha Mond who explains to them why old things like Shakespeare are prohibited first. Society needs people to want new things not old ones. People have to keep buying consuming for the sake of the economy. For John, he can't write and understand tragedies without social instability which is no longer exists. Mond keep one convincing John to promote

various forms of cultural interactivity by saying:

And if ever, by some unlucky chance, anything unpleasant should somehow happen, why, there's always soma to give you a holiday from the facts. And there's always soma to calm your anger, to reconcile you to your enemies, to make you patient and long-suffering. In the past you could only accomplish these things by making a great effort and after years of hard moral training. Now, you swallow two or three half-gramme tablets, and there you are. Anybody can be virtuous now. You can carry at least half your morality about in a bottle. Christianity without tears that's what soma is. (Huxley 228)

They've made everyone happy and engineered a perfect society where everyone plays a role exactly suited to their desires and abilities. Mond says, sometimes people don't fit in their roles, he was one of those people he had the choice of being sent away to an island and joining a program to become a world controller. Bernard and Helmholtz are going to be sent to islands too like other people who don't fit in. Bernard freaks out and is escorted from the room, Helmholtz goes to check on him. Mond and John keep talking; he says they've also gotten rid of God. God and religion are only compatible with the society where people get old and suffer losses. God and religion also lead to self-denial but Modern Industrial Civilization only works when people indulge every desire. It keeps people buying things and it keeps them from every feeling, any passion or frustration which can lead to instability. When they do feel something they have Soma to keep them happy.

"Science fiction is a pessimistic genre, devoid of belief in the improvability of man, devoid of belief in the existential choice, devoid of the God and tradition of the Judeo-Christian tradition" (Schwartz, 1971, p. 1044). So that John says he doesn't like it, he would rather be free to suffer losses, get sick and grow old. So Bernard and Helmholtz sent to different islands and John goes to live in a deserted lighthouse in the countryside. Though he enjoys living alone he thinks he enjoys it too much. So he whips himself as punishment. Crowds and reporters start turning up the lighthouse demanding that the savage do his

whipping stunt. Eventually a huge crowd appears and they end up beating one another in front of his house while chanting "Orgy-porgy".(Huxley 249). When John wakes up the next day he remembers everything and feels horrified. When the crowd comes back that night they find him hanging.

So this paper discusses how the dystopian society with its brave new world people seek pleasure and live happily without any losses by escaping from reality and truth because they are a genetically engineered society. But both the protagonists Bernard and John fail to transform themselves and fit in to the contrasting two cultures and religion and they believe that they are utterly different from the rest of the others. Likewise Bernard fails to live in the new world, just because of his inferior physical stature that makes him feel different among his community. And John who has been unable to fit in to that world state society, he feels guilty and shame and finally kills himself.

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DEGRADING HUMAN VALUES AND CULTURE DUE TO POVERTY IN CHAGANTI SOMAYAJULU'S THE FALL OF A BOULDER

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Indian Literature is a multilingual literature in the sense that literatures of Odia, Bengali, Telugu, Tamil, Kannada and so are written in their respective languages as they are grounded in their respective cultures. All of them belong to a larger culture, i.e. Indian culture. In making these writings accessible to the coming generations of readers globally with the tool of translation is to make them aware of the literary treasures hidden in regional languages lest they be perished. The knowledge of the regional works are shared and restored with the study of Indian Literature in Translation. The short story "*The Fall of a Boulder*" written by the Telugu writer Chaganti Somayajulu is one such work which helps the readers get a closer view of the life of blue-collar workers in Andhra. It is translated into English by Smt. U. Anuradha. The author of the original writing Chaganti Somayajulu was born on 17th January 1915 at Srikakulam to Kanukolanu Lakshminarayana Sarma and Thulasiamma before Independence under British rule. He is one of the famous short story writers of the 20th century Telugu Literature. Some of his famous short stories are *Kukuddaku*, *Bondu Mallelu*, *Chokka Bochuthuvvalu*, *Chinnaji* and so on. His indirect contributions include his influence on his friends SriSri and Narayana Babu. He was a long time president of Progressive Writers Association, Arasam. It is essential to note his birthplace Srikakulam which is one of the nine districts situated in the North Eastern tip of coastal Andhra Pradesh because the influence of spending his childhood days in that environment has impacted on the theme of his short stories which portrays the environment and life

of bonded labourers. '*The Fall of a Boulder*' reveals the condition of socially backward groups and in a sad yet justifiable way the reason behind their inconsiderate human values and culture in that set-up, for example, it gives a cultural shock to particular group of people about mixing with another partner after the demise of her husband in a country where the monogamous lifestyle is followed.

Telugu literature can be traced back to tenth century period with a work called Prabandha Ratnavali talking about the existence of Jain Telugu Literature and then to Mahabharata being translated first ever into Telugu in the eleventh century. It then flourished during the rule of Vijayanagar Empire where the official language was Telugu among others. It became a distinct language by 1500 BC and started appearing in the Tamil land along with other languages. The writer Chaganti Somayajulu popularly known as Chaso belong to a group of writers who write stories about the weaker sections of the society using the peculiar language spoken by them. The short story tells about Rammaya, a worker who dies on duty by the fall of a boulder and how everyone around exploit this situation abandoning moral, cultural values trying to escape poverty, responsibilities in their life. The story gives an idea of how at the height of poverty all culture, human values disappear. Sympathy and shock expressed at the time of Rammaya's death melt away when the body is brought and kept in the hut. The relatives and friends forget about Rammaya and they try to extract monetary benefit from the supervisor. At the end everyone is silenced with money and Rammaya's memory simply fades away.

In the translated version the author narrates that the main character Rammaya in this story exhibits his pathetic life living along with his wife at the background of a mining area as a poor worker who loses his own life while working in the boulder area. On the particular day he meets with an accident, a huge boulder crushes him. Many labourers die every year like Rammaya. "Of course, it was not new. Every year, five to six labourers fall victim to the hill. They toiled among the boulders like robots made of stone and the one who was fated to die got crushed by the same boulder." (The Fall of a Boulder 172) Then, when Parvati, his wife comes to know, she is shattered with the loss of her husband Rammaya. Like Parvati, many wives of mining workers are left with an irreparable loss of their husbands which leads to no livelihood. "O God, in which pond shall I drown myself?" (The Fall OF a Boulder 169) Parvati wails.

Some of the cons of this work force are that the daily wage labourers in a boulder area are exposed to harsh environment, physically and mentally exhausting with low income and no precautionary measures are followed. If Rammaya had worn any personal protective equipment (PPE), the severity of the injury could have been avoided and he would not have died a gruesome death.

"One of the boulders lost its hold and rolled down the hillside. It fell directly on Rammaya's head. The sandstone boulder broke into pieces. It smashed Rammaya's head as well. He died on the spot. From his cranium, the brain burst out like coconut flowers. The forearm was slashed and flung to a distance of two yards. The two white bones showed at its one end while the fingers at the other end were intact and the hand had retained its shape." (FB 170)

They get a meager wage to take care of their needs of the family. They get injured or die due to accidents that take place on site with poor safety regulations and get no proper compensation for it. Exploitation is one of the major issues that take place. "Keith Dowding in his book *Encyclopedia of Power* defines "Exploitation of labour is the act of using power to systematically extract more value from workers than is given to them. It is a social

relationship based on an asymmetry of power between workers and their employers". (Ch. "Exploitation" 232-235)

There is a hierarchy of power that plays a role here. At the highest level stands the contractor and then comes the supervisor and is followed by the workers. Satyam, the supervisor in the story extracts all the money he could collect from the contractor by using Rammaya's death to his advantage. Even the contractor has a hold on Satyam to get the situation under control. Satyam sees to it that the situation is handled without a glitch by bribing Naganna, one of the worker who raises questions concerning the family, buys alcohol for male workers and gets kanakamma, the all-observant a saree for silencing the womenfolk around the hut. He tries to get away from the responsibility he has as a supervisor and tries to get it out of his hair as soon as possible. He tries to divert the attention of the crowd that Naganna seeks by his assertive questions. "Can the dead come back to life? Hurry up, hurry up," "Did the contractor kill Rammaya? The boulder rolled down on its own and his head got smashed. He was destined to die that and he died." (The Fall of a Boulder 170)

In the above dialogue of the Supervisor, we see how as humans we want to be materialistically rich but morally poor because being ethically and morally poor is what makes us less of a human and more inhumane in this society. Satyam tries to divert the attention of the crowd that Naganna seeks by his assertive questions. Here, everyone ignores the important factor of failing to protect the worker and his family's livelihood. Instead, they are silenced by the bribery like money, alcohol etc., they receive through the Supervisor failing to realize it could happen to them. "Another labourer said, "It's in the hut. Come, hurry up."" (The Fall of a Boulder 171)

At the mention of liquor in the hut, everyone sprints in the direction including Naganna who raised questions and everyone drinks like a fish there. Influence of alcohol in social and cultural scenario is depicted here. No true sympathy exists among the workers, relatives but to fill one's own pocket. It is ironical that everyone who at first seemed to give the

death of Rammaya the prime importance forgot completely about him once his body was taken away to be buried. Everyone tries to benefit some way or the other by pretending to be concerned about Rammaya's death leaving him the ultimate victim. Once the corpse was brought to the hut after which it was prepared to take to the burial ground, Naganna, the big mouthed man from the crowd makes an appearance to voice out for justice only for his own gain. Until then he was not to be seen anywhere. His wife was shattered at first, then moves on with her life soon to fill her stomach and takes the money that the Supervisor offers as compensation. Then his wife moves to another hut with a married man to continue her life which is considered a wise decision by Kanakamma who took care of her. This may create a cultural shock as it is not ideal for a woman to remarry according to Indian culture. Chamalu, the mother of the deceased arrive within a week to ask money for the loss of her son yet through the six years of his marriage she never cared to pay him a visit nor did she let him live in peace when he was living with his wife in the same house which is why he moved to the "hills where he eked out his living as a stone-cutter" (176). When Supervisor and Kanakamma confront her that indeed she should give a share of her house to Parvati, she leaves the place without looking at anyone. All has moved on with their life and only try to look if they can make use of the next possible situation to repeat the pattern. The author portrays the injustice caused to the dead without having to mourn the dead properly and

seeing this as a convenience to exploit innocents, the condition of a widow and children once the breadwinner is gone has no other option but to give up morals and the culture they have been brought up with to escape poverty and mainly hunger. Through this short story, Chaganti somayajulu has portrayed the scenario of stone cutters with the usage of slangs used by them during his period of time and with the help of translation in the English language Smt. U. Anuradha has rendered the story to reach readers all over the world to help them learn about the socio-cultural climate that prevailed.

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FORCED ASSIMILATION OF AKAN CULTURE BY WESTERNIZATION IN YAA GYASI'S HOMEGOING

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Abstract

Homegoing (2016) is a multi-generational debut novel by Ghanaian-American writer Yaa Gyasi. It follows the story of the descendants of two half-sisters Effia and Esi for seven generations. Gyasi has vividly portrayed how European colonization and slavery has destroyed many families, indigenous culture, heritage, religion, customs and tradition of Ghana through their powerful dominance. Gyasi has very skillfully brings forth to limelight how colonization has very subtly altered and deteriorated the native culture and customs of Akan people over a long span of time. This paper focuses on how the longstanding effect of colonization ended in the forced assimilation of Akan culture by western culture. It also examines how each character experiences culture shock in their native land as well as in America as a result of cross culture and cultural differences.

Homegoing (2016) begins in Ghana in the mid 1700s during a time in which Ghana (Gold Coast) was divided into several Akan states that together formed an empire. Two of such states mentioned in the novel are Fante and Asante. The tribes of these states constantly involved in endemic wars and took prisoners as slaves and servants. During the European Colonialism some Africans made business out of captured prisoners by selling them to the Europeans to gain profit. *Homegoing* follows the descendants of an Asante woman named Maame who was once captured in an endemic war with Fanteland. Maame was taken as a house slave by Cobbe Otcher who rapes her and eventually Maame gives birth to Effia. On the night of Effia's birth Maame abandons the baby with a black stone pendent near Cobbe's compound. She escapes to her native Asanteland there she marries Kwame Asare, with whom she gives birth to Esi. This novel follows the descendents of Effia and Esi for seven generations.

Effia is married to James Collins, who was the British Governor of the Cape Coast Castle, a slave castle in Ghana where the British soldiers resided with their local wives. Before Effia's marriage her stepmother Baaba gave her a Black stone pendent which was left by her biological mother Maame. The black stone stands as the symbol of one's connection with one's family, culture and heritage. Effia is married to James Collins in the chapel at Cape Coast Castle. Here, Fante girl getting married following Christian rituals shows how Akan culture slowly gets assimilated by the western culture due to Colonization. Colleen Ward in his book *The Psychology of Culture Shock* describes:

Assimilation is the term used to describe the 'swallowing up' of one culture by another. It was often the approach of colonial powers, taking the form of imposing their cultural values and etiquette on the countries they had conquered. Technically, assimilation refers to the process whereby a group or a whole society gradually adopt, or are forced into adopting, the customs, values, lifestyles and language of a more dominant culture. (28-29)

Effia is asked by the clergyman to repeat words which she didn't even know. Gyasi describes the loss of Akan culture and tradition in Effia's wedding as, "There was no dancing, no feasting, no bright colors, slicked hair, or old ladies with wrinkled and bare breasts throwing coins and waving handkerchiefs" (16). When Effia has trouble in getting pregnant, Adwoa Aidoo her Fante friend in the castle offers her some strange roots to hide it under bed before consummating. When James discovers the root, he utters, "Now Effia, I don't want any voodoo or black magic in this place. My men can't hear that I let my wench place strange roots under the bed. It's not Christian" (23). James Collins by using the phrase 'not Christian' to mean 'not good' which exhibits his belief in white supremacy as he considers his religion and culture are superior to that of the native culture and religion. Gyasi here brings forth how Ghanaian individuals experience cultural shock even in their native land as they are surrounded by men of dominant culture.

Robert Gibson in his *Intercultural Business Communication* puts forth the Canadian anthropologist Kalervo Oberg's definition as, "Culture shock is precipitated by the anxiety that results from losing all our familiar signs and symbols of social intercourse" (15). When Effia is exposed to James' dominant culture she finds it difficult to comprehend which Gyasi expresses as, "The need to call this thing "good" and this thing "bad," this thing "white" this thing "black," was an impulse that Effia did not understand. In her village everything was everything. Everything bore the weight of everything else" (23). Eccoah, a newly married Fante wife of a British soldier complains that her husband struggles to pronounce her name so he calls her Emily. Britishers use of English names over their native names denotes how these men rob the native women's sense of cultural identity associated with their name.

Esi was the daughter of Maame and Big Man Kwame Asare in Asanteland. Before Esi was taken as a slave in an endemic war Maame gives her a black stone pendent similar to the one she left with Effia. Esi with other female slaves was kept in the

dungeon of the Cape Coast Castle where the slaves endure measureless agonies. Esi loses her black stone when she was grabbed by a soldier from the dungeon to the slave ship. This loss of black stone foreshadows the loss of her culture and heritage in the foreign land experienced by her descendants.

Quey was the son of Effia and James Collins. As Quey was their only child he was always lonely which shows how biracial children have trouble in socializing with others normally. Effia has taught him both Twi and English. Once a chief of a Fante village arrived with his son Cudjo to the castle to make business dealings. Cudjo asked Quey, "Are you white?" (55) for which Quey answered, "I'm like you" (55). Cudjo quickly made the comparison of their skin color and uttered, "Not like me" (55). Here Gyasi expresses the discomfort experienced by biracial children due to their cross culture as, "Quey had wanted to cry, but that desire embarrassed him. He knew that he was one of the half-caste children, he could not fully claim either half of himself, neither his father's whiteness nor his mother's blackness. Neither England nor the Gold Coast" (56). This shows how the biracial children experience anxiety, stress, discomfort and confusion due to their cross culture which is an outcome of forced imposition of imperial culture on the natives. Quey never felt that he completely belong to one culture or race.

Once Quey visited Cudjo's village he was amazed to see how different it was from the castle. Quey noticed, "There was not even one white person there, no soldiers to say what one could or could not do" (56). Though the castle is in Ghana it is dominated by Europeans and their culture so when Quey steps out of the castle for the first time he experiences culture shock in his own native as he was brought up under entirely different culture. Quey was sent to England for higher studies. Britishers sending their children to England for education is a good example of forced assimilation by which the off springs forget their native culture and language and gets assimilated to the western culture. Quey works for British and he even makes trade negotiations on behalf of the British with the African chiefs. Gyasi

brings forth the idea that though Quey is related to the village he speaks for British which shows that the biracial children are raised in a manner they are always beneficial to British

Ness was the daughter of Esi now works in Tom Allan's Alabama plantation. She was separated from her mother when she was just a child as she was sold to other plantation owner. Gyasi here hits the painful reality that these slaves are not only separated from their loving family but also forcibly removed from their cultural identity and heritage related with one's family. In Alabama, Ness thinks it is odd to hear black people speaking English. In Mississippi plantation Esi had always spoken to Ness only in Twi until her master caught her and whipped her brutally for speaking Twi. Gyasi here portrays how the slaves were forced to speak the colonizers language and thereby shows how Akan culture is slowly eroded on the face of British domination. John Macionis in his *Sociology* says, "Language not only allows communication but is also the key to cultural transmission, *the process by which one generation passes culture to the next*. Just as our bodies contain the genes of our ancestors, our culture contains countless symbols of those who came before us" (94). The Britishers not only claim that English is superior to Twi but also he robs their family heritage, culture and African identity through violence and power.

Ness before working in Tom Allan's plantation she worked in a plantation which she merely calls as 'Hell' and its master 'Devil'. Devil married Ness to his newly bought slave named Sam, who she doesn't even know. Sam is large, well-built, aggressive man who speaks only Yoruba and he refuses to speak English, for his still black tongue he was whipped brutally by Devil. Kojo was born to them. Once Ness met a woman named Ma Aku in the church on Easter Sunday, the only day Devil allowed his slaves to attend the church. Ness attending church indicates her assimilation to the western culture. Ness began to sing a Twi song which her mother used to sing. Ma Aku sitting in front row turned and whispered something in Twi which Ness couldn't understand.

For which Ma Aku says, "So you are an Asante, and you don't even know" (84). Here Ness' failure to recognize her mother tongue shows how far she is removed from her native culture and language due to westernization.

James was the son of Quey and Nana Yaa. His mother Nana Yaa was the daughter of Asante king. She used to yell at Quey, "James Richard Collins! What kind of Akan are you that you give your son three white names?" (90). For which Quey would reply, "And so what?....Will he not still be a prince to our people and to the whites too? I have given him a powerful name" (90). This shows the role of cross culture in gaining power as Quey believed, being the grandson of Asante king as well as having an English name will make James more powerful. The blending of native culture with that of western culture often ends up in the swallowing up of the indigenous culture by powerful western culture. James shares with his grandmother Effia that he want to leave the village. Effia gives her black stone to him and assures him he will find his path soon. The passing of black stone denotes the passing of one's culture and heritage from one generation to another. James decision to leave the village and to lead a simple life as farmer indicates his desire to restore his African culture from the western influence. He marries Akosua Mensah and lives with her in a different village that doesn't involve in slave trade.

Kojo was the son of Sam and Ness. Kojo was rescued from the evil clutches of slavery by Ma Aku who raised him as her adopted son in Baltimore. Kojo now works as a free man on ships. Kojo married Anna, with her he has seven children whose names begins from A-G of English alphabet and now she is pregnant with baby 'H'. Though Kojo's record is clean whenever a boat gets robbed Kojo and other black men who work with him were the first to be enquired by the police. Kojo always gets nervous at the sight of the police and this jumpiness around police is evident in many of his descendant as well. This constant fear and anxiety in foreign land is an outcome of the difference in race and culture they experience there. Anna was kidnapped and enslaved

again in a plantation due to Fugitive slave act where she killed herself and H was sliced out of her stomach before she died. Gyasi through H's name emphasizes the loss of connection with his family and Akan culture. He got only a letter as his name as his mother Anna called him H before his birth. His name indicates his loss of cultural identity and heritage on the whole as he doesn't even have a full name.

Abena was the daughter of James and Akosua. She was twenty five year old spinster, as her father's crop always failed men rejects her considering she is not worthy of the bride price. Abena went to Asante capital Kumasi with her childhood friend Ohene Nyarko with whom she has affair now. In Kumasi a white man approaches her and tells, "We are trying to build churches throughout the Asante region. Please, come find us if you ever need us." (141). Abena left immediately as she believed that white man usually caused trouble. Ohene promised Abena that he will marry her after a successful harvest but that year people begin to starve due to bad harvest. Ohene went to neighboring village Osu and came back with Cocoa seeds which gave a rich yield. Ohene broke his promise to Abena who is already pregnant with his baby. So Abena wanted to leave the village when she disclosed her decision to her parents. James gave her a black stone pendent of his grandmother Effia with which she sets out for missionary church in Kumasi. This shows how Christianity started spreading in Akan nations destroying their native religion, customs and practices.

Akua, daughter of Abena and Ohene Nyarko, was brought up in the missionary. The Missionary often called her a sinner and heathen and he gave her five lashes to repent for her sins and repeat "God bless Queen" (184). Akua was given an English name Deborah which she had learned to write with great pain. Here Gyasi portrays how Christianity is imposed on the natives forcibly and it also shows how the colonizers devalued the native religion and customs as the Missionary utters, "All people on the black continent must give up their heathenism and turn to God. Be thankful that the British are here to show you how to live a good and moral life" (184).

The colonizers often believed that it was their responsibility to save the heathens so they imposed their religion and culture on the natives. Akua became friend with fetish priest after her mother's death. The Missionary warned her not to talk with him and called him a fetish man as he prayed to his ancestors and made offerings of plants, rocks, bones and blood. This shows how the colonizers instilled negative opinion regarding their own religion and cultural practices of their ancestors.

The Missionary discloses to Akua, that her mother Abena came to him as pregnant and she is a sinner and a heathen. After the birth of Akua, the Missionary took Abena to water to get her baptized. As Abena didn't want to be baptized, the Missionary forcibly lowered her down the water and she died of suffocation. Akua gains a true sense of her identity and realizes that her mother is not a Christian as told by Missionary. This shows how Christianity was forcibly imposed on the natives. Akua marries Asamoah of Edweso with whom she has three children Abee, Ama Serwah and Yaw. Akua in a sleep walk sets fire to her own hut which resulted in the death of her two daughters and her infant baby Yaw was scarred badly. As years pass, Yaw works as a history teacher in Roman Catholic school. He fell in love with his house girl Esther and with her he visits mother Akua. She gives him Effia's black stone which the Missionary gave her as her mother's possession. Yaw marries Esther and they move to New York.

Willie was the daughter of H and Ethe. Willie with her husband Robert Clifton moves from Pratt city to Harlem in New York for better opportunities. In New York Robert is denied a job for marrying a black woman, as people mistake him to be white because of his light skin. Robert returns home with new short haircut and fine new clothes, now he didn't look like old Robert. He looked more like a white man. Robert's transformation shows that how the American society forces persons like Robert to convince others that he is white by giving up his black identity to blend easily with Americans.

Sonny, son of Willie and Robert Clifton, who works as a bartender in a jazz club called Jazzmine in Harlem. There he meets Amani Zulema, a jazz singer who introduces him the dope. Sonny gets addicted to drugs which shows the prevalent drug addiction at that time which ended in War of Drugs. "Harlem and heroin. Heroin and Harlem. Sonny could no longer think of one without the thinking of the other. They sounded alike" (257). It shows how the African Americans used drugs to cope with the biased American laws, its oppressive system and culture shock they experience there.

Marjorie is the last descendant of Effia's lineage. She was the daughter of Yaw and Esther. Marjorie visits her grandmother Akua in Ghana and when she reached Ghana, a boy asks her in English whether she wants to visit Cape Coast Castle. Marjorie explains in Twi that she is from Ghana but the boy was confused as she was just arrived from America. Nagarajan expresses the pathetic condition of biracial children as, "Alas! One becomes psychological refugee, in not being able to feel at home. Many of those who live in decolonized nations now experience double consciousness and unhomeliness!" (187). When Marjorie speaks to her grandmother Akua in English she insisted her to speak in Twi. Marjorie's parents once received letter from her kindergarten teacher asking whether Marjorie knew English as she rarely speaks. From that day onwards her parents speak Twi while she answers it in English. This shows how one is forced to speak foreign language. Marjorie as a product of cross culture maintains a balance between the native and foreign language.

Marcus was the last descendant of Esi's lineage. He was the son of Sonny and Amani Zulema. Marcus is doing his doctorate in Sociology at Stanford. Though his ancestor's belonged to Ghana he feels

connected to America. But he still has a desire in understanding his family's past and tries to reconnect himself with contemporary Ghanaian culture. Marcus befriends Marjorie with whom he visits Ghana. Marjorie gives her black stone pendent to Marcus which indicates the restoring of lost Ghanaian culture of Esi's lineage. Culture changes with time. Colonization and Globalization has ended in the blending of primitive and alien culture. It is important to maintain one's native culture and to protect it from being swallowed up by foreign culture. It is also important to revive the indigenous culture that gets distorted by westernization. To overcome culture shocks people should be educated to respect other's culture as their own culture. People should be taught about various ethnic groups and their customs, religious practices and heritage which will enable them to treat individuals of other culture with love and respect.

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ESTRANGEMENT AND WITHDRAWAL OF SELF FROM NATIVITY IN AMULYA MALLADI'S THE MANGO SEASON

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Amulya Malladi is an Indian writer and penned eight novels. The one among the eight is *The Mango Season*, in which she was more convenient to write about the place (Hyderabad) she had lived in. Her father worked in Indian Army and so Amulya had chance to live all over India. She had experienced American culture as she stayed in United States for several years.

Learning the two different cultures the one at India and another at United States was favourable to sketch the novel. The story of *The Mango Season* was little similar with the earlier life of Amulya who had received her Bachelor degree from Hyderabad and Master degree in United States as like as the protagonist in the novel.

"A powerful and evocative book that explores what happens when two cultures collide." (*She Magazine*) In *The Mango Season*, Amulya reveals how the character got Americanized after living in United States for seven long years. Priya Rao, the protagonist finds hard to adapt with the Indian culture which she had experienced from her birth. The culture she practised for few years uprooted her own tradition for varied reasons.

Traditional Family

Priya Rao was brought up in a conservative family that her parents want her to follow every traditional ritual to lead a prosperous life. Her mother believed that "a woman was happy only if she was married." (21) So, her family was keen in finding a groom within the seven days of her daughter's presence in India. Priya says, "I should marry the man of her choice, not mine." (1) In her childhood she noticed that a servant was not allowed inside the

kitchen, her grandfather explained her that the lady is an untouchable and from lower caste. The family were still under the clutch of caste system and living as a reputed family. They aimed at not to find any flaw to their reputation to lead a contented life. Their mental state is not ready even to accept a person from different class into their family. They have their own perspective on the western culture and consider them to be criminals and crooks. "All black people....dirty they are.....All white people do is to exploit the others. And the black people kill." (70) The family before sending her daughter to United States gave few rules and orders to follow so as to protect her child from following alien culture, to remind her of their own values and not to become alien to her own culture. Cutting of hair to shoulder length disturbs her mother and asks, "Doesn't a girl look nice with long, oiled hair with flowers in it?" (8) Her orthodox mother is in opinion that dark tone of the girl's skin is a bad karma. The family is also in an opinion that "The food cooked at home by the wife was the best food." (36) Ladies in the family were to do all the households and food for the entire family routinely without giving a break to them that they don't have a habit of eating outside food. Priya could not accept the traditional family's customs.

Alienation to Indian Culture

The protagonist lived out of India for seven years and her own land completely became alien. She found various reasons not to visit India because she got engaged to a man in United States without her parent's knowledge. On visiting India after very long time to convince her parents about her love affair, she observed various changes in her perspective of

viewing her own country. Everything that appeared normal for twenty years were unusual after seven years in United States. She says, "I was seeing this world, my ex-world from my Americanized vision." (83)

Hyderabad became unfamiliar to her and started to feel it to be exotic after experiencing several difficulties in adapting to the cultural and climatic situation in India. She started to sweat very badly in the Indian summer when she was with her mother to the market. She was to it for years together from her birth but could not acclimate to the weather condition. She wondered how women wore Saree under the sunlight when they've got other options like salwar kameez. She wanted to go to market in pair shorts which she was used to in United States but her mother was not with the idea that she commented, "Wearing shorts in Monda Market? Are you trying to be an exhibitionist? We don't do that here." (8) Her skin got dark with the hot sun, and her hair had become stringy due to the chlorine in the water. To please her mother, she wore a red and yellow colour salwar and wondered why she needs to adjust to the country, she tells, "my eyes took time to adjust to the bright colors." (20)

Once her friend who visited United States had said, "Everything will look dirtier than it did before." (9) In her childhood, she was crazier for mangos and waited for the mango season to taste the flavour. Her liking for mango is expressed with her words as, "Nate and I called the mango stone HAPPINESS." (2) This kind of craving for mangoes has disappeared after her being part of America. Looking at mangoes after extremely long period of time, she was disgusted to have it as she witnessed how dirty was the shopkeeper's hand that touched the mangoes they bought. She felt it to be barbaric to have unhygienic food at the market place, which seven years back seemed normal to her. As if she is from different culture, she was worried to have a mango in the public place and upset to eat pickle with bare hands and confessed, "I never thought myself to be so Americanized." (9) One and the same traffic that she appreciated years back had now seen as, "The road was bumpy....i realised then that I couldn't drive

in India." (13) She could not live in her own hometown for few days that shows how much she got uprooted from her traditional culture and nativity. She complained that Hyderabad has turned out to be alienated land and her home like bond is felt in America.

Attachment to Alien Land (America)

Priya Rao was more affectionate towards United States which was an alien country to her seven years back. She wanted to distance herself from India and her family which is evident when she keeps on giving excuses to visit India for past long time. She had seen many incidents in America that made her feel, the alien culture was more appropriate than her own culture she practiced. There were many reasons that disappointed her about India and that made her easily switch to practice American culture.

Narrow mindedness hit the first place to make her hate the country, her own family have their particular way of living and never come out of the perspective about the society, they continue to follow what their ancestor had followed. The treatment of woman by the male chauvinist in her family is worse than the animals. They were treated as an object to stick with the old customs and tradition. Like Sowmya and Lata, Priya don't want to live a Indian ritual life with domination and dependents. On the other hand, her boyfriend's mother was broadminded that they accepted Priya, Indian into their family with pleasure and fascinated her Indianness. Priya was asked to call Nick's mother with her first name, that closeness between mother in law and daughter in law was never possible in India.

"...This country has its own screw-ups. Men beat up their wives, and the wives stick to their marriages." (71) She compared the same situation in America where the hurt woman could walk out of their marriage more easily. The women in American were not forced to give birth to boy baby for the heir to continue. So, United States is being different and more flexible livelihood to the eyes of Priya. She criticises and gets upset about the way how her family members nose into other's personal story. The

protagonist was more at home in San Francisco, America with Nick which is realised with her words,

"Relationships bound people together to the point that home was a feeling and not a brick structure. I knew where home was, and it definitely was not here in Hyderabad." (177)

Conclusion

The protagonist of the novel, *The Mango Season* got to mesh two cultures and ended up following the one which was more appropriate to her perspective.

"It was as if there were two people inside me: Indian Priya and American Priya." (60) She chose to be American Priya by alienating and withdrawing herself from nativity. She ended by convincing her parents to accept Nick as her husband and stay with him in America.

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CULTURAL TRANSITION IN WASHINGTON IRVING'S RIP VAN WINKLE

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Washington Irving is one of the most predominant short story writers. He is known as the "First American Man of Letter" also is a well-known Essayist, Historian, Biographer, and Diplomat. And he called the father of the American Short Story for his unique contribution to the American literature "There is a certain relief in change, even though it be from bad to worse; as I have found in traveling in a stagecoach, that it is often a comfort to shift one's position and be bruised in a new place." "(Irving1) one of the notable quotes that lead us to discuss the cultural transition in Rip Van Winkle. And the story is about a particular character called Rip Van Winkle who falls asleep for twenty years. When he wakes up he understands the nuances of his changed village and culture. And the event of significance is that nothing remained the same and this transformed world shocked him completely. The village he lived before was under the rule of Great Britain, but now it is an independent nation and claimed itself as New England. And the setting paves the way to his inner realization and transition to adapt to the new environment.

The story opens in the 18th century, and talks about a simple man, named as Rip Van Winkle who lived a happy life, he was kind-hearted and helped the needy we may note here good nature has always belonged to ancient times. At the beginning of the story people lived in a colony under the rule of Great Britain, after twenty years the town has become an independent nation. One fine day he went to the mountains. He saw some strange men playing a game of ninepins, they were enjoying their drink and they offered some to Rip. He accepted and tried it at once he wanted another cup, and couldn't stop

himself by having more. Who knew that this small instance was going to be life-changing. He fell asleep. Next day it was a sunny morning, he woke up and found his rifle rusty and old. Didn't find his dog it was not at sight. Finally, he got his way back to the village, he saw the people but he failed to recognize them, the town was entirely changed. He went to his house and searched for his wife and children. But he hardly found them. As he reached the Inn, where he spent most of his time which has now turned into a Hotel 'Union Hotel'. Rip found everything strange couldn't relate to it. It was indeed due to the cultural norms transformed into the present generation. Rip suffered a lot to understand the kind of changes that have overtaken his village which once was dear to him.

We can understand that the human mind is completely reflective of its surroundings, The place where he lives, the people whom he lived with, all of it highly influenced his human psyche. Rip felt alienated and wondered if had woke up to a new place altogether, people thought Rip was unfit in their society. Rip asked about his friends, about whom no one knew. Besides there was an old Inn constructed in old Dutch Style, people came to pass their time uselessly it was considered as a place of enjoyment and that was the only place in the old fashion. Before sleeping Rip lived in colonies after he woke up it was a nation filled with modern things. After sometimes Rip met his daughter and he starts to live with his daughter. And the new nation taught him many things, he learned to accept the cultural norms of the new society. And he acknowledges that the country is now free. Rip starts to enjoy the freedom and the simple life and he started to accept the drastic

cultural change of a new nation. This freedom also paved the way for his mental distress. Change is the only constant and accepting the changes that prevailed is most important of all. Rip discovers that his wife and dog have disappeared. But the most prominent thing here is Rip is a free man, he is free from the responsibilities and the tyrannical rule of the Pre-American independence America. The changes that had on one had made him lose several things that had predominantly shown the way of living a life in free space. The clutches of dependency are now broken and slowly he copes up in the new place.

From this story, we can get an insight into several cultural changes that took place during those twenty years when Rip slept. One of the major changes was the result of American Independence, the change in reign. America became an independent nation, a tyrannical monarchy was replaced by a democratic rule. Here we can notice that monarchy leads to a strict and automated life. Rip would have to abide by the rules and regulations. Rip doesn't do his works properly, though we see him always helping his neighbor, Rip in fact, tries to escape familial responsibilities.

He tries to eschew jobs to help his family or children. This is the reason that his wife always scolds him. He spends most of his time in the Inn with some of the villagers. Those days people enjoyed the simplicity and the satisfaction that they get from the inner peace they experience.

The cultural change in these twenty years mainly roots back to the differences in living and lifestyle as well as speaks about labor and productivity that prevailed. The independent nation taught its citizens about smart work. People are free from tyranny and

they have the liberty to live their lives the way they want. Before his long & mysterious sleep. Rip always was under his wife's control. He had to fulfill a lot of responsibilities as a husband and as a father. After these long years of sleep, he has become a free man, he has got rid of everything. The changing culture and lifestyle highly influenced Rip's life and mindset. This shows how humans are tied to their culture. And transcultural buffer of a man's life that had been put to stand still for almost two-decade has been perceptually put for by the author.

Human and the culture in which they live are interrelated and inseparable. To be bound to one's culture to reciprocate transcultural values due to several factors especially colonization as far as this work is concerned becomes the centrality of the paper. Men may come and go all that remains is a culture that changes with time. Rip suffers transcultural impact due to his sleep. As a concluding remark, drawing from all these arguments and as the popular saying goes, time doesn't wait for anyone.

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A TRANSCULTURAL STUDY ON MARRIAGE ACROSS THE WORLD

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Marriages are made in heaven as the saying goes, does it fit in the postmodern world that is lingering amid culture on one hand and the influence of globalization on the other. The concept of marriage is global yet very different from each other not just across different countries but also within a multi-cultured country like India. This paper will focus on the various similarities and dissimilarities amongst varied cultures and compare the distinct nature of marriage concerning several works. The occidental and oriental interpretations of the institution of marriage which is culturally trans and represent human existence. The chief aim is to exhibit the infusion of different cultures due to several factors including, Colonisation, Globalisation, etc.

Literature has long been filled with works concerned with marriage. And it has been the only subject that stood the walks of time. Be it then or now the ideals have been the same. And the idea of becoming a bride every girl's dream. Let's begin our discussion from the beginning. The remarkable birth of English literature was through the works of Chaucer known profoundly as "Father of English poetry" by Dryden. The magnum opus of his career is 'The Canterbury Tales' which brings in characters of all professions meeting at a place to go to the same destination. It is important to note how the women characters are satirized in this particular work, Madame Eglantine who's a nun but contradiction to her original self holds a locket in which is written "love conquers all" and another important character is Wife of bath who is intended to go on the journey to find her seventh husband. It is indeed very important to note how the author has characterized women. Good and bad are man-made and what is good for one might be bad for another. The concept of polygamy

was brought in by a thirteenth-century writer which in today's world could be much debatable. For people inflict themselves to believe in monogamy on one hand but also promote adultery on the other. What are we all going towards? This might fall under the big umbrella called "transcultural transition" the meaning of trans culture is bringing together elements of different cultures.

Modernity is suffering from hybridity caused due to colonization, not allowing individuals to be fully into their original self wanting to rehabilitate the colonizer's culture and suffer an intermediate state of belongingness. Marriage has always been complicated and difficult to understand. If we take the greatest epic of oriental society Mahabharata that too had the follies of polygamy, Draupadi is forced to marry five husbands despite her will. The retelling of Mahabharata has brought in several interpretations to the character however the centrality of the concept of blaming 'the other' has been the state be it now or then. It is for dharma she suffered says the scriptures. What exactly is our subjectivity, well since time immemorial there has prevailed a number odds and even in the concept of marriage? The idea is not to promote a particular virtue nor does it try to reflect the richness of one community over the other. What are the major elements of trans culture in marriage? And for most of the transcultural effect is on women than men. Certainly for she moves from one culture to another. And in case of marriage in the different community makes it all the tougher to take forth the traditions with at most purity. We must never forget the Marriage hymn by Spenser that he gifts to his wife on the day of their wedlock:

"Behold whiles she before the altar stands

Hearing the holy priest that to her speaks

And blesseth her with his two happy hands,
How the red roses flush up in her cheekes"
(Spenser 2)

Flattery has been a credit given to men naturally since birth and this indeed reduces the difficulties of transcultural entities forced on women. How can we forget the Metaphysical poets in this regard who are known for the best metaphysical conceit in their works where expression of love becomes much more empirical that one may certainly forget the environment to which they belonged. Moving a little further we have most domestic fiction of the Victorian age centered on marriage. Jane Austen's *Pride and Prejudice* tops the list for Mrs. Bennet's ultimate goal in life is to get all her daughters married well. However, one side of the heterogeneous world enjoying the normality of this strange union called marriage has turned the situation worse for the queer community to exhibit their emotions freely. Books that were under the subjectivity of homosexuality was not accepted by society. Be it in literature or real life it was a concept with much deeper insights that a normal man would never understand.

In the marriage between man and woman, we may consider women trans but in the case of LGBTQ, the entire community is considered to belong to 'other' culture. Trans culture does not necessarily bring two cultures closer for the very word indicates the farthest relation of one culture over the other. The concept of queer marriage is all the more complicated in developing countries where people's minds are still old school. We may note that the word 'transgender' has 'trans' in it which exhibits the perpetual position of transgender amongst other genders. Trans culture promotes globalization and in certain deeper sense focuses on glocalization. For instance, the 'Mehandi' is a ritual of typical north Indian wedding but it has now become a part of south Indian weddings too not through tradition but the glocalization of cultural aspects.

One may not forget the difficulties caused in older times as the husband dies, the women are forced to marry the brother-in-law. Starting from queen Andromache, Gertrude, and many others to inherit their family legacy. This was the situation of aristocratic women whereas the poor had to die along or become slave-traders, especially in third world countries. Amongst all the actions of human life, it is a marriage that brings in the most transcultural effect on humanity. Appreciating it would enhance the respectability of one culture over the other and the acceptance of both inter and intra transcultural elements will lead to a world that is modern in thought and ancient in practice. Both in ancient and modern times it is a marriage that has brought in two distinct cultures together. Made new trends and elevated the standards of living. The melting pot of cross and trans culture is indeed marriage. And understanding the finer aspects of these trans elements and elevation of our inner self to better heights by enhancing our character is the ultimate meaning to our existence.

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BRUTALITY OF MAN ACROSS CULTURES IN REFERENCE WITH DEREK WALCOTT'S "A FAR CRY FROM AFRICA"

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Abstract

Each race has survived through various ages by placing itself as superior, in comparison with another, so as to find its place in history of mankind. And each of these race lay their own boundaries by asserting certain norms as their primary practices, which on the long run evolves into their culture, and inevitably, this process determines the limits of their language and ethnicity. They are dependent on the foot-steps of their ancestors and get deeply rooted to the land which they inhabit determining their part in their culture. The people of a race evolve along with the evolving of their culture. But, as in 21st century, the mixing of culture due to globalisation and techno-development has become inevitable and it is a reflection of the past history of each culture. Yet, intrigue studies will illuminate that some features of each culture is similar to one another though they are so very different from each other both in physical and psychological level which is explored through transcultural studies.

Introduction

Derek Walcott, a St. Lucian poet and playwright, in his poem "A Far Cry From Africa" expresses his anguish in 'identifying' himself as he has ancestry of both white and black race. He claims that both blood flows through his veins and so he is forced to encounter a dual identity with dual consciousness which arises the question 'where does his loyalty lie?'; whether to the English language or to his guilt that taunts him to accept that part of his race is subjected to violence, oppression and mistreatment at the hands of the people whose language he is infused with. The title of the poem suggests that he is physically as well as emotionally distanced to the sufferings of his black native people back at Africa. The inner consciousness of Walcott is divided between two halves of his self. Though the poem throws light on this 'self' of the poet, the central note of the poem is about the atrocities of one race towards another. The poet talks about the bloodshed of the Mau Mau Uprising (1920-1963) that happened in Kenya during the British colonial rule.

The Violence of Mau Mau Uprising:

Repellently frightful is the outcome of the Mau Mau war against British and the latter's retaliation to it. Mau Mau's KLFA (Kenya Land and Freedom

Army) consisted of Embu, Kikuyu and Meru people mainly composing of women participants as they were less suspicious. Lari Massacre was the first attack of the Mau Mau rebellions, in which they killed 200 people on British side with 579 wounded. On the other hand, British killed 12,000 Mau Mau suspects officially and 20,000 plus were killed unofficially. The attack on Chief Luka wa Kahangra and his family by Mau Mau, termed Lari Massacre, started the violent uprising. The response of British was more horrific. They took captives of whomever they found guilty in the indigenous people. The tortures inflicted on them were unimaginable, many women were brutally raped, beaten and body parts were cut off. Mrs. Kanyi, a survivor, in Daily Nation journal, says "[...] We would be submerged in rivers for hours [...] a lot of women succumbed to the torture and died"(web). Caroline Elkins, a history professor at Harvard University who detailed the Kenyan wars in her book *Imperial Reckoning: The Untold Story of Britain's Gulag in Kenya* (2005), for which she won Nobel prize, says "Electric shock was widely used as well as cigarettes and fire[...]the screening teams whipped, shot, burned and mutilated Mau Mau suspects, ostensibly to gather intelligence for military operations and as court evidence"(p.66). Further, men were raped, their body parts sexually abused,

castrated, burnt alive and tortured for days together. A description of a British interrogation goes as " We knew the slow method of torture[...]was worse than anything we could do. Special Branch there had a way of slowly electrocuting a Kuke- they'd rough up one for days[...]he had no ears, and his eyeball, the right one, I think, was hanging out of its socket. Too bad, he died before we got much out of him"(p.87). The war ended with the capture of Field Marshal Dedan Kimathi, the rebel leader, in 1956.

The offences of Mau Mau rebellions were cruel enough to kindle the hatred of the British officials. In the Lari massacre, which was the beginning of these inhuman activities, white men, women and children along with their herds and properties were set ablaze and whomever escaped the fire met the machetes and were butchered to death, while, some were thrown back into the burning huts. The mutilated bodies were so ugly and disgusting that even the native people and Mau Mau supporters were shocked by the violence. Pregnant women's wombs were tore open, people were put into huge sacks and thrown into deep wells; even a white boy of six was brutally mutilated. The bloodshed of so many is what kindles a deep guilt in the poet's mind which he describes in his poem.

Causes and Justifications Behind Violence

The colonised lands were left traumatized, both physically and psychologically, and suffered a great deal due to the plunder of their wealth and freedom. Colonialism and imperialism were inevitably an outcome of greed and power; in ruling over a land that was far from their knowledge, they did inexcusable offences against a race. Being humane and kind is what builds up the civilized part of a man, yet, the British who asserted themselves as superior in knowledge and civilization failed to show dignity when they were treating the Mau Mau prisoners. In the process of decolonisation, the indigenous people owing to their suppressed state, used violence as a tool to grab hold of their freedom. They did so because of the oppression they were forced to face, in the first place. Frantz Fanon details in his works, *Wretched of the Earth* and *Black skin, White Masks*,

that violence leads to violence. He says, "The colonised man finds his freedom in and through violence"(86). Instead of being a victim to violence, the colonised used the same violence to restore their stolen freedom and liberty; they were alienated in their own motherland, which made them desperate and they did what they did to assert their authority over their 'own' land and Fanon calls it tragic, anti-colonial and revolutionary violence. Yet, this violence can never be fully justified as it still questions the very ethics on which the Kikuyu society is built. In the process of proving themselves as equal, they did assert that their customs and rituals were not so inferior to that of the coloniser's culture. If this assertion be true, then the violence used by the Mau Mau rebellions questions the very basics of their moralities, for, the atrocities done by them can never be fully forgiven.

On the other hand, the white race made their own ascertained philosophies to justify in identifying themselves to the world as the 'one'. They took it upon themselves as the 'white man's burden' and civilized the whole world, yet, the inhumane punishments they forced upon the blacks unveils them to the rest of history. The white officers brutally raped the women, forced them to do sodomy (both men and women alike), whipped them to madness and made everlasting injuries in the survivors. The then British Attorney general in Kenya, Eric Griffith Jones says "If we are going to sin, we must sin quietly"(web). They were well aware of the crimes they were inflicting on the indigenous race, still, only blinded themselves to the violence and bloodshed around them which again raises question about they self-ascertained 'civilization'. Stephen Kinbuja, a Kenyan historian and lawyer says " How can you call the murder of less than 200 people by Mau Mau who were fighting colonialists and white settlers who grabbed their land a massacre instead of the assassination of more than 5,000 people killed in retaliation?"(web). Such violences are just a means to retain power and use it to oppress the natives, leaving little or no place for humaneness as they were ruled over by material prospects which surmounts self moralities.

Innate Brutality of Man Against Man Across Culture

From time immemorial, each race has wanted to establish their hegemony to the rest of the world and to ordain their power in comparison to other races. Mass destruction of human lives has been incited from such notions, which can easily be traced as an act of narcissism. At the advent of the Darwinism theory, the white race made themselves the evolved and determined the blacks as the missing link of the evolution process which turned them into oppressive power mongrels. Walcott says, in the poem, "The gorilla wrestles with the superman"(25); it is evident that the poet used these words intentionally as a satire against the prejudiced psyche of the colonizers. The term 'gorilla' can refer both to the Mau Mau rebellions who used gorilla warfare and the idea that they are the still evolving sect of the species. Also the word 'superman' indicates the corruption of power by white race and their claim that they are more pure and humane in thoughts, forming an ideal picture of themselves which is ironic. But the idea of whiteness and blanqueamiento fails desperately with the picture of mass genocides that they committed in all the colonised lands. As such, violence props out of man now and then, making them ruthless and merciless, driving out any morality that is societal constructed or of self-conscience. Exposing themselves in their basest form, the limits of culture and civilization dissipates into nothing as it makes them a mere animal that fights for its survival with selfish greed dictating and dominating their actions. The present techno-world is no exception to this corruption, where individuals have become more unstable as they are just bits and pieces of different

cultures. An individual constructs himself to the society around him, imbibing his surroundings and any individual is only a reflection of the history which he occupies. Thus, if his environment exhibits violence then he gets institutionalised to it, exhibiting brutality to another human life.

Conclusion

Culture creates a sphere into which any human being finds a space to live and explore. As long as he is self-restrained to its boundaries, which are more abstract, he is more contained to it physically and psychologically, shaping him more structured. This construction defines him and asserts him less harmful; it is when these limits are crossed, moralities lose values. Violent nature of man is unavoidable and it manifests itself when he is unchecked. Though each race is pre-designed by its culture, brutality of man across cultures is similar and only its intensity differs; as Walcott, in the poem, says "The violence of beast on beast is read as natural law, but upright man seeks his divinity through inflicting pain"(15-17).

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CO-EXISTENCE OF DIVERSE CULTURES IN ALICE WALKER'S COLOR PURPLE

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Abstract

Alice Walker's involvement in various movements and her awakening towards the political issues make her characters completely evolve their lives for their rights and freedom of the black community. Her protagonists become activists to help change the American society that oppresses women and African Americans by creating boundaries on them. The present paper focuses on the co-existence of African and American culture in Walker's Color Purple. The novel can be cited as the best example for transculturalism as it is embellished with culture, tradition, beliefs, economic and political background of both the countries. The novel is indeed a unique blend of serenity and immediacy.

Introduction

Alice Malsenior Walker well known as Alice Walker was born on February 9th 1944. She is a prolific poet, novelist, short story writer and a social activist. She is well-known for her groundbreaking novel, *Color Purple* (1982), which is a powerful text in Feminist Literature. She is a recipient of Pulitzer Prize and she also won National Book Award. It was Walker who coined the term 'Womanist' (Black Feminist). Some of her notable works are *In Search of our Mother's Gardens*, *Color Purple*, *The Third Life of Grange Copeland* (First Novel) etc. Most of her novels portray the injustices done to women especially women belonging to the African community. She also addresses racial prejudices and gender discrimination in her works.

Color Purple is Walker's third novel, and it revolves around the life of the protagonist, Celie. The novel deals with three dynamic characters namely Shug Avery, Celie, and her sister Nettie who are totally dissimilar in their temperament. However in spite of the differences Shug Avery and Nettie play a pivotal role in Celie's life. The novel is set in rural Georgia, and it comes under the genre of epistolary novel and bildungsroman. At the beginning of the novel, Celie is portrayed as a docile character, who is constantly raped by her abusive step-father Alphonso. His domineering nature silences Celie from revealing to her mother the identity of her

children's father: "When that hurt, I cry. He start to choke me, saying You better shut up and git used to it".(p.3)

Celie's life is further burdened when she is separated from her children Olivia and Adam and married to a man (Mr. Albert) whom she detests. After her marriage, Celie adheres to the societal norms and conventions as she fulfils all the duties expected from a woman. Her life changes when her husband's glamorous Mistress Shug Avery comes to her house. Shug boldly defies all the conventions imposed on her by the society by her confidence and unpredictable nature. She fills the voidness in Celie's life and makes her to explore the world of Passion, Romance and Independence. Nettie can be considered as the mouthpiece of Alice Walker. Nettie befriends Corrine and Samuel who are a part of the American and African Missionary Society. Nettie's experiences in Olinka give a brief account of the African culture.

Olinka Village

Walker has provided a detailed description of the customs and traditions of the African community through the lifestyle of the villagers in Olinka. Nettie's letters traces the efforts taken by these people to conserve and preserve the rich heritage of their community. One fascinating concept of the tribal community is their perception of God. Though Celie

also belongs to the African community her conception of God is different. She considers God as a White man with bluish grey eyes and white eyelashes who do not listen to the prayers of the 'poor colored woman' whereas the tribals venerate the roof leaf as they consider it as their God. Even Nettie's notion of Bible changes as she states that 'all the Ethiopians in the Bible were coloured' and the White People lived somewhere else during that period. Nettie describes her hut in Olinka village which is round, walled with a round roofleaf roof. The village is also famous for its cotton fabric which is hand-weaved and dyed with berries, clay, indigo and tree bark. Here again, a comparison can be made with Celie's enterprise called Folkspants, Unlimited which sells tailored pants. Walker also discusses about the encroachment of Whites in Olinka towards the end of the novel.

Harlem

Nettie also informs Celie about how there is a whole section in New York called Harlem which is owned by the coloured people. This indicates the amalgamation of cultures. The coloured people seem to own fancy motor cars and their houses are better than the Whites. In spite of their luxurious lifestyle they still love Africa. The boys in Harlem seem to wear knickers (sort of baggy pants) and girls wear garlands of flowers in their hair.

The Role of Letters

Celie finds solace in writing. She addresses all her letters to God but later she writes to Nettie after she learns about how her real father was lynched by the jealous White Storeowners. Her faith in God is also perturbed. The language employed by Celie is also very distinct as it is a blend of her regional dialect and English. For example, she uses words like oman for woman, git for get, ast for ask: "I is glad, I say. What you mean?he ast"(p.25). Celie's and Nettie's way of writing are different as Nettie's writing is more refined due to her knowledge and exposure with the outer world. "Nettie's letters describes the exploitation of the indigenous African people, and Africa has been the source of their identity as Black

People". However Walker has deliberately made Celie's language unique to highlight the mental trauma she is undergoing.

Status of Women

In a way Celie can be compared with the women of the Olinka village. Initially Celie was confined to her house after her marriage to Albert. She was entrusted the job of looking after the children through his first marriage and she had to excel in all the domestic chores as it was expected from a homemaker. Similarly the condition of women in Olinka village is the same as girls were deprived of education and confined to the household: "A girl is nothing to herself; only to her husband can she become something" (p.140) Here, again Walker throws light on the appalling condition of women in general and also indicates the injustices done to Black women is transcultural. However through strong characters like Shug Avery, Tashi, Nettie, Sophia and even Celie (at the later stage) she portrays the resilience of these women belonging to different background. Shug Avery is sassy and she is a blend of Africa and America. Carrie (Sister of Albert) says: "Well, brother must like black. Shug A very black as my shoe."(p.21) However, Shug seems to wear modern outfits with vibrant colours like red. Her optimistic approaches to life instill hope in Celie. Shug plays the role of a mother, sister, friend and lover in Celie's life.

Tashi embraces all the customs and rituals of her race and exerts her uniqueness and association with the tribes by scarring her face. She also inspires Adam to do the same. Nettie is an intellectual woman and her impact on Celie is enormous. Sophia is a robust and rebellious woman who gets into a fight with the Mayor. Celie's character undergoes complete metamorphosis. Though she is an uneducated Black woman at the beginning she later starts a successful clothing enterprise called Folkspants, Unlimited which helps her to gain her confidence and independence. Another character is Harpo's girlfriend Squeak(also known as Mary Agnes) who is yellow skinned. She does not belong to the White society and she is not accepted by the

African community too. Through the character Squeak, Walker indicates how people are ill treated based on appearance.

"Walker has enriched our knowledge of black American women and paid homage to the magic of black oral tradition"

Conclusion

Alice Walker's *Color Purple* is richly packed with multi-ethnic elements as she has juxtaposed various cultural elements of the American and African community. The novel also explores various levels of Feminism through the phenomenal female characters. Hence, the novel can be considered as a seminal work in the annals of Literature. The Psychological Trauma of Black Women is generally caused by sexual abuse, social discrimination, and gender bias, cultural colouring and so on in the hands of both the black and white men folk. Hence, the present paper has thrown light on the aforementioned issues too. Alice Walker, apart from Black women's revolt against suppression, has glorified her black culture despite her resistance against racism and the blacks' displacement and survival. Her discussion on

the cultural expression in mainstream venues limited by the dominant European aesthetic and by racial prejudice is really appreciable. Walker has depicted her Black women, who slowly realize their strength and power, their individuality and finally through certain ways and means to fight against their sufferings and trials and emerge as a new women.

Walker, through her genre, narrative style, usage of diction and language, the theme and the background and especially through her female protagonists, presents the changes from singleton to the society. She also stresses through her novel that women must help and console one another and should fight against oppression. Stress is laid on the bondage between fraternities. As a strong believer in the inherent power of the woman, Walker depicts her characters as innately tough and resolute personalities.

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WHITENESS AS A PARAGON OF BEAUTY- IMPACT OF TRANSCULTURALISM IN TONY MORRISON'S THE BLUEST EYE

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Abstract

*The seed of transculturalism was not sown in the garden of life. The evolution of mankind has adopted strands which impacted us. None can deny the traditions, way of living, culture, language of other because it influences us unknowingly. In the novel **The Bluest Eye** by Toni Morisson the whole black community revolves around white standard of beauty which has influenced their life personally.*

African American literature has a rich tradition, the writers are from African descendent living in America. Earlier they expressed through folklores and narratives but slowly they started to write. They mainly concentrated about being an American and their longing ness to get an identity in the society. As we know they are mainly deprived for their appearance and features. This novel is set after the great depression in 1941, Morisson has picked up the theme of beauty as a vital element. " Beauty is the radiance of your soul " but the individuals run after the misleading appearance.

Pecola Breedlove is the central character born to Cholly Breedlove and Pauline. As a young girl in the novel she is pushed aback by her parents due to their personal life experience and by others as hideous. This family had a prejudice belief about beauty and its being judged through complexion. Being continuously pricked by her parents Pecola too started to believe the false idea of beauty. Her craziness to Shirley Temple a renowned child artist during her time who seems to have curly hair, blue eyes and fair. This familiar figure Shirley influenced a lot of young children its seen clearly in Freida MacTeer and Pecola. Pecola's obsession to drink milk in the cup with the image of Shirley Temple shows her demeanour.

Pauline is lame and she believes that her inability makes her look unpleasant its due to the rejections she faced from infancy. She is immensely

glad when she watches movies and it was her favourite act. From the movies she unknowingly grasped the idea that white people are beautiful and believed whites are born beautiful. This made her give more importance to dress up look presentable and found pleasure watching them and working under them. When her life gets ruined by Cholly, she shows all her anger on Pecola and beats her.

Samuel Breedlove is the elder brother to Pecola, a passive character in the novel. He too suffers a lot in the hands of his parents but he is in contrast to Pecola. He runs from his home often around twenty seven times by the age of fourteen. A whole family is getting rotten due to their disbeliefs in the name of beauty. Everyone is psychologically affected to the false norms of society's deprival.

In contrary to the subject another drama by Lorraine Hansberry A Raisin in the Sun, the youngers family are also Afro Americans. They slowly attain to the thought of self gratification so they were able to lead an optimistic life determined to live for them but not for society. In the novel bluest eye this attitude was missing in them its because they were more concerned about the world. Self acceptance and self appreciation was lacking in Breedlove's.

The dark cloud of denial did not form all of a sudden rather it was slowly painted by the rejection of white. Cholly and Pauline are equally responsible to their daughter's fate. It was their part and the black community doomed her life. Though she had to come

across rejections made to sit alone in the bench and the store keeper sells Mary Jane candies refuses to touch her hand when she pays and shows anger on her without reason. Then the care given to their skin in order to look distinguished not as too dark mainly following the ways of white people.

As community they failed to conserve their culture and heritage. They were more peculiar to improve their standard to whites. The pride was lacking and made them feel inferior before the others. Psychologically disintegrated with no sense of self and rootlessness. In the poem I Thank You God by Bernard Dadie the speaker says that he is proud to be born Black and feels grateful like Christ gave his life on cross for no reason. I'm happy to bear the

repercussions. This sort of ideals to a successful life is necessary to every human being. It's understood how it means to a community to flourish from negativities. The ultimate reason behind is the cultural havoc. It's the responsibility of every individual to analyze before adopting. Thus, these are the multiple facets of cultural deterioration from the novel *The Bluest Eye*.

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WOLE SOYINKA'S THE LION AND THE JEWEL: THE CLASSIC OF transcultural TEXT

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Abstract

Wole Soyinka is a prominent Nigerian writer who won Noble prize for Literature in 1986. This paper is an attempt to examine how his work "The Lion and the Jewel" as a transcultural text. Soyinka has portrayed many motifs through this work but intermixing of western culture in Yoruba culture attains important. The certain characters in this play are supporting to native customs and beliefs and some of them are supporting modern culture. However, both cultures are having both negative and positive things within it. Illunjuinle is the setting of the play, "The Lion and the Jewel". It is first performed in Africa at the Ibadan Arts Theatre in 1959 and has received positive reviews.

Keywords: Transculture, Western, Native, Positive reviews.

Introduction

Wole Soyinka is the most prominent writer in Nigeria and he widely represents not only Nigerian society itself but overall African culture. The main themes of his writings are Oppression, Subjugation and Loss of self identity. These values of his writing impact African people to read Nigerian literature. This paper made an attempt to evaluate how the western culture gives a impact upon Nigerian people and their culture. Some characters like Sidi, Sadiku and Baroka wouldn't allow European culture to create confusion on their native customs and tradition. Lakunle is a school teacher who is influenced by western culture wants to recreate his Illunje like western country. This is how Transculturalism evolves in this play, indirect understanding of growth of western culture in the colonized country. Most of the villagers seems attracted towards newly arrived culture including "Jewel of Illunje" : Sidi , and mystery revolves around her marriage upto the end of the play; whether she would marry Baroka who symbolizes tradition or Lakunle who symbolizes Modern.

Culture and its Role

Culture is an essential and powerful force in a society. It teaches people of their previous generation and importance of their inheritance. It is a belief and

symbol of certain group of people. It signifies bondage among people and is encapsulates language, religion, norms etc. Every society has unique culture and no one is leading his/her life without following any culture.

According to Madzingira (2001),

"Culture is the totality of human endeavors in a given time and place. People are constructs of their culture. Culture gives people their identity and dignity. It is every day expression and future aspirations. Culture and development are intertwined because culture underpines development and reinforces it".

The Lion and the Jewel, focuses culture as its main theme and analysed the mentality of native people after an arrival of new culture into their own tradition.

Discussion of Two Cultures

The play "The Lion and the Jewel" focusing two main cultures: European culture and Yoruba culture. The arrival of European culture into Nigeria due to "Colonization" and they dominated Africa for many years and Africa had got independence between 1945 to 1960. Eventhough they got independence, the impact of colonization seems vigorous. Western country through its principles try to teach that they are "Civilized" and African people are "Uncivilized".

Discussion as a Transcultural Text

The play "The Lion and the Jewel" has characters which discussed the traits of western philosophy and their native Yoruba culture. In this text, the character Lakunle thinks that the practice of western culture in Nigeria makes people "Civilized". Lakunle stresses Sidi to act as a civilized woman. The education practice in Nigeria introduced by Europeans to imbibe their way of living and their culture. Lakunle is an educated man who is thought that their native culture and their practice seems unworthy. But finally his impact over another culture doesn't help him to win a heart of Sidi. Baroka who knows his village maid mentality, seduced Sidi at last. Education, Technological, Marriage and in every aspects of Nigerian life has Western culture imbibitions. It teaches that their own culture as unworthy and indiscipline.

The conversation between Lakunle and Sidi in the beginning of the play, shows how much Lakunle impressed over western practices and their lifestyle. He criticized Sidi not only her but women are "weaker sex". They don't have education but women in 'Lagos', the chief city of Nigeria allow women to get education. Lack of education makes Illunje women to wear half-naked dress and carrying pots in their heads without knowing their side effects in their body. Sidi says that they are doing all household works such as cooking, fetching water from well etc. Lakunle stressed that in future, 'Machines' will do all these works which humans can do and humans cannot do. "You will have humans which will do your pounding, which will grind your Pepper without it getting in your eyes"

Yoruba culture is an ancient culture which has been practicing by small group of people in Nigeria. They are deeply rooted with their ideas but an arrival of western culture into their native makes people confused. The younger generation of their community, impressed towards it. Sidi is impressed towards Lakunle speech of western life if she marry him. Sidi is conscious over native practice before getting marriage i.e "Bride price".

Bride price is a custom or practice during every marriage, the man should give certain amount of

money for the bride. If any man married a girl without collecting Bride price then the particular girl is considered to be virginless and immoral woman. Lakunle tries to abolish this system of marriage where women are considered as selling products to do household works and sleep with men at night. He thinks emotional bondage between two souls and liberty of women are lacking. He thinks that Sidi cannot understand the real essence of marriage. Sidi says,

"They will say I was no Virgin
That I was forced to sell my shame
And marry you without a price".

The whole village thinking that if any girl marry a boy without bride price then the particular girl should be neglected from the society. Women in Nigeria, especially in Illunje village are always dominated by men. They are not allowed to participate and take decisions in every actions. Lakunle compromises Sidi by promoting her freedom of marriage life with him. He says he will treat Sidi as civilized women.

"Together we shall sit at table
Not on the floor and eat,
Not with fingers, but with knives
And forks, and breakable plates
Like civilized beings".

Lakunle pronounces the word "Civilized" to Sidi which underestimates his own native culture and practices. According to Nigerian people western people are renowned personalities and their behavior are always considered as civilized. Sidi is somewhat attracted towards future prosperity of marriage declared by Lakunle.

The domination of western culture to other countries not only by their culture but also by their "Technology". They introduced machines into their colonized nation. An arrival of photographer creates confusion and curiosity among natives for whom he seems as an 'Alien'. A costume and a camera threatens the people but after understanding the actions of camera which capture the pictures of Sidi, they are enjoying the presence of him. Here we can see the intermixing of culture and how natives gradually accepting their practices.

African people are famous for their unique style of dance. Sidi who impressed by her photographs published in a magazine, expressed her happiness through performing a drama, placed as "Play within a

play". A role of trees performed by people itself shows how these people are very famous for their street play. The plays are major entertainment for native people but this entertainment are different from western country. They can spend their time in night clubs and in theatre.

Even the western culture influence a romantic relationship between couple. Lakunle tries to compromise Sidi to accept his marriage proposal and gradually try to kiss her like western people. He kisses her lips. Sidi avoid this type of romance which make her to think "Unclean". Lakunle teaches her that all educated man should act like this and it is "Civilized Romance". Western culture tries to impact every aspects of Nigerian life.

"I kissed you all educated men
And Christians kiss their wives
It is the way of civilized romance."

Throughout the play Lakunle shows great attitude towards western culture and tries to abolish his native culture as uncivilized. He has blamed Baroka for boiling public works attempt; to build the railway through Illunje. He wants to change entire society by adopting western principles. It may create more facilities to Illunje but their innocence may destroy.

Conclusion

The Lion and the Jewel presents a clash between Baroka symbolizes Yoruba and Lakunle symbolizes western culture. This is the success attempt of colonizer to produce a conflict and confusion among colonized people. Soyinka explicitly portrays this cultural conflict through this play. Lakunle is an educated but finally Sidi married Baroka. It is a symbolic representation of success of old tradition. This shows Soyinka's favour towards traditional values of Nigeria. Eventhough Baroka seduced Sidi not by moral way, he had done by creating a vice plot by understanding a real mentality of his village women.

The lifestyle of man should follow both old and new traditions, because in this two we could find both negative and positive things. "The old must flow into the new", we must analysis the two versions of lifestyle and grasp positive elements which help people to lead their life peacefully. For these promotions of different ideas through cultural understandings, this play "The Lion and the Jewel" is to be considered as a classic of Transcultural text.

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IDENTITY CRICIES AND CULTURAL ALIENATION IN MEERA SYAL'S ANITA AND ME

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Abstract

The term 'Alienation' is leads to the way for detachment. This displacement will take place for education, seeking employment and so on. The people who has migrated from the native land to alien land are come into the category of 'Diaspora'. Diasporic literature mainly focuses on the privileged immigrants who is discriminated by their fellow colleagues, classmates and the society they are trying to fit in. the main reasons for discrimination is consider to be, language, colour, culture and often the country they are come from. Meera Syal was born in England in 1961. She is a second generation immigrant in Britain. Her semi-autobiographical novel Anita and Me deal with psychological conflicts of a nine years old girl whose longing for social acceptance. She has been trapped between two cultures, her inbetweenness added many tensions to the plot. This novels develops from the perspective of a small girl Meena who is bright and full of life and bold.

Keywords: diaspora, individuality, emotional trauma, distraction, changing mentality, humiliation, state of moving on, realization, culture, acculturation, parental support, assimilation, isolation, language.

Introduction

When people questions their will power then they will ready to take risk, for shaping a prosperous future. In that case, Exploration is a key for testing one's ownself and this helps them to built a strong foundation to get an good fortune. As we knew, things will not come easily they must need some effort. Once a man decided to cross boundaries then he have to be ready for humiliation, insults and indignity. Assimilation is the process of combining or adapting a new culture but this merging will not always end up in a good results. Cultural assimilation happens forcibly or voluntarily. This happens when the contribution of other countries people to diversity and its leads to the way for formation of 'global culture' which means two different country's culture combined together with their essence. Global culture playing a important role in assimilation which effectively influenced or effects one another culture.

The dimension of diasporic exile is contradictory because it always seems unpredictable. In this journey, a person's quest of identity opens many doors to him, through that he enter into a new world where he came to know varieties of ideology of different category of people. This experience of

encounter not only gives him wide knowledge but also he happens to realize who really he is. The term diaspora is actually a supportive and productive measures for keeping the immigrants in the safe hands. Life is all about exploration and learning new things. In this process one pull into the pressure of envisaging and reforming their identity. Every coin has two sides and every actions have equal and opposite reaction. so one cannot achieve his deeds and desires at the same time. The immigrants may get wealth and fortune in alien land but the social acceptance will always a question mark.

Meera Syal's Anita and me is deals with the experience of nine years old girl Meena kumar so this novel revolves around the female diasporic perspective. The immigrant, meena kumar's family settled down in Tollington, Britain in 1970's for perceive education and social status. Though they are middle class but decent and good nature. Shayam kumar and Daljit never missed to teach Punjabi tradition and customs to Meena. However Meena would rather like western culture. So she prefers to celebrate Christmas more than Diwali which she consider 'dead boring'. On the other hand, her parents are contradictory in nature they celebrate

both festival with equal enthusiasm. Meena wants to be free without any restriction but she gets limited liberation to hang out with her peer groups. This strict parental vigilance creates anxiety within her so she rejects Punjabi tradition completely. Mr. and Mrs. Kumar are well aware of the result of collaboration with western culture so that they try to reject the negative influence of The Tollington community to affects their daughter's future. but Meena born and raised in tollington where she feels 'home' and very much comfortable in being the part of British culture. The influence of western culture and Indian roots in her upbringing make her clever about handle things in a right way. Meena loved by her neighbourhood and had friendly relationship with everyone. For example, Meena's friendly neighbour Mrs. Worrall who concerned about Meena's happiness. She is a old lady whose children abandoned her and her sick husband for independence. Often meena's mom criticizes about English family relationship and their lack of attachment. Meena joined with Mrs. Warrall for making jam tarts, this segment visibly shows that Mrs. Warrall attitude towards Meena is always welcome. The cordial approach of Mrs. warrell made her to realize not all the English are selfish and racist.

Coming back to Meena's uncertainty in integrating cultural influence of two different background and her desire of fitting into white community made her to seek Anita Rutter's friendship whom she consider 'key for acceptance'. Anita is a thirteen years old girl who used to dominate others for holding her supremacy among her peers. She humiliate others for no reasons including her sister Tracey. But Meena fascinated by Anita's liberation and restriction free life. And soon become Anita's follower, started spending more time with her. She often astonished how Meena talks openly without any hesitation. Later her friendship with Anita separate Meena from her family and causes misunderstanding between them. Meanwhile Anita shows more interest of flirting with men whom she thought handsome especially Sam lowbridge, a young rebellion against non whites.

Meera Syal's portrayal of first generation immigrants and their behaviourism are well defined. Characterization of Mr and Mrs. Kumar and series of Indian acquaintance whom Meena calls Aunties and Uncles preserve the ethos of Indian Tradition rather than mingling with western culture. They appreciates to speak Punjabi at home, used to sing urudu ghazals, Indian songs and would like to play harmonium and tabla in festivals like Diwali. The typical Indianness in the Immigrant country shows their devotion towards their 'Motherland'. Even though Meena doesn't like traditional wears of India but Mrs. Kumar forcefully dresses her 'drinky pleated dress' without concern about her unwillingness in special occasions. She prefers western outfits which she feels more comfortable. This lack of assimilation with dominant culture ends up with question in Meena's identity formation. She undergoes the conflicts of double cultural formation and predicament of shaping her identity.

Cultural changing will relatively arises from the unification of dual culture. Its initiates stead for interchanging ideas, facts, customs, values and beliefs. Its not merely one way process. This process happens through the contact between friendly environmental relationship. But In Meena's case, she is the one who adopted the entire norms of western culture and respected it but on the other side, she only gets humiliation for return. For Example, In her school she undercurrent the situation of facing direct racism from her fellow classmates said 'Darkies'. Later she kicked the boy in his face, leaving him with a bloody nose. For her action, Meena beaten by her teacher without understand her motives behind her. The violence that Meena take in her hands is not righteous way but at the same time, the teacher's response is comparably cruel.

Language influence is another key factor in acculturation. Contact linguistics and language ecology ends in transformation of the immigrant races. Perhaps, the first generation immigrant conventionally remains presiding in their mother tongue but they do take some effort in language assimilation. The second generation will adopt two

language equally, sometimes Bilingual. On the other hand, the third generation remain speak English alone. It could be lack of proficiency or interest to learn both language simultaneously. In this Novel, Meena sings Punjabi song with a Birmingham accent and she attracted by Anita's foul language and vulgar sexual expression. Mr and Mrs. Kumar shocked by her language and punished her. She felt ashamed but continue to hang out with Anita.

Half of the immigrants who immigrated to a new land will change their name for employment purpose. Many Europeans found their names difficult to pronounce or spell it. Reasons for changing immigrants names are consider to be, Mispronouncing their names will aggravates the situation even worse. It enhance the complication of assimilate in the desired country. The immigrants may change their name because often the fellow people finds some difficulties to pronounce it. Comfort and fitting in, is the notion of name changing. If the society started to differentiate them as 'other' then their aspiration will soon demolished by humiliation and ignorance. But changing their name is not guaranteed for social alikeness. Here, when Meena calls Mr. Topsy while passes by his house, he calls back Meena as 'topsy' because of his inability to pronounce her name. The people from tollington delighted to change her name instead of taking an effort to pronounce it correctly. Another event is, Tracy give a name to her dog 'Nigger' and it simply represents Meena's father name Shyam in Hindi. Nigger is a term for a black or dark skinned person especially African Americans. So this explicate the reasons for name changing. Meera Syal delineated every nook and cranny of immigrants experience through Meena.

In the beginning of the novel, Meena's unlikeness and divergence of Indian culture depicts the state of mind of British people because she born in Britain and studied in English school. In reality she is an Indian girl due to her parents and roots of her origin. Later, as the arrival of Nanima, brings drastical changes and brings magic in Meena's life. She takes care of Meena and her brother who is not

even one year old. Nanima understands Meena's wild side and encouraged it. She calls her 'jungle' means wild girl. Meena enjoyed the fun mixed moments and presence of Nanima around her. Meena started to learn Indian culture and history and she fascinated by the glorification of rich cultural heritage. Nanima becomes a tool to integrate Meena with Indian culture.

So far, I detail investigates Meena's conception of her native culture and her activeness in adopting the affinities in different ways. Now I move on to examine her 'Self Realization'. Meena gradually gets clarity about the British perspective about Non-whites. People used to judge people by their appearance, colour, economic status and so on. This is how a person or group of immigrants identity evaluated. These are the imported feature for gaining social status and acceptance. Paul Gilroy demonstrates, we live in a world where identity matters and Kobena Mercer claims; 'Identity only becomes an issue when it is in crises, when something assumed to be fixed, coherent and stable is displaced by the experience of doubt and uncertainty. Likewise, Meena's identity is her colour. Everyone's conception of Indian community is similar but the matter is, few of them reveal it when time comes. In other hands, others don't show their racial belief outwardly by pretending to be alright. Meena has been deflated after the incident happened in the party organized by a rich villager, Mr. Pembridge. At the time Sam Lowbridge interfered shows his hatred of 'Wogs'. Few of them in the crowd drawing sounds of approval including Anita and her friends Fat sally and Sherrie. Meena was shocked to see Sam humiliation towards blacks and Anita's supportiveness for Sam commenting he is handsome. This event separates the two girls apart. Meena started to spend her time alone and concentrate to preparing for elven plus exam. This may help her to move out from Tollington.

Meena awareness towards racism gradually increased. Mrs. Kumar pleads her husband to return back to homeland. Syal portrays the nostalgia of homeland and longingness of diasporic people. The

world they are living in, is always consider them 'outsiders'. Mrs. Kumar describe the sentiments of Indians to Meena. She states how different categories of people will live together in one umbrella without seeing any differences and co-existed happily. After heard these information she eventually returns towards her community and realized Tollington is not her home. Meanwhile she overhears a man attacked in Tollington. He is a Bank Manager, Pakistani(Asian) attacked by Sam Lowbridge's gang violently. One day at sherrie's farm Anita narrates to sherri how enthusiastically she taking part in 'Paki bashing'. Frustrated Meena argued with anita and breaks her own leg in the trail of attacking Anita. As a result, she spends months in hospital. She take an oath, do not tell lie anymore, follow her religion respectably and will grow her hair much longer. She realized that Anita and Sam have the potential to spoil her life so she uses this chance of separation to stay away from them forever.

At the end of the Novel, Anita passed in Eleven plus exam and move out from Tollington to a better place. Here she believes education enhance her confident to live independently. As always her father advises 'Education is your passport'. In the

beginning, Meena ready to sacrifice anything to get Anita's friendship even her parents bonding but her capability of differentiate what is good and bad is always works as an invisible fence to separate them naturally. In addition to, the upbringing of her parents who always act morally, secure her from wrongdoings. They sacrifice lots of things for their children, unlike Anita' mother Deirdre who abandoned her children for her lover. So the positive inheritance in her unconscious mind always help her from deplorable situations.

To conclude , Meera syal delineated 'Bundles and Boxes' of immigrants experiences and she presented every character alively so that the reader might understand the immigrants sympathy. The journey of Meena illustrates hopelessness, alienation, re-envisaging identity and self realization justifies my paper. As well as, it is consider to be a replication of immigrants crises in all over the world.

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CROSS CULTURAL EFFECT ON THE LIFE OF THE POET IMTIAZ DHARKER IN HER POEM MINORITY

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Abstract

This paper focuses on the study of Trans or Cross culturalism and how the transculturalism theory appears in Imtiaz Dharker personal life as well as in her works especially in Minority poem. Transculturalism is an approach to studying cultural interact. Because it aspires to be a new way of studying cultural intermingling transculturalism is still searching for concepts and vocabulary to define a unique approach to history. Transculturalism is the mobilization of the definition of culture through the expression and development of new forms of cultural elements. Transculturalism highlights the very complex transmutations of culture that can be phased in acculturation to deculturation and neoculturation. Acculturation focuses on the transition of one culture into another culture and the acquisition of features of this new culture; deculturation is the parallel process that tends in a loss or uprooting of home culture; transculturation highlights the certain of new cultural phenomena.

Imtiaz Dharker was born in Pakistan raised in Glasgow. Dharker is a Poet, Artist and documentary Film-Maker who divides her time between London and Mumbai. The three countries and cultures that have affected the Imtiaz Dharker's personality most have been Pakistan, Britain and London. This mixed heritage and it inherent lifestyle is at the heart of her writing : questioning imagistic and richly textured poems that span geographical and cultural displacement, conflict and gender politics, while also interrogating received ideas about home freedom and faith. Yet for all the seriousness of her themes, Dharker is a truly global poet, whose work speaks plainly and with great emotional intelligence to anyone who has ever felt adrift in the increasingly complex, multicultural and shrinking world we inhabit. For a number of years now, her poems have been taught on the UK national curriculum. Right from 'Speech Balloon', which energetically opens this Archive recording, charting the spread of a phrase from one culture to another, one can experience Dharker's restless search for meaning and identity.

Imtiaz Dharker describes herself as a Scottish Muslim Calvinist and it is this combination of seemingly irreconcilable differences that characterizes both her poetry and her pencil work.

In her earliest books, *Purdah* and other poems and Post Cards from God Dharker explores what she calls her 'real country': 'movement, transition, crossing over', as well as the tensions between secular and religious cultures in a world of fear and emergent fundamentalism:

The main theme of her poetry includes home, freedom, journeys, geographical and cultural displacement, communal conflict and gender politics. Today she is considered one of the most important contemporary poets. The theme of social exclusion can be clearly seen in all the works of Dharker. It is also her background and personal experience that influence her work.

In her poem *Minority* Imtiaz Dharker talks about the condition and the problems faced by a person who belongs to a minority. As her other notable works even in this poem her own cultural background and her personal experiences can be clearly understood.

Minority poem gives a very insightful depiction of what it feels like to be "foreign" in many places. In this poem Dharker expresses herself as a foreigner as the most first line of the poem says "I was born a foreigner" ... and "carried on from there / to become a foreigner everywhere / I went". From these lines

Dharker explores her identity as a foreigner, so she says, she was a foreigner and after that wherever she went she carried the tag of foreigner with her. These lines can be directly linked with the life of the poet herself as she was born in Lahore but soon the family shifted. So even where the speaker was born she is foreigner in that country. Further the speaker says that she went to places where her relatives stayed but, just like the roots of tubers even when the hold was deep within she felt like she was an outsider like she didn't belong there. Everything was new to her. This is probably a reference to the poet's home country. People like to maintain a safe distance from a person who is different than them. The persons who are supposed to understand the speaker are the ones who distance themselves from her just because she is a minority, isolating her culturally and socially. These people are the educated ones who are isolating her. The speaker has compared herself to a clumsily translated poem. Her life is a poem but a translated one which lacks grace and is full of gawky moments. She doesn't seem to fit anywhere. She can't find a place where she can adapt because she was never given such a chance to do so.

Cooking food in coconut has long been an Indian tradition. To people she is like the food in the coconut. The mention of ghee and cream contradict each other because both of them belong to different cultures. So where people expect ghee and cream speaker's life is like food cooked in coconut and it gives an after taste of neem and cardamom, it's bitter and people don't like it. Whether it's in her home country or any other country and thus makes her a minority. There comes a point where people find her language strange and don't seem to accept her. It's

like she has landed into a trap by saying anything to the people at all. They are just waiting to put her down and make her a minority on the basis of her language. There is a frame fixed in the minds of the people that language is the main element to mingle with other cultural people.

The penultimate stanza explores the art of writing, and its role in the creation of identity. Dharker uses beautiful language to describe herself growing "scratch, scratch", at the growing scab on black and white. The reader will just love this description of writing as a "scab". She is writing to make sense of a wound, or even to heal it. Dharker encourages the notion of the transmutative and healing power of literatures here, and then she remarks upon democracy. "Everyone has the right to infiltrate a piece of paper", she writes; the page is not prejudiced; it "doesn't fight back". In this line Dharker explores that break through the prejudices that "community" and "family" can breed.

Conclusion

This poem beautifully displays its author's belief and experience about her own experience in transculturalism and the power of literature to transform, educate and create understanding in transculturalism, it's a wonderful masterpiece.

References

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