

Editorial

Post-colonial literature is also called “New English literature(s)”. This is a body of literary writings that reacts to the discourse of colonization. Post-colonial literature often involves writings that deal with issues of de-colonization or the political and cultural independence of people formerly subjugated to colonial rule. It is also a literary critique to texts that carry racist or colonial undertones. Post-colonial literature, finally in its most recent form, also attempts to critique the contemporary post-colonial discourse that has been shaped over recent times. It attempts to re-read this very emergence of postcolonialism and its literary expression itself.

Post-colonial literary critics re-examine classical literature with a particular focus on the social “discourse” that shaped it. Edward Said in his popular work *Orientalism* analyzes the writings of Honoré de Balzac, Charles Baudelaire and Lautréamont, exploring how they were influenced, and how they helped to shape a societal fantasy of European racial superiority. Post-colonial fiction writers might interact with the traditional colonial discourse by attempting to modify or subvert it. Protagonists in post-colonial writings are often found to be struggling with questions of identity, experiencing the conflict of living between the old, native world and the invasive forces of hegemony from new, dominant cultures.

Post-colonial literature works through the process of “writing back”, “re-writing”, and “re-reading”. This describes the interpretation of well-known literature from the perspective of the formerly colonized

In Africa, Chinua Achebe’s *Things Fall Apart* (1958) made a significant mark in African literature. Ayi Kwei Armah in *Two Thousand Seasons* tried to establish an African perspective to their own history. In Asia, post-colonial writings have been found among much of Indian literature. Meena Alexander is probably best known for lyrical memoirs that deal sensitively with struggles of women and disenfranchised groups. Philippine authors like F. Sionil José, Jose Dalisay, Jr., N. V. M. Gonzalez and Nick Joaquin write about the post-colonial (some say neo-colonial) situation in the Philippines. Sri Lankan writers like Nihal De Silva or Carl Muller write about the post-colonial situation and the ethnic conflict in Sri Lanka, while Michael Ondaatje, international the most acclaimed author with Sri Lankan roots, adds the perspective of the diaspora.

– Sunil Bhargava and Jagriti Sharma

CONTENTS

	<i>Page</i>
Glimpses of History- Colonial and Post-colonial in M.J. Akbar’s <i>Blood Brothers</i> – Kusum Srivastava	1
A Post-colonial Interpretation of <i>The Shadow Lines</i> – Sarita Jain	14
Interrogating the Pressures of Race and Gender : Jean Rhys’s <i>Wide Sargasso Sea</i> – Usha Kunwar	20
Designing a Post- colonial Pedagogy in India – A K Paliwal	28
Decolonization of English – H M Kothari	37
A Post-colonial Approach to Expatriate Writings with Special Reference to Bharati Mukherjee’s <i>The Tiger’s Daughter</i> – Mukta Sharma	43
Textile Imagery in Folk Songs – Priya Kothari	50
The Rise of Neo-Liberal Values in Post-colonialism: A Study of Shobha De’s <i>Starry Nights</i> – Anant Dadhich	56
Globalization and Changing Face of Family in Selected English Novels of the Nineties – Gautam Sharma	62
Post-colonialism in Legislative Writing – G K Sukhwai	69
Narayan’s <i>The Man-Eater of Malgudi</i> as a Post-colonial Text – Pratibha Kalani	75
Shashi Deshpande: A Feminist Approach in Post-colonial Context – Rekha Tiwari	81
Seeking a New Destination : Anita Nair’s <i>Ladies Coupe</i> – Sonu Shiva	87
Post-colonial Assertion in Gita Mehta’s <i>A River Sutra</i> – H S Chandalia	92
Our Contributors	

Glimpses of History- Colonial and Post-colonial in M.J. Akbar's *Blood Brothers*

Kusum Srivastava

We all know that post-colonialism was first a historical phenomenon and only afterwards did it become a psychological one. In my paper I have dwelt upon its historical aspect.

India is a country of rich and diverse cultural heritage. It has a glorious past which can be traced back to thousands of years and so can be its literature. There are many epics in both Sanskrit and Hindi which were written hundreds of years ago and help us in getting an insight into the social and cultural life of those times. They also serve the purpose of being a guide to the various historic events.

Indian writing in English, however, is comparatively young with only a hundred and fifty years to boast of. But then India's history has also changed dramatically and rapidly in the last 200-250 years. From the start of Imperialism in the late 18th century to the great patriotic war of 1857 and finally to the emergence as an independent nation, India has been a witness to an enormous change in a short span. The modern Indian English writers have also tried and successfully managed to narrate these historic events in their fiction. Mostly it has been seen that one of the various historic events has served as a backdrop of a work of fiction, be it Gandhian Satyagraha in Raja Rao's *Kanthapura* or the tragic Partition in Khushwant Singh's *Train to Pakistan* or Emergency in Rohinton Mistry's *Such a Long Journey*. Lately, however, there have been a few attempts at capturing more than a single event in a single work itself. One such work is Salman Rushdie's *Midnight's Children* which gives a careful account of the events in the pre and post- independence era right upto Emergency. The other work is M J Akbar's *Blood Brothers* which is a beautiful attempt at presenting history as a family narrative over three generations.

MJ Akbar needs no introduction—he's not only a renowned journalist but the author of several books as well. To name some we have—*The Shade of Swords: Jihad and the Conflict between Islam and Christianity*, *Nehru: The Making of a Nation*, *Kashmir: Behind the Vale*, *India: The Siege Within*, *Riot After Riot* and a collection of his articles, *Byline*. His latest book, *Blood Brothers: A Family Saga* runs, as the very title suggests, along an autobiographical pattern. Set in Akbar's native Telinipara, it weaves the socio-economic fabric with the political context of the times. This book is important not because it is an individual's story but also because it dwells on what the country has gone through, the ebbs and flows between the two communities, Hindus and Muslims.

The narrative of *Blood Brothers* starts shortly after the Great Patriotic War of 1857 and continues upto 1968 i.e., almost twenty years after independence and partition. The writer, however, has managed to give us a glimpse of events prior to 1857 viz. the Battle of Plassey and the Battle of Buxar via discussions among the various characters. *Blood Brothers* is a story of the family of Rahmatullah who happens to be a convert Muslim. The story is essentially centered in Bengal. The first generation protagonist is Rahmatullah himself. The second generation protagonist is his son Akbar while Rahmatullah's grandson- Mubashir leads the third generation.

The novel has three clear stages

The first stage is post 1857, nearly in 1870's when the Indian rebellion against the British rule had been ruthlessly crushed. The Hindus and the Muslims had fought the war jointly and were still united in the aftermath. Life was difficult in the face of famines and onset of epidemics like cholera and plague. It was also during this time that organizations like Arya Samaj and Brahma Samaj were gaining strength. The British Governor Generals were also bringing in some reforms and New-Tech inventions were being brought to India.

The second stage begins with the birth of Rahmatullah's son- Akbar and also the emergence of Gandhi on the national scene in the year

1917. This stage sees the national struggle gaining momentum, the Quit India Movement, post World War Second and emergence of an independent but partitioned India.

The third stage begins post independence and after the riots of 1947-50, with the birth of Mubashir in 1951. This stage gives a glimpse of the early progress of India under the prime ministership of Nehru upto the 1960's- henceforth the two wars- one with China in 1962 and the other with Pakistan in 1965, Nehru's demise and rise of Lal Bahadur Shastri etc. The story narrative ends with the onset of the Communist trade unions in Bengal in 1967-68 and is a compelling narrative of the ever-changing Hindu- Muslim equations during these 100-120 years. Only the first two phases have been discussed in this paper.

The story begins with Prayag, a Hindu, who is born in Buxar and migrates to Telinipara- a small jute mill town some 30 miles north of Kolkata along the coast of Hooghly, after his family is wiped off in a famine in early 1870's. In Telinipara, he is adopted by a childless Muslim couple- Wali Muhammad and Diljan Bibi. After Wali Muhammad's death, Prayag converts to Islam, becomes Rahmatullah and marries Jamila.

Discussion Stage 1

Though the story is set in Telinipara, Bengal, as Prayag is a native of Buxar, Bihar, it gives the writer an excuse to start off with the Battle of Buxar 1765. M.J. Akbar writes- "The great moment in Buxar's history had come about a hundred years earlier, when the splendidly colourful soldiers of the East India Company, led by Major Hector Munro, defeated the joint forces of Emperor Shah Alam of Delhi, Nawab Mir Qasim of Bengal and Nawab Shuja-ud-Daullah of Avadh on 16th August 1765. Till that point, the East India Company was known as the English Company. After Buxar, admirers renamed it Company Bahadur or the Heroic Company". He goes on to add- "British rule was a welcome relief from gathering chaos (due to the Muslim dynasties in decline). It took one lifespan for optimism to change to apprehension"(2). The writer has made the readers aware about the British conquest of Bengal and their subsequent expansion till 1857 mainly through the character of Talat Mian, a story teller. -Narrating the historic events in the form of a

story was Talat Mian's speciality. He tells Prayag- "The founder of the Awadh dynasty was Nawab Saadat Khan; but its greatest ruler was Shuja-ud-daullah. He with the help of the Afghans, saved the Mughal empire when he defeated the Marathas at Panipat in 1761. Alas, four years later, what Shuja-ud-daullah had saved in the west, he lost in the east, when the British demolished him in Buxar and his defeat marked the birth of the British empire"(10-11).

The Post-1857 events have been woven in the novel in such a manner that they fit in snugly. The Industrial Revolution had begun and the British had started shipping out cheap labour from one colony to their plantations and mill in other countries. The writer says-

A famine started in 1870 and the village became empty. Some migrated; some were shipped out by British merchants to plantations across the seven seas, in the West Indies or Mauritius or Fiji. They were not called slaves since slavery had been abolished by Britain. They were given another name- indentured labour. (3)

Mills were also started in India, particularly in Bengal there was a sudden rise in the number of jute mills owing to World War I. The novelist says-

Two wars brought luck to Indian jute. The Americans restricted cotton supplies to Britain while they fought for independence; and the Russians stopped exporting flax to Britain during the Crimean War. The East India Company sent Indian jute samples to England where British technology softened it with oil and water, and spun it on flax machinery to create a thread that withered like powder but became formidable in a knit. Dundee's flax factories were converted into jute mills. By 1900 a third of Bengal's exports came from jute and by the first decade of the new century, fifty-nine mills. In 1914, a world war kicked in. War meant trenches. Trenches meant sandbags. Sandbags meant jute. Jute meant smiles all round Telinipara.

The novel also includes the mention of different administrative reforms carried out by the Britishers like 1st census in 1871 and establishment of municipality in 1884, child labour reform of 1882. The novelist writes- "As a result of 1871 census, people learnt for the first time that Muslims

were in a majority in Bengal. Before 1871 no one knew and no one cared” (22). At another place he writes-“The government established a municipality in 1884 to improve sanitation but it was soon seething with politics” (34).

Technical developments like introduction of electricity have also been mentioned. Girija Maharaj, one of the characters in the novel says-“The English are bringing bottled fire to the mill. It is a magic fire that gives light but neither dances nor burns. The fire is still. Its white glow turns night into day. It lives on the edge of an iron thread through which it travels for miles and miles without being seen” (44).

The outbreak of Plague in 1898 which killed thousands of people in Calcutta and Bombay has also been woven in the story. M. J. Akbar writes-“The plague in Bombay and Calcutta was real enough. It took nearly a million Indian lives before it was brought under control by Vladimir Aronovich, the son of a Jewish schoolmaster who made a vaccine and inoculated workers with the same” (49).

There is also mention of different religious organizations which were formed post 1857 to bring reforms within the religions, for example Deoband in Islam and Arya Samaj in Hinduism. Deobandis fought against the monopoly of clergy. The author writes:

Deoband's founders had fought the British during the Patriotic War of 1857, and their motive was reform within the defeated Muslim community through a renewal of faith. (20)

Deoband created a growing community of men trained in Islamic law to look after the daily needs of Indian Muslims through a network of schools and mosques from Kabul in Afghanistan to Chittagong in Bengal.

The reputation of the Muslim clergy at that time was mud. Any Urdu poet in search of applause at a mushaira, or poetry- reading, had but to make a sly reference to the hypocrisy and pomposity of the mullah and the largely- Muslim audience would applaud in agreement. Mirza Asadullah Ghalib of Delhi, the newest literary star, was particularly provocative, his couplets were repeated by much relish by Deoband's students when they had wearied of poverty and discipline. (21)

Arya Samaj fought against the caste-system in Hinduism. They sought the participation of lower castes on equal level with the upper caste. For instance at one point in the story Goverdhan Ahir, a Vaishya who wears a Janeyu- a privilege only of the Brahmin says-

Today, we Ahirs are the vanguard of the new Hindu army that will make our faith virile. This was only possible because of Arya Samaj, started by the great Gujarati saint Swami Dayanand Saraswati. I do not know how to read, but I have kept a small book given to me by the Arya Samaj, written by Babu Navratan Das, called Apna Sanatan Dharm Pehchanon(Know Your True Religion) (115).

The other major event of that time, the Delhi Durbar to celebrate the visit of King George V in 1913 also finds a place in the story. The singing of Jana Gana Mana at the Durbar is also mentioned.

“Thomas Duff and Company- owners of Victoria, were so pleased by their profits that, in 1913 they served a grand feast to celebrate the visit of King George V to Delhi, designated the new capital of Imperial India, in 1911”(91). At another place the writer writes:

The mill managers could not resist triumphalism: they hired a musician to sing a stirring ode which, they had been told by a newspaper appropriately called The Englishman, was composed in honour of King George V by Rabindranath Tagore. The poet thought otherwise, but distinctions between Emperor and God were thin in Telinipara. The opening lines, Jana Gana Mana Adhinayak jaya he, Bharat bhagya vidhata, lauded George V, or God, as the architect of India's destiny and applauded the British for conquering Punjab, Sind, Gujarat, Maratha, Dravida, Orissa and Bengal. The paen ended on a drum roll of distinctly military character: Jaya jaya jaya hey! Victory, victory, victory! The workers did not understand the Bengali in which it was written, but if it came with free food it had to be a good thing. (91)

There is also mention of Social Reformists like Hakim Ajmal Khan and rising political reformists like Maulana Abul Kalam Azad: “Hakim Ajmal Khan had revived the science of yunani tibb, the system of medicine that the Abbasid Arabs had learnt from the Greeks, Galen and

Hippocrates, but which was seen as 'oriental' because it was patronized by Muslims. His first factory of Indian medicine, the Hindustani Dawakhana, at Ballimaran, was ceremonially opened by Raja Kishan Kumar and offered both yunani and ayurvedic potions in its range. Word spread that all profits went to a madrasa: that the Hakim did not take anything from the poor, but if he had to call on a Nawab he charged nothing less than an astonishing thousand rupees" (93).

So we see that the first part of the novel is dominated by events related to the spread of British colonialism, revolt of 1857 and the reforms post 1857.

The middle part of the novel is dominated mainly by Gandhi. The writer has also synchronized the birth of Akbar Ali- Rahmatullah's son with the arrival of Gandhi in 1917.

Thus the middle phase sees the growth of both the second generation as well as the nationalist movement. This part incorporates all the major events — from the coming of Gandhi to India in 1917 to his assassination in 1948. Infact it would not be an exaggeration to say that the novel can serve as a text-book on the Indian National Movement.

Most of the events have been mentioned in discussions which go on between different characters, the source of news being newspapers like Statesman, Al Hilal etc. In my paper I have referred to some of the important events only.

The first and foremost of these is the Champaran Movement. M. J. Akbar is all praise for Gandhi. He writes, "When great kings and generals had crumpled before British guns and discipline, one man in a dhoti could challenge the most powerful empire in history"(104). Gandhi had been promoted to the status of a holy soul, a Mahatama, after his great victory against the British indigo planters on behalf of Bihari peasants in Champaran.

The next historical event mentioned is the Jallianwala Bagh Tragedy: "In the summer of 1919 rumours began to circulate that innocent Hindus, Muslims and Sikhs had been massacred in Punjab when they were celebrating the spring festival of Basant in a public garden Jallianwala

Bagh. The British had jailed thousands for merely talking about it. Indians were made to crawl on their bellies and shot at point blank range on the orders of a mad general called Dyer. Instead of punishing Dyer the government rewarded him" (106).

The Non-Co-operation Movement and Chauri-Chaura incident are also worth mentioning.:-M. J Akbar writes: "The turbulence let loose in 1920 had not quite ceased with the failure of India's first mass movement and Gandhi's arrest in 1922. Gandhi, with his dhoti, smile, wile and conviction, had not changed India, but he had changed Indians. He had promised freedom within one year. When 1921 ended with freedom, still a mirage, the first taunts began to be heard. Gandhi implied that the fault lay with his followers, who had let violence corrupt the struggle. For instance, nationalist anger burst into anti- government riots in Bombay on 17th November, and Hindu-Muslim wars erupted in Kerala. On Feb. 5th in a small northern village called Chauri-Chaura, constables-all Indians, opened fire on nationalist demonstrators till their ammunition ran out. The furious mob torched the police station; twenty-two constables were burnt to death. Gandhi blamed Satan, halted the mass campaign and went off to jail. Victoria's Scotsmen laughed, atleast one of them publicly"(112).

The Communal Awards were another big achievement. Gandhi had blackmailed the British into announcing a Communal Award by which the dregs of native society- Hindu untouchables and Muslim peasants- would now be able to contest elections and enter legislatures.

The Legislative elections of 1936:- "The elections of 1936 were an important British step on the road to self-rule but they meant very little in Telinipara since the only person with a vote was my grandfather, and he preferred law and order to nationalism. The franchise was restricted to tax-paying elite: landlords, lawyers, doctors, professionals and government servants. Eleven percent of India voted"(173).

There is also mention of the new crop of Indian intellectuals. "Newspapers also side-stepped time: the past slipped seamlessly into the present. Articles on writers who had just died, like Sir Muhammad

Iqbal, the Urdu poet, and Saratchandra Chatterjee, the Bengali novelist, sat beside review of books etching a new vision: *The Dark Room* by R K Narayan and *Kanthapura* by Raja Rao, *The Village* by Mulk Raj Anand. He thrilled to the promotion of Squadron leader Subroto Mukherjee, the first Indian to command a squadron in the air force, and felt the glow of national pride when Calcutta University, instead of asking a Viceroy or a Governor to address the annual convocation, invited Rabindranath Tagore to do so at another place he writes- "There is a new generation of Indians with different hopes, different ambitions. JRD Tata gave us an airline: he is now building cars in a new factory and training scientists at the Tata Institute of Fundamental Research. Writers like R K Narayan and Mulk Raj Anand are teaching the English how to write English" (184).

The Muslim League and its demand for Pakistan have been discussed though sparingly. The novelist mentions in one place that the only difference between Gandhi and Jinnah was that Gandhi had a solution for every problem and Jinnah a problem for every solution:

The sparring between Jinnah and Gandhi never stopped. Before the Lahore session of the Muslim League in March 1940, Gandhi wooed Jinnah and called him 'my brother'. Jinnah responded by saying, 'The only difference is that brother Gandhi has three votes and I have only one'. At Lahore Jinnah made Pakistan his horizon. India, he said, should be demarcated into regions, with two of them, one in the west and the other in the east, both Muslim majority, becoming autonomous and sovereign. (p. 186)

The Quit India Movement is mentioned in this second phase of the novel. Gandhi tells his restless followers: "We shall either free India or die in the attempt: we shall not live to see the perpetuation of our slavery. . . lay down your lives in the attempt to achieve it! He who loses his life will gain it and he who will seek to save it shall lose it. Freedom is not for the coward or the faint-hearted. . . . Nothing should be done in secrecy. This is an open rebellion" (196). Gandhi's rebellion resolution was adopted on 8th August 1942.

The growing animosity between Hindus and Muslims was a regular feature of those days and is clear from the following lines in the novel: "Men with saffron draped over their shoulders, in baggy knee-length shorts, from a still mysterious organization called the RSS, began to assemble children for drill and indoctrination at early morning classes. Muslims wearing green scarves, claiming allegiance to a new organization called Jamiat-e-Islami, told their brethren to oil the rust out of their swords. Stories of Hindu-Muslim violence began to fill the city pages of the statesman. They leapt to the front page after a demonstration by Calcutta's Muslims on 11th Feb. 1946. They were protesting against a seven-year sentence given to a Muslim officer of Subhash Bose's defeated Indian National Army" (207-8).

Eight days after the Calcutta incidents, Prime Minister Clement Atlee sent a mission of three Cabinet members that talked and argued its way from Karachi to Delhi. Plans and schemes for post-British India crawled and raced through the media, some dying at birth, others strangled by deadlock.

The next historical event to follow was Direct Action by Muslim League. The novelist writes- "A plan for a federal India with three zones, a Muslim-majority north-west including the whole of Punjab: a Muslim-majority east, including Bengal and Assam: and a Hindu-majority bloc in the centre of the subcontinent was accepted by both the Congress and the Muslim-League". Good news had to be deceptive. In June the newly elected Congress president- Nehru reneged on the agreement at après conference in Bombay. Jinnah was furious. On 29th July 1946 he declared- "the time has come for the Muslim nation to resort to Direct Action Day to achieve Pakistan" (208). A date was fixed- 16th August, a Friday.

At another place the author writes- "Doom came to Calcutta on 16th August. Mobs began operating from a little after dawn: curfew was not imposed till nine at night. Policemen were invisible, even traffic policemen. By the nineteenth, the only civil force in the city, the army, was wearing masks to mute the stench of dead bodies piled on carts and shoved into drains" (209).

The British announcement of Feb. 1947 and June 1947 are also worth mentioning. The British announced in Feb. 1947 that it would leave India by June 1948. A handsome viceroy Lord Mountbatten came in March for the funeral ceremonies of the Raj. In May, the Statesman wrote an editorial saying, "Calcutta, once the most lively, if never the most comfortable city of India, is becoming unbearable to its inhabitants. Under the blight of communalism, it is from dusk onwards a city of the dead... If Calcutta passes two "quiet" days in succession, hope revives to fall again as the third day brings news of fresh outrages"(211).

Hope disappeared on 3rd June, when it was formally announced that India would be partitioned to create a divided Pakistan, half of it in the west and the other half in Bengal:

Independence and Gandhi's role in stopping the riots: 'Independence came on the strangest of all days'. P.M. Jawaharlal Nehru spoke in English- 'Long years ago we made a tryst with destiny and now the time has come when we shall redeem our pledge, not wholly or in full measure, but very substantially. At the stroke of the midnight hour, when the world sleeps, India will wake up to life and freedom'.

All this time Gandhi was not in Delhi but in Calcutta. He suggested to the leader of the Muslim League that they move into the deserted home of a Muslim widow in a locality called Belliaghata which Muslims had abandoned after being attacked. Gandhi would not accept police protection and invited the leader to share the trust. A crowd of Hindus hurled stones, smashed windows and stormed into the house to ask Gandhi why he was protecting the Hindus. Gandhi replied- "How can I, who am a Hindu by birth, a Hindu by creed, and a Hindu of Hindus in my way of living be an enemy of Hindus?" The crowd was hypnotized by the Mahatma and dispersed. On 15th August, in front of newspapermen, Hindus and Muslims embraced each other. They believed that Gandhi and Gandhi alone could reverse the doom that had been pronounced.

The most moving historical incident was Gandhi's Assassination: "It was cold on 30th January. The announcement was repeated on the radio. Gandhi had been shot dead as he was about to begin the evening prayer at Birla House in Delhi. The assassin was a Hindu. Nehru

lamented in the following words: "The light has gone out from our lives and there is darkness everywhere" (215).

It will be surprising to note that during all these events Telinipara seems to be merely a witness, not much action is seen. But post-partition, the trauma of the people who had to migrate to Pakistan (and vice-versa) leaving all their belongings in India is set as a first person experience.

During the riots of 1947-49 many people had fulfilled their personal animosity in the wake of communal passions. In this novel it is seen that Rahmatullah's son Akbar had married a girl from Lahore. Here Ram Chatterjee's character comes onto the scene. Ram Chatterjee was a dacoit who used to capture British ships bringing food material to the country and used to sell the same in Black Market during the Second World War. Akbar and his friends had helped in his arrest. So after his release Chatterjee uses the opportunity to seek revenge. He arouses a mob to attack Akbar's house saying that Akbar's wife is a Pakistani. Akbar's friend, Simon Hogg helps the family to escape to Dacca (now in East Pakistan). During this escapade Akbar loses his first-born Zhaigam.

At this point the story takes a jump of about six months or so and it is seen that after a lapse of some time Akbar and his family returns to Telinipara. Here I would like to mention that the second-hand treatment of the Indian Muslims as Muhajirs in Pakistan is not mentioned anywhere in the novel but subsequently hints have been given which point out the reason for the return of Akbar and his family.

Imperceptibly, life returned to a peaceful drift in which the violence of 1948, by unspoken consensus, was never mentioned. At another place the author writes- 'What a pity. My father added that Gama Pahalwan had settled down in Lahore, and he would never be able to see the great man wrestle. Simon pointed out that he could always visit Lahore, at which my father fell silent. He never visited Pakistan, even to meet his in-laws, after that traumatic journey in 1948'.

At another place he says that when he asked his father why he had returned from Pakistan in 1948, he replied- "There were too many Muslims in Pakistan" (235).

The story however does not end here. It continues as a story of Mubashir—Akbar’s son who is born in 1951 in free India, as discussed before. There are many significant events in this phase also but due to constraints of time (words) I have restricted myself to the first two phases only and hence would like to end on a happy note of celebration in Telinipara on Akbar’s return- “It was past eight in the evening when the chain rattled loudly on T P Singh’s door, rousing him from a sleepless reverie. “Who”, he asked, irritably, and then got up, for only an emergency of some sort could have brought someone at night. He opened the door and looked with utter disbelief at the smile before him. The features cleared in the dim light of the low voltage bulb. With a shriek he charged out of the hut and screamed with all the power in his big lungs- “Akbarwa aaa gayeee ree” ! Our Akbar has come back ! (234).

References

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A Post-colonial Interpretation of *The Shadow Lines*

Sarita Jain

The *Shadow Lines* is a highly innovative, complex and celebrated novel of Amitav Ghosh. Published in 1988 it received the prestigious Sahitya Academy Award in the following year. Not only literary critics but also some noted litterateurs have acclaimed it for what it has been able to achieve as a work of art. Its focus is a fact of history, the post-partition scenario of violence, but its overall form is a subtle interweaving of fact, fiction and reminiscence. It is a novel in which Amitav Ghosh has been able to realise his artistic conception through an art form, which is cohesive.

In her essay *Crossing The Shadow Lines*, Silvia Albertazzi pays a glowing tribute to Amitav Ghosh when she says that the *Shadow Lines* is probably “the most important fictional work to have appeared in South Asian Literature in the last decade.” And she goes on to explain that it voices almost all post colonial concerns of our period, namely, “the search for identity, the need for independence and the difficult relationship with colonial culture, the rewriting of colonial past, an attempt at creating a new language and a new narrative form and the use of personal memory to understand communal past.”

Ghosh was upset by the riots that followed Indira Gandhi’s assassination and his novel came out of the turmoil of that moment. The incident revived his memories of 1964 riots in Calcutta, Dhaka and elsewhere. It is mainly about 1964 it is about 1984 as well. It is a continuous narrative, which replicates the pattern of violence, experienced in the 11th September incident of America.

Against such a violent scenario and in the context of cross-cultural interactions, the author seems to express his own views through *Tridib*.

He considers the world as a “global village” of men & women where they should be trying to reach towards one another, irrespective of their culture and race. Like Fielding in Forster’s *A Passage to India*, Tridib believes that it can best be done with goodwill and understanding. He does not revel in the ethnicity of India; instead, he invents the West for himself and for the boys from Calcutta streets through his imagination and his childhood experience of staying with the Prices in London. But, later in the novel, Tridib wrests initiative from May to save the old uncle of the grand mother in the riot-torn Dhaka, he unintentionally proves that his culture is not in any way less idealistic than the English culture. His vision transcends the limitations of time and space, as he expects us to reach forth towards “the other”-be it an aspect of physical reality or a human being. But, on yet another plane, Ghosh presents a limited vision in terms of higher middle-class people, who work in foreign missions and agencies and have contacts abroad. Some of these characters may seem to feel concerned for Indians- for instance, when Mayadebi’s husband talks to the narrator’s mother about the shortage of kerosene and the high price of fish in Calcutta, but then it is only a part of his polite posturing. Unlike R.K. Narayan, the author’s vision is not rested in ethnic India.

The racist empire stood on the presumption that “humanity is not one”, while the post-colonial writers insisted that both belong to “the same world and not absolutely other.” Amitav Ghosh in *The Shadow Lines* seems to conform to this view as his protagonist Tridib, an Indian, falls in love with May; and Ila again an Indian, marries Nick Price, an English man. The unnamed narrator is friendly with May.

The interaction between these characters reveals the aspirations, defeats and disillusionments of the colonised people when they try to carve out their place in the world. The action of the novel revolves round these characters who, really, belong to the two worlds. In their case the barriers seem to be breaking, though there are problems also. For instance, Mrs Price is very cordial towards Mayadebi’s husband. She addresses him as the shaheb. She welcomes the young narrator and Ila to her home, treating them as equals. And her children, May and Nick, associate

with Indians, apparently without any self-conscious effort, yet, this interface does not really bring happiness to most of them.

The anglicised gaze of the educated Indians like Ila, Tridib and the narrator points to the fact that independent India is culturally colonised still. Even the young boys from Calcutta streets flock to Tridib to know more about the west. On one such occasion, he tells the boys at the street corner that he had been to London to meet his English relative by marriage. As the boys were listening to him spellbound, the narrator shouts that Tridib was in Calcutta itself and that he had met him the other day in his room. Tridib like Arun remains unfazed and tells “If you believe anything people will tell you, you deserve to be told anything.” Similarly Ila tells the narrator about her sexual exploits in London to impress upon him that the west offers her a lot of freedom. Later she laughs and tells him that she is as chaste as any other Indian girl of her age. Now it is foolish on her part to ape the western manners and mannerisms and wear foreign dresses and dance to the sound of pop music, in the fond hope that it will guarantee her social recognition and acceptability in the English society.

The native’s desire to own the colonizer’s world is often accompanied by disowning the colonized world. To disown India, Ila shocks her people, particularly the grandmother by her western dresses, and, subsequently, she shocks Robi and the narrator by her uninhibited behaviour in a hotel in Calcutta, where she wanted to dance with a stranger. When her uncle Roby, does not permit her to do so, she cries out, “Do you see why I have chosen to live in London? [--] It’s only because I want to be free [--] Free of your bloody culture” (88). Hegel’s note on *Lordships and Bondage* indicates that human beings acquire identity and self-consciousness only through the recognition of the other. When the narrator in the novel tells Ila, “you can’t be free of me, because I am within you [--] just as you are within me” (89) he seems to be expressing an ideal position.

In post-colonial societies even the colonizer’s attitude undergoes a change. They try to understand the colonised culture and take care not to offend those who subscribe to it. When May Price comes to Calcutta,

she greets Tridib on the railway platform by hugging and kissing him, but she soon realises her mistake, as people around them jeer at them by chanting “once more”. It is good that she realises the importance of the “other”. But when she denounces Queen Victoria’s statue exclaiming ‘It shouldn’t be here’ [--] it is an act of violence. It is obscene; she seems to be expressing her sound conviction. When Tridib says, “this is our ruin and this is where we meet” (170), he means that the “ruin” associated with Raj, will serve as their meeting place to promote love and understanding between them.

The narrator’s visit to England twenty years later shows that the English have changed. They try to please Indians by treating them as equals, still the two cultures cannot really meet. Probably, multicultural and cross-border friendships are desirable but we find that Ila’s international contacts with the friends from her International school, particularly with the adulterous Nick, cause humiliation and pain only.

When the colonised people could not accept foreign values any longer, they started mocking their values, which had enabled the west to stay in power so long. The grandmother’s anxiety in *The Shadow Lines* to protect her grandson from Ila’s corrupting western influence is a case in point. She thinks that Ila is misguided and that she loves the west for wrong reasons (permissive culture and freedom to do whatever one likes etc). The grandmother admires the west for its spirit of nationalism, sacrifice and courage. She wants India to achieve a cultural nationalism, which would at once speak for and forge a national identity. To give a practical shape to her ideas, as the headmistress of her school, she initiates her students to cook food of different states of India so that they become aware of the diversity and unity of Indian culture.

Yet there was a contrasting trend-what, for the English, could be a course of pride and a confirmation of their great civilization became for the colonised a kind of yardstick to which they must conform. For instance, when Mary forces Tridib to help her in putting an end to the pain of a seriously injured dog by killing it or when she goads Tridib to save the old uncle of Tha’mma in the charged atmosphere of the riots, she tries to display the superiority of western values While trying to

emulate her Tridib gets killed or he embraced death on his own, “it was a sacrifice.”

The de-colonised people, with all their complexities and traumas, caused by the colonial rule can never meet the colonizer on equal terms. The colonised people try to embrace the world of coloniser which seem to them glamorous and places them above the common natives. The writer shows the futility of such efforts when Ila marries Nick Price, not for the express love of him but for the license it will give her to live in London.

The desire to forget the past in the post-colonial era is symptomatic of the colonised people’s need to make a new start and to erase the painful memories of colonial subordination. Jameson feels that post coloniality is actually an ability to successfully imagine and execute a decisive departure from the colonial past. There is a deliberate unwillingness to remember what Homi, Bhabha describes as “painful and humiliating memory of history of a race and racism.” In *The Shadow Lines* there is hardly any reference to the colonial India. Even while talking about the riots of Calcutta and Dhaka, in which Tridib lost his life, Ghosh does not talk about the partition of India which led to such riots, and he does not blame the colonial regime for the mess they created by partitioning India.

To conclude, *The Shadow Lines* shows two types of post colonial understanding. One is that of higher social elites like Mayadebi and the Shaheb, and second, is that of characters like Ila who still live in close contact with the West. They do not have roots in the home country and want to be a part of the colonizer’s world. Such characters have no desire even to think of the colonised world, they are happy imitating the West. Ila’s mother, for instance, sits like “Queen Victoria”. The grandmother on the other hand shows the other side of post-colonial understanding. She is enlightened and self-sufficient and ardently proud of being an Indian. She wants India to forge her own identity. Though she admires the nationalism and patriotism of the English, she feels it is time for Indians to act and achieve their own identity and not waste time in apeing the West.

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Interrogating the Pressures of Race and Gender : Jean Rhys's *Wide Sargasso Sea*

Usha Kunwar

Since writing has been long recognized as one of the strongest forms of cultural control, the rewriting of central narratives of colonial superiority is a liberating act for those from the former colonies. Rhys's text is a highly sophisticated example of coming to terms with European perceptions of the Caribbean Creole community.

Rhys's "violation" of Bronte's text, it has been argued, results in the breaking of the integrity of Jane Eyre, the "mother text is maimed, and in essence, disarmed" as Ellen G. Friedman puts it. Rhys's opening of European texts to a new type of critical scrutiny - the very realization that the canon, particularly the ever-popular gothic canon, can be interpolated, accosted, defied, and even disregarded - has made *Wide Sargasso Sea* a "mother text" in its turn, opening the way for some remarkable intertextual correspondences between it and other Caribbean texts.

Charlotte Bronte's novel *Jane Eyre* has Rochester, the Byronic hero, who has a mad wife, Bertha Mason, a Creole, locked up in the attic. He is in love with Jane and wants to marry her but on the day of the marriage it is revealed that he has a mad wife, living and Jane leaves him. Later Bertha dies and Jane marries Rochester. Rhys, herself a Creole, daughter of a Welsh doctor and a White Creole mother, born in 1894 in Dominica (West Indies), at 16 comes to England, where she comes across Jane Eyre. Later she moves to Paris. She is so fascinated by the mad Creole wife that she traces a kind of genealogical history for Bertha, bringing her centre stage and giving her a name, Antoinette Cosway.

Wide Sargasso Sea (a brilliant deconstruction of Bronte's legacy), is Rhys's attempt at legitimizing Bertha's madness. Set in the lush, beguiling

landscape of Jamaica in the 1830s, it is written as a prequel to Charlotte Brontë's *Jane Eyre*. It constructs a Caribbean history for Bertha Mason and her parental family, interrogating the pressures of race and gender particularly from the point of view of Bertha/Antoinette Cosway, the Creole heiress, whom Rochester marries for her rich inheritance. At one point of time Antoinette shows her reluctance in marrying Rochester, but the domineering patriarch in Rochester blocks the termination of his engagement as he "did not relish going back to England in the role of a rejected suitor jilted by this Creole girl" (Rhys 56). Far above this combination of racial and gender snobbery is the love of the dowry Antoinette was to inherit in marriage as she says, "Gold is the idol they worship" (Rhys 150). Rhys presents Bertha as representative of a group of Caribbean women in the early nineteenth century whose dowries were only an additional burden to them, products of an inbred, decadent, expatriate society, resented by the recently - freed slaves whose superstitions they shared... [they were] ripe for exploitation" (Wyndham 12).

Antoinette has a given identity (Bertha is the identity Rochester imposes on her), the daughter of a Welsh planter father and a white Creole mother, is born, brought up and lives in Jamaica, but she is neither at home with the Caribbeans for whom she is a "white cockroach", an outsider, nor is she able to conceive England as "home" which excludes her as a culturally inferior Creole and for her it is a "dream land" made of paper, no wonder it burns easily. Instead of belonging or mediating between the two homes, she is an outsider to both. Her given identity undergoes a change according to the various subject positions she occupies.

Rhys herself, like Antoinette, had an ambivalent self-identity as quoted at several places. When enquired, "Do you consider yourself a west Indian?" She shrugged. "It was such a long time ago when I left".

"What about English? Do you consider yourself an English writer?"

"No! I am not, I'm not! I'm not even English".

"You have no desire to go back to Dominica?"

"Sometimes!" She said.

At another time she's caught saying, "I don't belong anywhere, but I get very worked up about the West Indies, I still care. . ." Although Rhys's attitude to her birth place, Dominica, remained ambivalent throughout her life, the Caribbean shaped her sensibility. She remains nostalgic for the emotional vitality of its black peoples, and the conflict between its beauty and its violent history becomes enmeshed in the tensions of her own often fraught personality. Rhys identifies with the Negro community in her childhood and indeed throughout her life, although she came to realize that her world could never align itself with that of her nurse maid, Mita, and other Negro mentors. She envied the Negro community for its vitality and often contrasts the sterility of the white world with the richness and splendour of black life, "Cold, stony, drab England" to "warm, passionate, colourful Caribbean". Whereas in contrast to her, Rochester desires dominance over Antoinette and her financial assets but is unable to comprehend nature's beauty, holding its lushness in mistrust: "What an extreme green?" and views in it secret and unanswerable questions.

The death of her planter father and the aftermath of the abolition of slavery reduce Antoinette and her family to penury, from white to black. As "Real white" people have money and racial superiority and economic ascendancy achieved through economic and sexual exploitation of slave labour, the abolition of slave trade with the emancipation Act of 1833, decreased the profitable agricultural economics, rendering the plantation owners to the position of "white niggers". Fanon also points out that in the colonies, the economic substructure is also a superstructure. The cause is the consequence; you are rich because you are white, you are white because you are rich.

It is not easy to feel sympathy for the slave-owners, but the loss of caste and property is nonetheless the immediate context of Antoinette's mother's descent into insanity and Annette is presented as a figure worthy of sympathy. The Cosway family is forced to live with the very natural hostility of the black population whom they had once owned. They have no money with which to leave or buy protection. In this reversal of family fortunes, Antoinette and her family face constant

abuses and sneerings from the “black niggers” at their subordinated positions. Tia, Antoinette’s childhood companion tells her, “old times white people nothing but white nigger now, and black nigger better than white nigger” (Rhys 09). Both Annette and her daughter Antoinette are lonely, isolated, afraid and without friends. As Annette marries Mr. Mason to restore the family fortunes, the simmering resentment of the former slaves further spills over into violence, setting their home on fire, killing Antoinette’s younger brother and driving her mother to a degraded insane state in which she is sexually abused and exploited by her keepers. It is this insanity, Antoinette relives when rejected by Rochester.

Antoinette wishes Tia, to be her projected double-strong and resilient as “fires always lit for her, sharp stones did not hurt her bare feet” (Rhys 08). When their house is put on fire, Antoinette runs to Tia but she throws a stone at Antoinette that hurts her face, but she doesn’t feel it as though it is happening to her mirror image. The tears on Tia’s face mirror the blood on Antoinette’s : “It was as if I saw myself, like in a looking glass” (Rhys 28).

Karl Miller claims that “doubles may appear to come from the outside as a form of possession, or from the inside as a form of projection” (416). Both novels, *Jane Eyre* and *Wide Sargasso Sea* explore this doubleness, between and within characters. For Freud, identification is a psychological process in which the subject assimilates an aspect of the other and is transformed, wholly or partially, according to the model that the other provides. The personality or the self is constituted by a series of identifications. Jacques Lacan’s account of what he calls ‘the mirror stage’ locates the beginnings of identity in the moment when the infant identifies with his or her image in the mirror, perceiving himself or herself as whole, as what he or she wants to be. The self is constituted by what is reflected back : by a mirror, by the mother, and by others in social relations generally. Identity is the product of a series of partial identifications, never completed, always in process.

Rhys uses the mirror in *Wide Sargasso Sea* to symbolize the duality of the self. Antoinette, the mad woman locked up in the attic, finds no

looking glass there and recalls watching herself brush her hair and her own eyes looking back at her, “the girl, I saw was myself yet not quite myself” (Rhys 143). The reflected and the real self are separated by a “hard cold and misted over with my breath” glass wall preventing, self-wholeness. The mirror separates the self and the image, the self being thus doubly imprisoned in the world of reality and in the world of the mirror, which itself is a kind of “mysterious enclosure in which images of the self are trapped like ‘divers parchments’” (Gilbert and Guber 341). The use of the mirror can be seen to represent patriarchal judgement. Now that Antoinette finds no mirror in the attic, she is even unable to have a view of her self-image. There is a complete loss of identity through oppressive colonial, patriarchal pressures rendering her into a non-entity. She reflects in a painful desperation : “Now they have taken everything away. What am I doing in this place and who am I?” (Rhys 144). A little later when she has a mirror to look into, she doesn’t recognize her own reflected image owing to the fact that her identity is completely tarnished and in an irretrievably split state.

Antoinette, in a state of lunacy, is left with no sense of time and space as to how long has she been there locked up in the attic. The mad woman has been given a voice and at times one wonders whether she is really mad or is her lunacy a pretence? The realization of pain and loss is still there as “Then I turned round and saw the sky, it was red and all my life was in it” (Rhys 151). She goes down the memory lane and Coulibri with all its rich associations comes alive to her - Tia, her double, beckoning her to leap back off the attic roof, into the past to identify herself with her, to trace back her identity. But meanwhile, Rochester, the man who hated her comes in calling, “Bertha! Bertha!” denying her any such freedom and Coco like, the parrot whose wings are clipped by Mr. Mason, Antoinette’s step father, she is left with no options other than to attempt a fiery apocalypse. Coral Howells considers Antoinette’s going along the passage as ‘her journey back into another text, *Jane Eyre* which is the only place where her history can have its ending” (Howells 22).

The creation of an external double to the mad woman, Bertha, is Rhys's great achievement in her rewriting of the Bronte text. Bertha/Antoinette is put out of the attic and is endowed with a voice of her own and an individual identity. How her identity undergoes a split under imperialistic and patriarchal oppressive structures and how she is forced by Rochester to become her mother's double, find expression in Rhys's work. Rochester imposes on Antoinette a new name Bertha, the stereotype of madness, created by patriarchal society. The transition of the free spiritual Creole girl, with "the Sun in her" (Rhys 130) to the bestial Bertha is a chilling metamorphosis, which leads us through suspended time back to the other novel - *Jane Eyre*, where she is a caged beast of prey, and "the clothed hyena", guarded by her keeper, Grace Poole. Antoinette, sold into marital slavery along with her dowry, becomes a commodity and bears violence on her mind and body. Rochester sexually subjugates her, claiming "I watched her die many times, in my way, not in hers." (Rhys 92). Rochester's marriage to Bertha perpetrates the personal and economic exploitation on Bertha, degrading her from the human to the animal, as in a reversal process of Darwinian progression. Under this pretext of Bertha's lunacy and her eventual mental and physical degradation, Rochester justifies his alternative sex relationships.

This passage from one text to the other is ingeniously enacted by Rhys through a series of dreams, which merge into a circular pattern of enclosure from which Antoinette cannot escape. The first dream occurring after Antoinette's literal separation from Tia, anticipates the lurking mad-double that constantly follows Antoinette.

"The individual does not naturally arise as a function of 'human nature' but the meaning of the individual is historically and culturally specific, created out of material conditions and is a construction rather than a naturally occurring phenomenon." (Robbins 42).

Both Rochester and Bertha are prisoners of a colonial mind that neither can escape, she shut in the attic and he tied to a lunatic wife, unable to be divorced, hence each others double. The boundaries between self

and other seem blurred as each is trapped in the other's world completely misapprehending each other's worlds.

Miller points out that "there is a popular duality which claims that there is no such thing as character, that human beings are a flux and a sum of their changes, chances and contradictions" (Miller 47). This exploration of the layered doubleness reveals a double life lurking within all of us.

Ruth Robbins in tune with Jean Rhys has some uncomfortable questions, "what are we saying if we say that we are happy when Jane marries Rochester? That we sanction her triumph even though it depends on another woman's grisly death? That we do not care about that death much because we have not recognized that other woman as human? That even in a book so clearly dedicated to one version of feminism, victory for one woman necessitates defeat for another? What price has sisterly solidarity now? No wonder my pleasure's guilty" (Robbins 42).

She reads it as a story of material oppression and believes that unless the power relations between the west and the rest of the world remain the same, Jane's campaign for personal liberty will always be at the expense of Bertha Mason/Antoinette Cosway. Spivak also feels that "the silent and subordinate object" that is "spoken for" may not be fully heeded to and stresses that what is important is not merely to ask, Who am I? but equally important questions are - Who is the other woman? How am I naming her? How does she name me?

Jean Rhys takes Bertha's ending as written by Charlotte Bronte as a "given", that is inevitable. But the story told from Antoinette's perspective demonstrates that her madness and death are not inevitable in other terms. Her life might have had a different course had the circumstances been different. Her madness is shown throughout the novel as a reaction to patriarchal structures rather than congenital. She is not "the true daughter of the infamous mother" (Bronte 345) who inevitably inherits her madness but she is made to suffer her mother's way to turn mad. Antoinette seems to be insisting on Rochester to listen and understand her side of the story, as there are equally significant views from different subject positions along with the author's version.

“There is always another side, always” (Rhys 106). Robbins opines that Antoinette becomes mad from a combination of causes, in other words including the material and social deprivations of her childhood, the betrayal of her friends and family, the failure of her husband to try to understand her and his decision to take revenge on her for what he perceives as the trickery of his marriage. Had any of the links in this chain of cause and effect been broken Antoinette need not have become Bertha” (Robbins 40).

Rochester’s obliteration of Antoinette’s ethnic background, family ties, cultural identity and her name along with her gender, places her in a clearly defined category of “the dispossessed” in *Wide Sargasso Sea*. Rhys’s work is a critique that exposes a problem and it is worth it even if it can not change the world. It is a tool, a part of an ongoing process - not an answer in itself.

But despite all deconstructive writings like this, Jane’s success story will ever fascinate readers and Rochester will still enjoy the sympathy of the readers as there is always a provision for suffering and penance that absolves all sins.

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Designing a Post- colonial Pedagogy in India

A K Paliwal

Introduction

This paper discusses both the narrow and broad concept of colonization, post colonialism, its impact on Indian education and pedagogy. The paper further mentions how some critics, thinkers, writers including Edward Said, Franz Fann, Homi Bhaba , Paul Gilroy and Gayatri Spivak and others opposed the colonization through their discourses and tried to nullify the logic of colonialists. For understanding post- colonialism, these pioneers of post colonialism used the tools of Marxism, new historicism, psychoanalysis and deconstruction.

The colonial pedagogy was, in fact, the pedagogy of the oppressor. The extracts of their writings and speeches (Charles Wood, Macaulay, etc) quoted in the paper speak volumes for their colonial mindset. Arthur Macaulay’s Downwards Filtration Theory is also discussed in the paper. Paranjpe, Nurullah and Niak,, Prof.S.N, Mukharji and many other learned Indian scholars criticized the views of such colonists on various solid grounds by giving ample evidence .In addition to all this, the paper also touches upon the post –independence scenario and by giving ‘a priori’ reasons raises some perplexing questions.

(A) Colonialism

Broadly speaking, colonialism is the dominance of a strong nation over a weaker one. According to Prof. Visan Mansure the colonizer acquires the recourses of the colony. He further argues that the colonizer’s basic assumptions in defense of his actions are:

1. The colonized are savages in need of education and rehabilitation.
2. The culture of the colonized is not up to the standard of the colonizer, and it’s the moral duty of the colonizer to do something about polishing it.

3. The colonized nation is unable to manage and run itself properly, and thus it needs the wisdom and expertise of the colonizer.
4. The colonized nation embraces a set of religious beliefs incongruent and incompatible with those of the colonizer, and consequently, it is God's given duty of the colonizer to bring those stray people to the right path.
5. The colonized people pose dangerous threat to themselves and to the civilized world if left alone; and thus it is in the interest of the civilized world to bring those people under control.

According to Dr. Rajan Gurukkal "Colonialism" is a term that critically refers to the political ideologies which legitimated the modern invasion, occupation and exploitation of inhabited lands by overwhelming outside military powers. For the local populations, it implied the forceful elimination of resistance, the imposition of alien rules, and the parasitic utilization of natural resources including manpower. This term appeared in the context of Marxism and became a cornerstone of the discourse of resistance during the 20th century. It was meant to counter the positive connotations attached to the use of "colonization" -- understood as a legitimate "civilizing process" often reinforced by a religious agenda -- by calling attention to its actual economic motivations and denouncing its ruthless oppression.

(B) The Impact of Colonialism

Prof. Visan Mansure believes that the impact of the colonization is follows;

1. The total or partial erosion of the colonized culture.
2. The mediation of the identity and subjectivity of the colonized.
3. The total rejection by some elements among the colonized of everything western as a form of reaction and protest against the colonizer.
4. The categorization of the world into ranks, such as first world, second world, the West and the rest with all the subsequent stereotyping and prototyping that follows.

5. The emergence of different forms of fundamentalism that aim at purifying their local cultures from the residues of the colonial past.
6. The emergence of bourgeoisie classes in the colonies, modeling themselves after their masters, who endeavor to maintain their status quo by getting closer to Western culture.
7. The emergence of societies with a lot of contradictions and split loyalties.

(C) The Post- Colonialism

According to Dr. Rajan Gurukkal, "Post-colonialism" loosely designates a set of theoretical approaches, which focus on the direct effects, and aftermaths of colonization. It also represents an attempt at transcending the historical definition of its primary object of study toward an extension of the historic and political notion of "colonizing" to other forms of human exploitation, normalization, repression and dependency. Post-colonialism forms a composite but powerful intellectual and critical movement, which renews the perception and understanding of modern history, cultural studies, literary criticism, and political economy.

According to Dr. Rajan Gurukkal, "Post-colonialism" appeared in the context of decolonization that marked the second half of the 20th century and has been appropriated by contemporary critical discourse in a wide range of domains mapped by at least half a dozen disciplines. However, in spite of some two decades of definitional debates, this term remains a fuzzy concept stretching from a strictly historical definition to the more encompassing and controversial sphere of its contemporary kin-terms similarly prefixed by a morpheme that indicates temporal succession while suggesting transcending perspectives (post-structuralist, post-modern and the like).

Some critics, thinkers, writes including Edward Said, Franz Fann, Homi Bhaba, Paul Gilroy and Gayatri Spivak and others opposed the colonization through their discourses and tried to nullify the logic of colonialists. For understanding post- colonialism, these pioneers of post colonialism used the tools of Marxism, new historicism, psychoanalysis and deconstruction.

(D) The Colonial Pedagogy: The Pedagogy of the Oppressor?

The pedagogy of the colonists was essentially pedagogy of the oppressor. In fact, the colonists wanted to suppress the oppressed through a pedagogy, which would server their purposes.

There is a lot of evidence available which speak volumes for their colonial mindset. For instance, the Charles Wood's Dispatch states "Among many subjects of importance, none can have a stronger claim to our attention that of education. It is one of our most sacred duties We must emphatically declare that education which we desire to see extended in India is that which has for its object the diffusion of the improved Arts, Science, Philosophy and Literature of Europe, in short of European."

According to Arthur Macaulay's The Downwards Filtration Theory, "Education was to permeate the masses from above. Drop by drop, from above the Himalayas of Indian life, useful information was to trickle downwards forming in time a road and stately stream to irrigate the thirsty plants" (The Education of India 92) .

In Lord Macaulay's opinion, "A single shelf of good European library was worth the whole native literature of India and Arabia". Addressing the British Parliament on 2 Feb.1835 he said, "I have traveled across the length and breadth of India and I have not seen one person who is a beggar, who is a thief. Such wealth I have seen in this country, such high moral values, people of such caliber that I do not think we would ever conquer this country, unless we break the very backbone of this nation, which is her spiritual and cultural heritage, and, therefore, I propose that we replace her old and ancient education system, her culture, for if the Indians think all that is for foreign and English is good and greater than their own, they will lose self-esteem, their native culture, and they will become we want them, truly dominating nation. . . . We must at present do our best to form a class who may be interpreters between us and the millions whom we govern; a class of persons, Indian in blood and colour, but English in taste, in opinions, in morals, and in intellect."

Indian thinkers on various grounds rightly criticized such colonial mindset. For example, criticizing the Wood's Dispatch Paranjpe writes, "The dispatch does not even refer to the ideal of universal literacy although it expects education to spread over a wider field through the grants-in-aid system: it does not recognize the obligation of the state to educate every child below a certain age. . . . The authors did not aim at education for leadership, education for the industrial regeneration of India, education for the defense of the motherland, in short education required by the people of a self-governed nation."

Nurullah and Niak argue: "We cannot, however, find any justification for the superlative terms in which some historians have described the Dispatch and even called it, the Magna Charta of Indian education." Prof. S.N. Mukharji also criticizes the dispatch and says "It introduced a new education system based on a chain-work of schools, colleges, examination under the ultimate control of te state. The new type of centralized system with numerous departments, files and officers introduced red-tapism and eroded the Indian system of flexibility."

Thus we see that the colonialists tried their best to employ a pedagogy, which successfully served their larger interests in terms of spreading their own culture, language, beliefs, values, etc. For instance, in India they used especially the brains of Lord Macaulay, Adam Smith, Charles Wood (Wood's Dispatch 1854) and William Bentick for realizing their colonial goals. Therefore, the colonists forced Indian students to learn English as well as to study English and Western literature with a view to becoming the respectable members of the white -collared elite class. Both the content and the process of education were English in nature. In fact, this was their hidden agenda.

Consequently it gradually resulted in creating a rift between the various strata of the contemporary Indian society. One of the strata became their mental salves faithfully and obediently serving their maters' aims. Paulo Freire termed such pedagogy as "The pedagogy of the oppressed." In my humble view, this ill- conceived pedagogy was lacking in basic human values also. The colonialists deployed the undemocratic

educational tools as lectures, sermons, speeches, preaching, without giving room for discourse, discussions, debates, etc.

Obviously the pre- independence students under the British regime in India were generally never allowed to ask questions on the validity and reliability of the content and process of the western education. They were compelled to learn King's English or Queen's English. The so - called standard English was taught to them. This approach also developed in them superiority complex for learning standard English and inferiority complex for not using the standard form of their mother tongue.

Criticizing the British educational administration in India, Prof Narullah and Niak conclude, "If the non -formulation of adequate aims was one weakness of British educational administration, its harmful effect was further enhanced by the adoption of certain wrong methods. Foremost of these was the neglect of the indigenous system of education, which resulted in its complete extinction by 1900. Extreme dependence on English models, and the attempt to impose upon India a cheap imitation of all types of schemes and ideas that were evolved in England was another wrong step. England is urban, industrialized and rich; India is rural, agricultural, and poor. This contrast in socio-economic background makes England a poor model for India. . . "(861).

(F) Post-independence Scenario: Some Perplexing Questions

In the context of the above discussion, it is pertinent to ask the question whether we have really got rid of the colonial mindset so far as the management of education is concerned in the post- independent India. I for one believe that the answer to the above question is a big NO. In order to objectively penetrate the investigation we have to brood over the following questions:

1. Why should our students even today learn and use the King's English / Queen's English? Why should teachers force students to adopt the RP or BBC or American pronunciation if the goal is intelligibility within the country? Why should we not promote GIE? Why should our curricula and syllabi not have adequate place for writings by Indian writers, poets, essayists, satirists, journalists, reporters, etc.

2. Is the distinction between the standard and non-standard languages, dialect and language not colonial in nature?
3. Why should our local dialects be looked down upon in formal system of education? Why should the language of the tribal, downtrodden people be made a laughing stock in the non-rural and metropolitan educational circles?
4. Why should the home- language of the children be put aside when it comes to educating them? Why should it always be English as the medium of elementary education in India? Why should we not use the home language of the child for educating him/her in the best way? Does it not show the colonial mindset of our present government / establishment, educational authorities?
5. Why should all the middle and lower strata of the society be forced to speak the language of the, powerful, royal and elite class?
6. Should we not try to liberate language from the clutches of the so-called royal, modern influence?
7. Why should language pedagogy be exclusively oriented towards the colonial interest?
8. Why should language pedagogy be made a tool for serving the purpose of the so-called standard language? Who decides the norms, parameters and criteria for the standardization of language, its grammar and pronunciation, etc? For what purpose? Whose interest does this mindset serve?
9. Who are the second or foreign language teachers? What is their mindset? What variety of language do they teach? Why do they teach what they teach? How do they teach what they teach? How do they assess their students' performance in the language being taught? Why is it so that there is a heavy focus on the use accuracy, standard language, standard pronunciation, etc?
10. What methods do language teachers use with the classrooms full of rural background and tribal and 'dalit' children? Is their culture not a rich educational resource? Why do these teachers not use the

language spoken by these children? Why do these teachers make the children feel inferiority complex when they (children) cannot speak their (teachers') language? Do we not want these children get proper education and grow in life?

11. Is multilingualism not a great resource for education in our country? Why should everybody be a monolingual?
12. Is language not meant for communication, acquisition of knowledge, development of personality, getting pleasure in life, etc?

(G) Developing Post-colonial Indigenous Pedagogy: Content and Process

Some of the measures we could take up for developing postcolonial indigenous and critical pedagogy are as follows:

1. Spelling out appropriate content of education to be imparted in our local and global contexts.
2. Evolving indigenous pedagogic approaches to education.
3. Conducting historical researches, descriptive and normative surveys, experimental researches, and need- bases projects for the above-mentioned issues.
4. Integrating the content and process of education in such a manner that we succeed in developing a society of people who respect true functional democracy, who have local and global vision for the harmonious growth of the mankind, who make meaningful efforts for eliminating colonial impact, who believe in themselves in the task of uprooting human exploitation in all walks of life.
5. Translating the educational thoughts of Krishna, Buddha, Mahaveer, Tagore, Gandhi, Giju Bhai, Vivekanand, Aurobindo, Radha Krishnan, etc. along with the thoughts of Rousseau, Pestalozzi, Frobel, Dewey, Russel, etc. into a reality.

(H) Concluding Remarks

The colonists generally used "education" as a tool for empowering themselves politically, economically and culturally. Due to this, the colonies gradually began to lose their distinct cultural identity. Obviously

the colonists did more harm than good to the colonies. Unfortunately the erstwhile colonies still today are more or less under the undesirable influence of the colonial mindset. The only way out for getting true "freedom" is to have an indigenous education system, which may be multicultural in nature along with a critical pedagogy. The million dollar question is, Are we ready for it ?

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Decolonization of English

H M Kothari

Colonial tendencies have existed through and through and continue to exist. It might be economic dominance, knowledge dominance, political dominance, knowledge dominance, linguistic dominance or sexual dominance. It is not simply across nations, races, classes and languages that one encroaches upon the rights of the other and takes undue possession of its resources and exploits the weaker. It exists within the same community, group and for that matter even within the family. Krishnaswamy, Varghese and Mishra have opined that there was colonialism even before the word was used in English or Latin. Colonialism is very much a part of power dynamics operating in any human situation. Colonialism is not simply political power alone that constitutes power and used for domination and exploitation. They say that there are several avatars of colonialism called neocolonialism, economic colonialism, cultural colonialism, linguistic colonialism. Hegemony or dominance began with Adam and Eve. Exploitation and power politics are innate human tendencies.

There has been resistance as well. Charles Lemert says that language is a powerful weapon of the weak. However much they might be deprived of the means to defend themselves or attack the opponent, they can use words. They can speak. No doubt literature and language have been used by colonizers as a powerful tool in projecting their own norms and practices as universal but the same language has been used by the colonized to show their resentment. Vivekanand opposes this universalization in his book *East and West*. There are some practices which are considered to be normal by the West but these practices are considered obnoxious by the East and vice versa. It is said that the British were not in favor of introducing English as medium of instruction

as they feared that the natives would use the language to rise up in rebellion. It is the elite in India who made the demand on the British to make English the medium of education.

The colonial tendency is very well depicted in the film *Sutrdar* where the central character opposes the practices of the feudal and comes to power through election. Ironically enough he also follows the same practices of oppression that is killing and silencing people. One needs to be all the time on guard and give expression to one's feeling. Lemert says that the difference that has come over the centuries is that earlier people felt disturbed but they were afraid of speaking but now they are giving voice to their resentment.

Decolonization according to Frantz Fanon, is a historical process. . . . It transforms spectators crushed with their inessentiality into privileged actors, with the grandiose glare of history's floodlights upon them . . . the 'thing' which has been colonized becomes man during the same process by which it frees itself . . . He not only turns into the defender of his people's past; he is willing to be counted as one of them. . . . He sets a high value on the customs, traditions, and the appearance of his people;. . . the language of the ruling power burns your lips. Now we are past the phase of burning lips and we are making a wise choice out of the pre-colonial, colonial and anti-colonial past and picking up the discarded things for intelligent use and making a multicultural present.

In 1835, English was adopted as a medium of instruction. A lot of debate took place between the Orientalist and the Anglicist whether English should be adopted as a medium of instruction or Sanskrit and Arabic should be the medium of instruction. Penycook says that the Orientalist were as colonial at heart as the Anglicist. They did not think of the vernacular languages prevalent at that time. Before this debate, the demand was voiced by Navalkar and Rajaram Mohan Roy and they considered the English language to be the key to knowledge- to instruct natives in natural philosophy, chemistry, mathematics.

English became the medium of instruction and administration. The language that was meant to prepare interpreters became a medium of

expression for the freedom fighters and the writers. Quest for freedom became the dominant theme in the writings of Tagore, Michael Madhusudan Dutta, Aurobindo. K R Srinivasa Iyengar says that English is the veritable Suez Canal to intellectual discourse between the West and the East—between England and India especially; and the traffic is by no means altogether one-sided. Not only Indian thought from Vedic to modern times has found its way to the west, but eminent thinkers of yesterday and today—from Rammohan Roy and Keshub Chunder Sen to Vivekanand, Tagore, Sri Aurobindo, Gandhi, and Radhakrishnan—have made themselves heard in the west, a cultural offensive rendered easier by their mastery of the English language.

After the British left India, Hindi was declared national language and English was to act as official language. There were protests against making Hindi as the national language. A trio was formed with Hindi, English and regional languages in the battlefield. A person speaking English became the butt of joke in public. People would say that the English have left and have left behind black Angrez. The government made some willful efforts to do away with English. Bihar and UP did away with the English language at secondary level. Both the states soon realized their mistakes when the students started lagging behind in competitive examinations. English was reinstated. By the eighties the political propaganda of doing away with English reached its culmination. Sukhadia University made General English optional at First Year TDC level.

In the Nineties with the world economy going global, the need was felt by the industrial sector for fluent speaking graduates. In this scenario, the service sector that goes by the name of immaterial economy emerged as a major sector—advertising, media, insurance, accounting, transportation and so on. The service sector even overshadowed the production sector. With this demand in the market, English teaching took the shape of an industry across the world. Lot many coaching centers for spoken English came up even within the country to cater to the need of the students.

Looking at the demand of the industrial sector, the government of Rajasthan made a tie with the American Embassy to train the college teachers in Communicative Language Teaching. The Project Hightec was introduced. The project ran for two years. A Senior Fellow from America selected twenty master-trainers from among the college teachers and trained them. These trained master trainers then trained the remaining college teachers in the guidance of George Chinnery. The project was successful and the trainees were all praise for the skills imparted to them in a highly innovative manner.

A survey of Maharashtra was published in Times of India by Hemali Chhapla in Ahmedabad edition on 14 October, 2008. The survey reported that the enrolment in government schools is falling and people are opting for English medium schools. The reason is simply that the private schools focus more on English. People have realized that more opportunities are available to the English literate and as such prefer to higher fees than teach their children in government schools which are manned by political decisions. The leaning of the people for private schools is making the government to think of converting English medium schools in English medium schools.

Chetan Bhagat, the author of three best sellers was reported talking to the youngsters at Mahran Pratap Auditorium at Vidhyashram school in Jaipur by the Times of India, Jaipur edition, on 4 August 2009. He said that all firms need people who can speak English and handle clients properly. Learning English is no manner attacking mother tongue. Today it is not just a language but a skill. One should become people's person and deliver what people want. People should read reputed English newspapers and express their comments on news items through internet. English made its entry with the trading company in 1600 and percolated at various levels. In the hands of social elite the language acquired an attitude. In some government organizations English is not accepted from the subordinates. Despite the fact that the empowered attempted to capitalize the English and use it for the display of their power, the language kept on seeping the vernacular languages and influencing them. Deep in remote areas, people are seen making use of English without

even knowing that they are making use of English words. We can hear the words like bulb, bus, car, cup, motor, mobile, sim card, ring tone TV, radio and so on. In big cities, the language is used by tea vendors, riksha pullers, guides and even by beggars. These people use the language for their survival.

Using English as a tool, our country youth have fared well in the field of science, technology, trade and commerce. We have taken lead position in IT industry. Earlier India was considered to be the country of snake charmers and magicians but now it is come to be considered the country of engineers, doctors, entrepreneurs. Laxmi Mittal is the renowned name that took over Arcelor. Earlier our people had to thread a way to build up conversation at social gatherings but nowadays people simply throng a person from India.

The language came with a trading company but it is now used by our traders across the world to win business. Infosys is the world renowned multinational software company established by an Indian where even Indians vie to join the company. This is the company where simple graduates are turned into engineers. Here an employee can be a shareholder and enjoy respect of ownership.

Graddord in his book, Future of English, says that the number of people using the language is more in other countries than in native countries. The teachers from other countries are challenging the authority of the native teachers. With Asian countries emerging as economic power the language feels threatened. Graddol says the center of authority regarding the language will shift from native speakers as they become minority stakeholders in the global resource. Their literature and television may no longer provide the focal point of a global English language and culture, and their teachers no longer form the unchallenged authoritative models for learners.

The language has taken deep roots across the world and it has become the language of business. We are using the language to spread business, literature, Yoga, mantras and ancient wisdom. The language is a tool to glorify the indigenous and enrich the world with native knowledge.

Vivekanand set an example by talking on Hindu religion in English. It was a historical moment of empowerment when a native did proud to the whole country telling the worth of the Indian cultural heritage Language is need based. English is going to stay as long as it does the needful. People have clear cut distinctions in their mind. One language is for selling, one for companionship, and one for worshipping and so on.

The language that came with a trading company has stayed on and it being used for trading across the world, creating intellectual property, spreading ancient wisdom and is thriving in a multilingual atmosphere and increasingly putting on local color.

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A Post-colonial Approach to Expatriate Writings with Special Reference to Bharati Mukherjee's *The Tiger's Daughter*

Mukta Sharma

Post-colonial theory has emerged as an attempt of the colonized societies to critique the imperial project that has covered almost all the people the world over. These analysis are inquiries into the psychological and physical violence that were committed by the colonial masters. It is an attempt to describe the terms of interaction between the colonized and colonizers. Post-colonial theory is concerned with the process of decolonization, the reconstruction of the new nation-states, the communities and ethnic identities of these people.

Immediately after the independence the terms which became popular were independence and post-independence. For two decades it was a positive forward-looking period. But suddenly terms like colonial and post-colonial came into use as the realization set in that the British rule had not brought about the kind of changes that were required. No overnight change could be expected in the attitudes and habits of thought. While the freedom movement had forced on the country a need for self analysis and self projection, the need for change was lost in the euphoria of achievement. The main reason for this euphoria and forward looking attitude was that the intellectuals were part of the movement and the mainstream. It was in the sixties that the Indians slowly realized the need to question the continuation of colonial attitudes. Many other post-colonial societies were also facing similar problems. It was more than obvious that freedom did not evolve in a linear movement; it needed a deeper and more realistic appraisal of the actual conditions. The journey towards political adulthood was not merely a matter of governments or of the signing of treaties and agreements; it necessitated a coming of grips with the cultural heritage and identity.

According to Ashis Nandy, colonialism is an attitude of mind and does not necessarily coincide with political legislation or charters. He defines colonialism as a condition which can be viewed as three different periods, not successive but at times parallel and overlapping from one point of view it can be said to be a period beginning from 1757 with the battle of Plassey and terminating in 1947 with India becoming free. This can be seen as a period in political terms. In intellectual terms colonialism began somewhere around 1820 and continued till 1930 when Gandhi's leadership successfully shook off the intellectual domination. Colonialism can also be seen as a phase where political freedom has been achieved but habits of thoughts have persisted, a period which began in 1947 and continues up to the present. While the "outer support" to the colonial culture has ended, feelings of inferiority and insecurity, anchorage to the west, a sense of subordination still continue. The third phase in the post-1947 period is the one which has forced the post-colonials to examine the reasons for the slowness of this change, and the continued adherence to the west. The systems inherited by the colonizers are no longer relevant but they seem to have taken root, while the values of the native culture are valuable but for too remote in time. In between these two extremes is the post-colonial mind struggling to step outside its creator the colonial period. The word post-independence is no longer adequate. It indicates a forward looking, free and positive growth, a constructive attitude, while the term post-colonial is backward looking, attempting to free itself from the past; an attempt which needs both courage and wisdom. The colonial period not only created a sense of alienation from the native cultural tradition, but also ingrained an attitude of subjection. There is a division at several different levels: a division between the world of ideas and one of reality, and a division in the self.

Difference, contingency, hybridity are the terms which generally figure in post-colonial discussions. Expatriate writing, its theory and practice is the work of the exile who has experienced unsettlement at the existential, political and metaphysical levels. The phenomenon of exile has emerged in our times due to uneven development within capitalism and due to the movement forced by colonial powers. The uneven

development has led to unprecedented migration of the Asians and Africans to the west. This movement has produced a new person whose mind works at least with two epistemologies. He / she has lost the centre that used to unify. The dismantling has led to some unknown and intermingled visions. The hybridity experienced is not just philosophical; it is also local and existential. The migrants' existentiality is faced with two centres: The external colonial or modernist, and the internal or national filtering into a personal identity. The chief feature of the poetics of exile is the trial during which it deals with these centres, sometimes rejecting and sometimes accepting them. The crossing over or moving from one identity to another leads to hybridity, an intermixing which shapes one. The "crossing over" and "exile" which Edward Said theorizes is in resistance to colonial centre that marginalizes and prevents counter narratives from emerging. Centrality gives identity. Said's "Counter narratives" are those of repressed cultures that are either subsumed by the meta-centre or threatened to be subsuming.

The colonial, imperial homogenizing centre is what the exile aims at dismantling. But the exile's problem is how? Through constructing the small identity that is native or national which has been contaminated or eaten up, or through a lasting disunitive consciousness? According to Said an exile in his battle against the meta-centre can use his mini but distinctly grounded cultural-historical centre as an armament to liberate. Using small identity to "privilege" oneself or one's community over others is not creative; it is for that reason this identity is to be refused. As he says in *Culture and Imperialism* "the person who finds his homeland sweet is still a tender beginner, he to whom every soil is as his native one is already strong, but he is perfect to whom the entire world is a foreign place". An exile secretly yearns for his country and culture. Jamil Shakely, the Kurdish poet who himself is an exile and who landed in Belgium in 1990 describes it beautifully:

I am for my country and culture. My dreams are often about heavens full of stars, the mountains in my country, crying children who are anxiously searching for a place to hide. Now and then I can hear a shepherd in the distant mountain who is singing an old Kurdish song. My bedroom smells

like the morning breeze blowing through fields of flowers and it is too small for all those beloved guests. But when I wake up, my bedroom is again too big for my lonely spirit and smells like my own morning breath.

Working through attachments is alright but it is more meaningful and evolutionary to interrelate. For Said different identities connect with each other and become hybrids. If he rejects the meta-identity of the centre, he also belittles the small national identity of a battling community. In his view, the small identity tends to separate and privilege itself and thereby alienates from the inter-community mosaic.

This depiction of cross-cultural crisis is one of the significant themes of modern literature and Bharati Mukherjee as an immigrant writer addresses the experience of living in a society that perceives the immigrants as aliens – what Said calls "Orientalism" or the rejection of Asian culture accompanied by exoticizing it. Culture in its simplest form can be defined as a set of practices, a quest for good. This quest would not be good if it is not a free choice. When threatened it results in ambivalence, ambiguity and multiplicity of identities. The seemingly infinite subject of cultural interaction commonly known as east / west dichotomy finds its persistent articulation in different forms; the native versus the foreigner, the servant versus the master, us versus them, the ideal versus the practical. She shows how white culture gains in strength and identity by setting itself off against the Orientals / the other by the bewildering display of differences – in common social structure, religious beliefs, skin colours and languages. As the immigrant makes efforts to find a place in the dominant culture, everything about his past gradually gets obliterated from his memory and an antipathy for his own culture springs up in his mind, at times resulting in frustration and split personality. This crisis of immigration has effectively brought out by her in her first novel *The Tiger's Daughter*. Tara Banerjee the protagonist belongs to a sheltered home hedged by class privilege and wealth. She goes to America at an early age of fifteen for higher studies. Every thing is different for her. When she faces the reality of American life, her reactions are one of fear and anger. She feels different from everyone else. At Vassar where she studies she senses discrimination even if her

roommate refuses to share her bottle of chutney. Fresh in the new land to save herself from total facelessness, she clings to her nationality and as a typical Indian who is proud of her family and genealogy she defends her family and her country instinctively. She has blurred her Indian identity miserably but subconsciously she idealizes her home country. She becomes conscious of her culture and offers prayers to Kali for strength, so that she may not break down before the American. At times when she cannot bear the homesickness, she hangs out her silk scarves in her apartment to get the Indian feel. In order to find out roots in the new country Tara finally breaks her family traditions and marries an American. As David, her husband, is fully western she cannot communicate with him even about such simple things as her family background in Calcutta. She begins to find her husband an American – a foreigner.

In a similar situation Tara plans a trip to India after seven years. She has dreamt of this return for years, hoping that all the hesitations and fears of the time abroad would disappear once she returns home to Calcutta. This enthusiasm is short lived. The Tara who is uncomfortable in the American society, is an Americanized Tara. She no longer has the same perceptions and views India with the keenness of a foreigner. In America she idealized India but when she is faced with the changed and hostile circumstances of her country all her romantic dreams about India crumble down. Her efforts to adjust to the American way of life has distanced her from India of her dreams more than she realizes. She registers the frailties and contradictions of her ancestral way of life in a peculiar fashion. The clash escalates so much that at the end of the novel one is left wondering about the predicament of the protagonist. Physically and spiritually Tara still belongs to the country of her roots, but politically and intellectually to her adopted country. Both identities merge in the immigrant, yet each remains sovereign. It results in tension and conflict. It becomes a hybrid location of antagonism, continuous tension and chaos. It is a confrontation between unequal cultures in which the stronger culture strives to control, refashion or obliterate the weaker / subordinate self. Tara is torn between two mutually different

societies as she is unable to give up her past or accept the present. Consequently she rejects India and her Indianness as she finds it difficult to grasp its meaning. At the same time she is not able to understand the America she is going back to. In a civil society individuals live in a state of antagonism as they have their own varied interests. But these divisions can be harmoniously bridged by the state. The state has its own responsibility to fulfill. For this it has to sooth the bitterness in the minds of the people and refines their sensibilities. This process is what we know as culture – the harmonious development of those qualities and faculties that characterize our humanity. Culture should dominate politics. Culture extracts humanity out of our sectarian selves and achieves unity out of diversity. Culture today serves to represent the difference between the west and its others which is based on poetics of exclusion. The migrant brings with him to the land of adoption, some sort of cultural resistance. He is faced with two kinds of identities, the first one is the external colonial or modernist and the second is the internal or national filtering into a personal identity. As an exile he often battles against the dominating or central identity with his cultural – historical identity, to liberate himself from its imposition. Connecting with other things leads to survival, but interrelating is more effective in evolving. Different identities connect with each other and become hybrids. The gap between the culture of origin and culture of adoption can never be bridged and so it leads to conflicts within the two cultures. When Tara faces the reality of American life, her reactions are one of fear and anger. She feels different from everyone else. There is a struggle to maintain a difference between herself and the new surroundings which she often finds unfriendly. Tara's Indianness creates a barrier around her which resists the intrusion of new culture and the other culture from accepting her in its fold. She suffers from the agonies of an expatriate psyche and is not able to find a space in the alien culture and in spite of her sincerest efforts she is not able to recreate a new self in the strange land. Through the fate of her protagonist Bharati Mukherjee stresses the necessity of inventing and re-inventing one's self by going beyond what is given and transcending one's origins. There is a need to share geographical spaces

inhabited by equally shared and mutually representing societies without loosing their identities, yet become an integral part of the shared space and culture. There is a pressing need to share the same language in order to belong. Grace Nicholas a West Indian Poet justifies her use of the language as a fusion of two tongues because she comes from a background where two worlds are constantly interacting. She concisely captures her two – mindedness in these lines:

*I have crossed ocean
I have lost my tongue
from the root of the old
a new one has sprung.*

Textile Imagery in Folk Songs

Priya Kothari

Introduction

The advent of the British colonial rule had adverse effect on the indigenous crafts and cottage industries. Industrialization in England increased the capacity of production and there was a requirement for the raw material in large quantities. For the supply of the raw material more and more countries were colonized. The final produce needed the market and it was sold in the colonies. To ensure the supply of raw material for the industries and the sale of finished products, the colonist destroyed the indigenous craft and industries. We have an example of the muslin producers. Their fingers were chopped so that their product may not vie with the machine made products. The British imposed heavy export duties on the indigenous and lowered the import duties on their product so that the indigenous may be prevented from selling in the world market. The princely states that had provided patronage to the indigenous were taken over by the colonist. This resulted in slow death of the native handicrafts. The exploitative tendency of the colonist reduced the weavers, goldsmiths, and blacksmiths to a miserable condition. When India became free the goldsmiths were the first to be declared as other backward class. When Gandhi started working on Charka, it became a symbol for the promotion of the indigenous handicrafts and cottage industries.

Today the indigenous crafts are threatened at the hands of the multinational companies. However the love for the indigenous has thrived through our folk songs and folk arts. Even when the hand made product is costly it is something to be desired and something that gives the sense of something being special. It provides an anchor for their identity.

There has always been a widespread and deep relationship between art, literature and history which influences human heart. The roots of culture and traditions are spread in folklores, which is an almanac of folk life. This artistic culture is life spirit and dignity of any country, province or society. Every one prides on its artistic aspects. It becomes a medium for the public life to achieve the standards of new enthusiasm, new progress and new consciousness.

Folk song

Folk song is the song which is composed and sung over the generations by a particular social group. The simplicity and lucidity of a folk song is highly effective. Human society reflects its aspirations and wishes since time immemorial in the folk songs. A man feels highly elated by expressing his hidden desires through these songs. Considering folk songs as rich treasure of oral literature, sociologists and anthropologists have given the status of primary element in comprehending traditional society.

The only medium available to women to express herself is through folk songs. As she expresses her sentiments to her husband in the following verse :

*Sewanti ko gajro leta, aajo hi bilala
Mhare sewanti ko gajro, leta ajo ho.*

In this folk song a beloved expresses her wish to wear Gajra of Sewanti flowers on her wrist. Besides spell bounding the audience folk songs give information about the dialect, life style, food habits and clothes of a particular society. Clothes have also been given significant place in the folk songs which proves their important place in the life of human beings. Through folk songs the sentiments and aspirations of human beings can be understood easily. That is why the concept of textile has always been imagined in our folk songs. With it a number of skills affiliated to textile concept are related like get up of attire on small scale, colour scheme of textile, its softness etc. Folk songs also give information about different types of clothes, elements of export-import, and fashion trends and speculations. They also depict women demand for clothes and their features and beauty.

But now folk songs have not been confined to rural areas only, they have extended their reach to hotels, houses, Government and Non-government organizations and commercial and professional organizations of the cities. The rate at which the folksongs are encouraging the production of traditional textile shows that it is real folk art propelled by the traditional heritage though some people motivated by greed of profit are trying to commercialize it. Since folk songs form a considerable aspect of culture and folk songs express a lady's demand for new clothes on particular cultural functions from her lover like multi-coloured clothes as Lehariya, Chundadiya, piliya, Fagniyee, Kesariya, Fetya etc. Same sentiments have been expressed in the following verse of a Dingal poet :

*Dil sola unmad ra
Sasi badan sola kala
Sola Saj singar*

Ghagra, Oddhni and Kanchli are favourite attire of almost every lady. They are made of different elements like zari, salma, sitara, Kimkhab, kalaboot, musli, masru, gota kinari, kiran, lappa, gokhru, dhora, patta, etc. Dyers work hard and employ every skill in inventing and producing colours, in making the cloth and in decorating it. Due to the shine of the colours and the diversity of colours and their intelligent mixing also lend an element of beauty to our traditional folk songs. As can be seen in the following song;

*Dhum dhumte ghagre, ulteyo jan gayand
Maru chali mandre, jhini badal chand*

As folk songs reflect clothes of women similarly a glimpse of male attire can also be seen in them. Pagri, Feta, Safa etc are not merely head gears but they are also symbolic of chivalry, pride and bravery. It is pride of male attire as can be seen in the following song :

*Sinha sir nicha kare, gadar kare galar
Adhpatiyan sir oddhni, to sir pag malhar*

Sometimes pagri becomes the symbol of pride while it makes the personality of young men attractive and handsome. This feeling has been expressed in the following verse :

*Sawan ayo sayba, bandho pag surang
Ghar betha rajas karo, hariya chare turang*

A golden or silvery band is also worn on pagri known as pacheri which enhances its beauty and attraction. Folk songs also give us information regarding the length, breadth, the place of production, methods of dyeing, names of the various prints, occasion of wearing it and the customs and seasons associated with the Pagri. It encourages textile concept.

Textile imagery in folk songs on diverse themes from life to death

When a child is born the mother wears yellow coloured tie and dye work. Similarly a woman wears Lehariya on Teej festival to enhance the prosperity of her husband and to ensure her well being. On the occasion of Holi a woman she wears red chumar to worship goddess Parvati, and on the occasion of Gangaur she requests her husband for Faganiya and prays for the long life and well being of her husband. Hence it is clear that folk songs encourage and their mutual relationship can be seen from life to death.

At the time of birth a lady tells her sister-in-law :

*Pilo,pilo ghagro-gulabi rang cheer
Shyam rang saybo, nandal dharo dhir*

Similarly on the colourful festival of Holi she tells her lover

*Mhane fagniyō manga de mhara rasiya
Or
Fagan ayo fagniyō ranga de rasiya*

She requests for these above mentioned clothes through the folk songs. Some folk songs also refer to a particular cloth prepared at particular place like

*Banna re jodhane the jayjo, mhari banni
Ne chumar lajyo, mhara chel bhanwar sa*

and

*Banna re jaipureye the jayjo, mhari banni ne
Lehariyo layejo, mhara chel bhanwar sa*

In these songs a lady demands for the particular clothes- chunar and lehariya from particular places – Jodhpur and Jaipur respectively.

Similarly the increase in the charm of a lady due to various clothes can also be seen in the folk songs as :

*Chum-chum chumke chundri bisajra re
Koi ghorō si mhare sang nar re binjara re*

Some times cost of a clothe can also be gathered from folk songs as in

*In lehariya ra ni so rupeya rokda sa
Manhe laydo ni ladi la dhola lehariyo sa*

Colours and dyes prepared for colouring the cloth have prime significance. Dyeing and process of dyeing a cloth is known as rangeji. Mostly colours and dyes are produced from vegetation. Though today synthetic dyes have come as a result of which any shade and colour can be produced. But the artists who have taken this art to the summit, with the help of vegetative colours is quite commendable and creditable. Undoubtedly they are the real creators of this multi-coloured world.

Rangrejs of Mewar were well known all over the world for chundris of fine work, lehariya and mother. They lend an element of dignity on the festivals by giving pink muslin colour to the pags with a Chilla.

Like wise the imagery of clothes, with their special features can also be seen in the folk songs such as :

*Baisa ra bira Jaipur ja jo ji
Aata to laiyo tara ri chunri
Mahela me nirkha jail ri chunri*

At a number of places a beloved demands coloured chunri from her spouse such as :

*Mhara Babla ne chunri rangai
Mharo jiya us chunri me jaye
Me na pehnu thari chunri*

At some places gherdar lehngas and veil also occur in folk songs as a funda of marketing management

*Alija leta ayijo ji ghumredar lehango
Annedata leta ayijo ji ghumardar lehang
Or*

*Mhane chundri mangade nandji ra bira
thane me ghungat me rakhuli o Nandji ra bira.*

There is also a satirical statement “*kai thu mhare chundri ri pot liyo ho*”

It shows that that a woman wants that her brother should bring her gift of clothes in a pot or a bundle which is a well established tradition.

The above discussion shows and proves an intricate relationship between folk songs and the motif of clothes which result in the increase in demand of clothes.

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The Rise of Neo-Liberal Values in Post-colonialism: A Study of Shobha De's *Starry Nights*

Anant Dadhich

The Interaction between countries in various terms is not a new phenomenon. However the concept of “Post-colonialism” as understood today became prevalent in the mid twentieth century texts of Frantz Fanon, Aime Cesaire and Albert Memmi. But the credit goes to Edward Said and Bill Ashcroft who with their influential *Orientalism* and *The Empire Writes Back* respectively postulated the post - colonial studies as a distinctive discipline of new writing in English. Nowadays, post-colonialism is the most widely used word. It is the buzzword in the speeches of intellectuals, a catch word of the last decade of the twentieth century .The term refers to the writings of those people who were once colonized by European powers. The experience of colonial rule and the challenge to unlock the colonial ideologies implicit in the European texts have come up with a great deal of writing in English particularly in Indian English writing. The experience of colonial rule has brought out a potential to look forward for a literature reflecting the post-colonial elements in terms of resistance and exertion. Anita Singh rightly observes, “The model paradigm of literary studies for the past fifty years or so has relied on the opposition between the established canon and its other beliefs i.e. cultures. The theory wars of 1980 have changed that. Hegemony of western literature has been overshadowed by world literatures. . .” (60).

In this way post-colonial theory attempts to unlock the historical experience of the colonized third world which was framed in the west during the colonial rule. Apart from this the term provides a period of literary history for the convenience of study. It may be taken as a historical category to frame a chronology i.e. from the colonial to the post colonial.

The literal meaning of the term 'Post-Colonial' is the end of colonialism. It gives the impression that the post-colonial world is free from hegemony in terms of national and international levels particularly on economic and diplomatic levels. But the power play continues. The collapse of the British Empire had a design to frame the new imperialist structure of the capitalist forces. The new world order comes in existence in the 90s. Globalization has emerged as a process by which the world is becoming an interconnected world through economic, social, political and cultural connections. The process of globalization initiated during the colonial rule got momentum after the disintegration of U.S.S.R. This new balance of power paved the path to a unipolar world. The intensity of the process is enhanced by the information technology and fast modes of travels.

Globalization is also defined as an imperialist design by one school of thought. It maintains that globalization, in its true spirit, is a strategy to capture the resources and market of the third world. N.M. Sundaram observes, It is also important to realize that ours is a divided and unequal globe, divided and unequal not just in political and ethnic terms it is divided and unequal as between the rich and the poor countries as well. It must also be realized that nothing is common between the interests of the developed and the developing world, particularly when it is clear from the historical experience that the very process of underdevelopment and poverty of nations is attributable to ruthless exploitation by world imperialism through colonization. Colonization was but all round exploitation through division of world markets. In its present form, the same process of imperialist exploitation takes new form – a new colonial form, through trade and investment. It is the same old trick of widening their markets and capturing newer ones for exploitation. (21)

The realities of new global order, which is the product of neo-liberal capitalism, are to be discussed in terms of identity crisis, instability of economic growth, cultural disintegration, social solidarity, identity of tradition and so on. There are the challenges to the dreams of global equality and globalization with a human face. The neo-liberal edition of globalization compels the people of the Third World to be delocalized and detraditionalized to meet out its economic interests. The IT boom

helps the advance of neo-imperialism through internet and other modes of communication. The language of communication is also transformed and people are overpowered to use the language of imperialist forces.

It is evident, from the beginning of 90s that the popularity of globalization is taken as a signifying phenomenon impacting on every aspect of life, including literary activity. This has brought out of surrounding publications, signing amounts in advance for fictions by renowned publishers, and awards. Media plays a vital role in highlighting all these activities. The entire process contributes to the formation of some kind of a pattern for success in literary world.

In the context of fiction writing in English of India, particularly in the decade of 90s there has emerged a tendency to support and glorify the neo-liberal values in terms of the use of language and adoption of behavioural patterns of the West and America. On this behalf Shobha De is the leading fiction writer of the decades of 90s to support the neo-liberal values in terms of language, free and frank life style influenced by American icons, migration in search of better prospects which is taken as an upward social status, and abundant sensual descriptions and even the portrayal of lesbian relations. English not of American form but 'Hinglish' has taken over the novel. Asha Rani, a beautiful film star, after her initial struggle in film industry later on rises in her career as a star. She often goes abroad and speaks English well. Finally she gets married to Jay in New-Zealand and leads a contented life. At the time of her pregnancy Jay insists to invite her sisters or parents on the farm his family as they hated her earlier regarding her background and inability to speak good English. She asserts, "They think I'm some sort of savage you picked up. A coloured, who doesn't eat with a knife and fork. Who speak English with a funny accent?" (SN 219).

To explore the neo-liberal values in the process of cultural globalization from various angles and in various areas language particularly English emerges as an important aspect to have undergone remarkable changes with the advent of globalization. The colonizers were successful in spreading their language and culture during the colonial rule and in a way the imperialist forces of the present capitalism are also doing the same job.

Along with goods, techniques and fashions, the market forces mould the English language from its point of view to capture the mindset of mass to spread consumerist culture. The giant world of mass communication motivates people through advertisement to overlook the grammatical rules to have only communication. In this way English is localized. English enters the colloquial forms of communication of Hindi and other regional languages. Tulsi Srinivas points out, “For example, a pastiche of Indian-inspired dress style and American style banter conducted in Oxbridge English, interspersed with Hindi Flim-Style dialogues, is the norm for TV hosts. “Bhangra-Pop” which draws from the folk music of rural Punjab and West Indian reggae, is brought to Indian youth via the younger generation of the Indian diaspora. . .” (92).

Shobha De uses this localized form of English in her novels. There are a lot of characters in *Starry Nights* who speak ‘Hinglish’ for communication. Ajay, Akshay’s brother inspired him to follow a life of pomp and show in the film industry. He says, ‘In this dhandha, appearance count. Look swanky and they treat you swanky. Look sadela and that’s the treatment you’ll get. (SN 61) Asaha Rani’s accent is also that of localized English. She says to Amar. “Chee you’re smelling, Asha-Rani said as he swooped to kiss her. Does your mummy know what her *raja beta* is up to—drinking and doing ashiqui ?” (SN 54).

Indian social structure is known for its sociability linked to the family and relationships. The sociability refers to the consciousness to get mix-up with outsiders, and to have a get together for both work and social entertainment. The neo-liberal forces attack on this spirit of India, particularly when people go abroad in search of better prospect since money and migration are the chief vehicles of this globalization. Asha-Rani in *Starry Nights* comes to realize the integration of Indian society in terms of socialization during her stay in New-Zealand. She misses different manifestations of social affiliation which Indian society reflects through emotional and cultured tie-up. It is only when she goes back to India she observes that she was only an alien in that country, “It was such a contrast from the world of white men. It was only when she got back to India that it struck her how much of an alien she was in New-Zealand” (SN 245). The values, ideas and ethics of the western culture enter the territory of the eastern culture through media and thereby

produce cultural hybridization. Adolescence culture is the important manifestation of this cultural hybridization. The abundant portrayal of sex in fiction-writing is representative of the neo-liberal values which support the process of globalization. The burgeoning presence of ‘sex’ in fiction is significant not to be overlooked. The neo-liberal values feed the popularity of globalization as a signifying phenomenon which present sexual and biological descriptions as a formulation of some kind of a pattern for success.

Shobha Dey, Bombay based journalist associated with *Stardust* is a prominent novelist supporting the neo-liberal values of globalization. Her treatment of new themes like sex and female sexuality along with the depiction of neo-rich class of Indian society influenced by globalization marks a new era in the history of Indian fiction. *Starry Nights* is the story of Aasha-Rani, a film star. The novelist depicts her many affairs, physical relations even lesbian with Linda.

It is Linda who motivates her in the pleasures of lesbianism. The novel portrays sexual behaviour including extra-marital relations and lesbianism. In her lesbian experience with Linda Aasha-Rani is so enchanted that she remembers this for a long time.

It was a pleasant feeling, Aasha-Rani thought. No rough bristles scraping her face, just smooth cheeks and soft lips over her own. . . Her hands move from Aasha-Rani’s neck to her breast. . . Reaching under Aasha-Rani’s shirt she unhooked her bra. . . Her head moved down till her mouth found Aasha-Rani’s breast. . . . (SN 79-80)

Aasha-Rani’s last film venture is with Jojo, a director. Her love-making scene with him is quite erotic. In fact she sleeps with him to grab the role of her choice in the film. Jojo suggests her not to go with any preliminaries before sexual intercourse. She accepts the proposal and frankly talks to him on sex. “He was out of his jeans and folded them neatly. . . Jojo grabbed her hand and placed it on his erect penis. “Is that fag enough for you ?” (SN 309). With Gopalkrishnan Aasha-Rani experiences new horizons in sexual behaviour. She enjoys the massages from him in which he has been trained from Chinese experts. Shobha

De gives highly sensual depiction of her experience of massage with him. This treatment of sex and sensuality in an open and bold manner is an essential feature of Shobha Dey's fictional world. Globalization's important implication is the increasing interconnectedness among people. Driven by technology such as internet and mobile and the spread of English language, the process comes to form a global village. This village is dominated by large scale mobility of people. There are a lot of characters in *Starry Nights* who are found abroad. Asha Rani in the novel never forgets to have some of the things of personal use from Kishanbhai whenever he goes to London. Ajay, Akshay's brother always motivates him to go abroad for his career. Asha Rani gets a Dubai trip as a reward from Seth Amirchand. During her visit to Wellington in New Zealand she meets Jay and marries him.

Apart from this the novel is also remarkable to have the consumerist culture of the globalization.

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Globalization and Changing Face of Family in Selected English Novels of the Nineties

Gautam Sharma

Globalization is the removal of barriers to free trade and closer integration of national economics. It is associated not only with an increasing cross-border movement of goods, service, capital, technology, information and people, but also with an organization of economic activities which straddles national boundaries.

The new world order in which it is said that all the boundaries have been done away with and that whole world has become a "global village" it is not the village as dreamt of in the classics known for the ideas of "Vasudev Kutumbakam". At best it may be compared to a feudal village in which the feudal lord can enter any house hold and fulfill his ambitions. The new global order provides for free market in which capital can cross all national boundaries. Thus it has affected not just the economy of the countries but there culture, art, society and literature as well.

The new epoch after 1991 governed by an uncontrollable way of passion rather monetary gains has little to do with the ideas cherished by people in the beginning of the twentieth century. Every technological advancement accepted widely has its cultural effects. The lives of people are affected; the social system changes and so do the priorities of literature. Literature of every time and clime tends to depict social life of the people living in the region in which the author lives. Hence the literature of the last two decades of the twentieth century reflects the changes brought about by globalization. The Indian society witnessed a paradigm shift in the twentieth century from a dominant rural society; it transformed partially into an industrial urban one. Industrialization, political freedom, globalization, rise of multi national companies, woman emancipation and migration of people from rural to urban areas made a tremendous impact on the Indian social structure. Money & market are

putting a lot of stress on Indian family the massive influence of globalization and privatization in which women too are forced to work for the livelihood of the family expose people to newer kind of relationship out side marriage. The impact of globalization leading to genesis of consumerist society has also influenced in upper class.

The word globalization is used in a positive sense as well as in a normative sense .In this latter sense it is used to prescribe a strategy of development based on a rapid integration into the world economy. The word globalization may also represent an ideology and may be used as synonyms for triumph of capitalism or dominance of unfettered markets with minimum or no government intervention. One of the most commonly used measures of globalization is openness of the economy. International organizations like World Bank contend that globalization leads to faster growth and poverty reduction in poor countries. However, critics respond by asserting that globalization can never work for the poor. Indian economy is continuously growing due to economic liberalization, privatization and globalization. But it is also a remarkable point that the problem of poverty, unemployment economic disparities and money inflation are still present in our country. Globalization has led to the interdependence of economics, internationalization of economics, internationalization of capital markets and integration of telecommunications. Globalization has also affected the traditional structure of Indian family.

As a social institution, marriage is a part of family and it is supplement of family .In every religion marriage has been defined in different manner. Basically, men and women marry because marriage meets for fundamental needs: Dharma, Artha, Kama and Moksha.

After independence various types of marriages are seen in Indian society. Extra martial relationship between married and unmarried men and women are affecting the family structure. Shobha De's *Starry Nights*, Manju Kapur's *Difficult Daughters* and Rani Dharker's *Virgin Syndrome* exhibit a change in people's attitude towards marriage. Now the protagonists' attitude towards marriage has changed. Husbands and wives are seen having extra sexual relationship without feeling of any pang of conscience.

Now most of the urban youth do not depend on their parent's choice about their life partner. They select their own life partner. There are two types of marriages prevalent in the present society; arranged and love marriage. A change in the form of marriage has had an impact on the face of family as well.

The old joint family system is splitting due to economic pressure, decline of common economic resources of the family increasing migration and mobility. In modern times households consist of the small and medium type. The disintegration of the joint family system is also due to the growth of individualistic spirit and the influence of western ideas. Other factors helping the disruption of the joint families include the development of communication, transport, friction between members, quarrels among women and desire to live independent life.

This breakup of joint family entails moving out of the main family household and establishing of separate, individual form. Now most of the educated as well as illiterate do not want to live in rural areas. They want to go to the big cities and earn lot of money to live luxurious life. Migration from one place to another became a powerful force shaping the family in the twentieth century. In the age of capitalist domination every man is anxious about his own status, ego and ambition. Migrated members of a family are making a new relationship; sometimes they also tend to forget their responsibility of looking after old parents, wife and children. They enjoy new sexual relation with men or women. The emotional attachment between people, fashion, free liberal social life and love affairs has also played a significant role in changing the face of family.

A desire for liberation has also influenced family. In metropolitan cities some educated men and women opt to lead life together as husband and wife without marriage. The increasing importance of money power transforms the value structure of the society, which ultimately has a bearing upon the family and relationships.

Literature, if it is truly a mirror held to the society cannot neglect this aspect. Socially conscious literature has greater responsibility towards

depicting this kind of change. This research paper in an attempt to assess the changes in concept of family and marriage through sociological angle, which reflects in above cited three novels of the nineties.

Marriage is a social institution, which provides socio religious sanction to a man to live with a woman and be a couple. Without this ceremony their social acceptability is difficult. The later half of the twentieth century witnessed a change in upper, upper – middle and middle class Indian family, interest in love and inter-caste marriage, living together without marriage and split families have emerged.

Shobha De bursts upon the literary scene in 1989 with her best seller *Socialite Evenings* which was followed by *Starry Nights* (1991). The popularity of Shobha De's novels is due to their content, her mastery over the art of story telling and use of language. Her novel *Starry Nights* is a story of Asha Rani's life in Indian film industry. The novel depicts the real picture of Indian cinema. The novel indicates the arrival of new Indian woman eager to defy rebelliously against the orthodoxy of patriarchal social system.

Educated and attractive, confident and assertive socialite women in Shobha De's novels define marriage a fresh in which mutual fidelity till death is replaced generally by sexual freedom. Marriage to them is hardly more than a convenient contract to lead a comfortable life, which can be terminated at any time. Rita in *Starry Nights* is pragmatic in her approach, she tells Malini that if she greets her husband with hatred in her eyes when he comes to every night he will turn to Asha Rani for sexual gratification. To Rita romance in marriage is figment of imagination, which finishes the morning after the wedding night. The following words of Rita reflects hollowness and hypocrisy of Indian marriages in some upper class families.

Most women hate their husband. It is a fact. They hate marriage. That's also a fact. But what else they can do? What is the choice? The only way to make is through sex and most women that too. But the day a man feels that his woman has lost interest in sex and therefore in him, the relationship is finished and he starts looking elsewhere.

Married Kishanbhai, Akshay, Abhijit make sexual relation with Asha Rani a young actress. Extra marital relation of Kishanbhai with Asha Rani brings friction and conflicts in his family. Kishanbhai gives her wife's gold bangles to Asha Rani without asking his wife. He quietly picks up the bank locker keys and removes ten gold bangles from there. His wife discovers the theft soon enough. She rebukes him:

Get them back right now. . . I will kill her. Have you lost your senses completely? Next you will sell our house and give money to her.

Shobha De's novel reflects that now in upper class family relation of husband and wife is based on sex. In man dominant society husbands do not want to stoop before their wives. Life partners disinterest in sex and ego has disturbed family in modern era. Rita tells Asha Rani "Every thing is decided by the bed, on bed."

Now, in the last decade of the twentieth century protagonists do not like arrange marriage, In *Starry Nights* Abhijit, a young man belonging to the upper class is engaged with an upper class girl, Nikita but he loves Asha Rani. The conversation between Asha Rani and Abhijit reflects that he does not believe in arrange marriage, he tells her:

That has nothing to do with my seeing you its an arranged affair. Our families have business connection. I like her but I am not in love with her.

In De's novel, an actor Amar lives with an actress Sudha at a grand bungalow without getting married. Sudha's mother does not object on her daughter's personal life. Mother tells Asha Rani:

Sudha does not stay here, she has bought a grand bungalow at Vile Parle. She is with Amar there, God knows what is going on. No marriage plans, nothing. They simply live together shamelessly.

After marriage with Jay Asha Rani does not stops her sexual relation with other man of film industry and her husband does not bother about his wife and daughter; he continuously keeps physical relation with his maidservant. Asha Rani forgets all shame and shyness.

Rani Dharker's novel *Virgin Syndrome* is an autobiographical novel. It is a story of a joint family which lives in Aashiyaanaa. The novelist has used first person to narrate her story. Dharker grew up in a nuclear and joint family. All the girls who lived in Aashiyaanaa were bounded by *Virgin Syndrome*. Victims of *Virgin Syndrome* could enjoy affairs of the heart but not of the body because they wanted to keep themselves pure for marriage.

In Dharker's novel, the novelist who is central character of the novel is given sex education by her mother who arranges the sex books of Mills and Book. This reflects that in last decade of the twentieth century sex education started to be given to daughter and sons by their parents in upper class families.

Some families in big cities in which daughters and sons are free to choose their life partner. Now parents do not force them to marry with a person whom they do not like. The novelists parents tell her:

We want you to be happy. Don't bother about other people. Don't worry about us because the main thing is your happiness, only your happiness will make us happy. We would hate you to marry someone because your aunts like him or because we like him.

Difficult Daughter is a Manju Kapur's first novel. It involved a lot of hard work as Kapur says, "I had to rewrite the book eight times over seven years, and each time I thought I had finished the book. The novel is based on the factual events of India's partition, it is the fictional tale of Punjabi family covering three generation of women. There is idea, who has left behind her a disastrous marriage, and is a divorcee. The novel, is a story of Virmati, a girl living in pre-partition Amritsar, born the eldest in a deeply traditional Arya Samaj family. She loves the married professor living next door and her desire to study in Lahore and be independent and sophisticated. Virmati refuses to marry the boy whom her parents arrange for her. She protests against arranged marriage and boldly tells her mother; that "I do not want to marry him, I want to study in Lahore. I want to go to Lahore."

Some parents have also changes their attitude about engagement and marriage of their sons and daughters. Now parents think that they should get money according to their own choice.

The change in parents' opinion also reflects in Kapur's novel, where Kasturi's father is in favour of the meeting of her daughter with Suraj Prakash, who comes there to engage himself with Kasturi. Kasturi's father tells her mother, that:

These are modern times, Lala Jivan Das tried again. Swamiji has said that young people should not get married knowing each other. The young man has come and we have been able to judge him for ourselves. Let him also meet Kasturi, it is only natural.

Marriage, without parent's approval is still not honoured inmost of the Indian families. Such type of couples are socially boycotted Virmati is not invited in her brother, Kailash's marriage.

Thus, three novels of nineties reflect the change in behaviour of family members towards each other, change in the form of marriage and its impact on the family structure.

The novels examined reflect that the protagonists movement from one place to another leads several deformations in the family structure by way of the development of new relationships Children going away from their parents tend to grow self – contained and become irresponsive towards their parents. Husbands and wives too find a convenient course in developing extra – marital relationships. The modern world with its excessive emphasis on careerism and individual gains supplemented by pressing economic environment helps in cultivating such relationships; this has ultimately changed the face of family. These changes can also be observed in 'k' serials of Ekta Kapur which are being telecasted on different T.V. Channels.

Post-colonialism in Legislative Writing

G K Sukhwal

The intellectual discourse of post-colonialism holds together a set of theories found among the texts of various disciplines. These theories are reactions to the cultural legacy of colonialism. As a literary theory it deals with literature produced in countries that once were colonies of other countries, especially of the European colonial powers; Britain, France and Spain. In some contexts it includes countries still in colonial arrangements. It also deals with literature written in colonial countries and by their citizens that has colonized people as its subject matter. Colonized people, especially of British Empire, attended British Universities. Their access to education created a new criticism especially in the novels.

In recent years it is being argued that British politics and culture remained more heavily shaped by colonialism and decolonization. Globalization is a post colonial phenomenon since 1960. The impact of the emergence of globalization is multifarious. To list a few the emergence of a shrinking world, global corporations and markets, vanishing borders as national boundaries, changes in our personal responsibilities, loss of minority languages, threats to local cultures, ethnicity and literature, increased scrutiny of 'schooling' as the predominant institutional approach to learning are all the results of globalization.

The mention of legal language tends to conjure up in the mind of the layperson 'legalese' – the incomprehensible verbiage and arcane jargon used among the attorneys. It is full of wordiness, redundancy and specialized vocabulary and it often contains lengthy, complex and unusual sentence structure.

Britain is a colonial power imposed on various countries that it colonized not only its cultural values and language but also its legal system based

on common law. Over time, the legal system of each country evolved in its own distinctive way, the basic principles of common law remained. Legal English is regarded as the lingua franca of international commercial and legal transactions and has spread with the common law and British and American colonial influence to other countries. In these contexts, legal English has been interpreted as standing for the hidden power of Anglo-Saxon law and culture, but now seems to play a dual role, also representing the multiplicity and mixture of cultures, ideologies, and legal systems of developing countries.

This phenomenon is called 'legal globalization' and covers all legal relations in a global society under the primacy of common law and its language, resulting in a reordering of the power dynamics of legal English (Frade 48). Under globalization, a reordering of power dynamics in legal transactions and new texturing in discursive practices have developed and as a consequence new trends have been set up be it cultural, political, historical or legal.

In an endeavour to counteract the negative effects of legalese, there has developed a trend toward 'plain English' so that the public can understand documents that they may be required to sign, such as rental leases, insurance policies of promissory notes. The aim of simplification of legislation is to achieve greater comprehensibility. Bhatia observes that, "Rewritten plain-English versions of public documents have become very popular in the past two decades. They reduce the length of legislative sentence, clarify the complicating legal concepts, and spread the density of information by breaking a typically long legislative sentence into several shorter ones" (225).

Richard Wydick, a professor of law maintains that the best legal English is plain English, and he recommends the abstruse style so typical of many legal practitioners. He notes: "We use eight words to write what could be said in two. We use eight words to write what could be said in two. We use arcane phrases to express common place ideas. Seeking to be precise, we become redundant. Seeking to be cautious we become verbose. Our sentences twist on, phrase within clause within clause, glazing the eyes and numbing the minds of the readers" (3).

The Plain English Movement began in the United States in the early 1970's. It then spread to U.K. The greatest willingness to modernize legal drafting techniques was shown by Australia, New Zealand and Canada and was later followed by South Africa. With the collapse of the apartheid regime in the early 1990's in South Africa, a multilingual country, the first draft of the Interim Constitution was based on the traditional model of legal drafting. For the final draft of the Constitution a member of the plain language movement, the Canadian lawyer Phil Knight was appointed and the result was a minor revolution in the terms of the way the Constitution was drafted. We compare the two drafts of the South African Constitution to illustrate some of the differences between the old and the new.

Interim version 1994: The detention of a detainee *shall, as soon as it is reasonably possible* but not later than 10 days after his or her detention, *be reviewed* by a court of law, and the court *shall order the release* of the detainee *if it is satisfied that the detention is no longer necessary* to restore peace or order.

Final version 1997: A court *must review* the detention *as soon as reasonably possible*, but no later than 10 days after the date the person was detained, and the court *must release* the detainee *unless it is necessary to continue the detention* to restore peace and order.

The changes include:

- avoiding shall and replacing it with must
- avoiding syntactic discontinuities
- using the active form rather than passive form
- removing unnecessary words: the final version has 44 words as compared to 57 words in the Interim version, a reduction of almost 23%.

Unlike the Australian and New Zealand Parliamentary Counsel, the U.K. Parliamentary Counsel does not officially endorse the use of plain language in legal documents. It briefly recommends gender-neutral drafting and avoiding archaic terms such as therefrom and therewith.

Law is based on the doctrine of precedents. Legal concepts are elements of legal theory. A legal concept represents an intermingling of rules and principles. Legal concepts make it possible to find cases that are similar, in the diversity of its appearances, and thus like cases are decided alike. Legal concepts can perform the work of separating meaningful similarities from irrelevancies. A legal training is required to understand legal documents and legal concepts cannot be translated into plain English. Hyland points out that "The situation in Poland after World War II is instructive: The Polish Government apparently attempted to draft all laws so clearly that workers and peasants could understand them, but it soon became clear that, without legal concepts, the application of the laws was capricious and unpredictable" (618). Thus, law must be written to meet the demands of conceptual thinking.

The use of plain English as instrument of legislation may not be acceptable in many countries of the Commonwealth. Hon. Mr. Justice Crabbe points out: "Brevity may be the soul of wit. It is hardly the soul of legislative sentence. Clarity is the soul of the legislative sentence. Precision does not necessarily mean brevity. Nor is brevity synonymous with simplicity. An economy of words is not necessarily beneficial in a legislative sentence" (84).

The complex, detailed, and complete original versions are meant for lawyers and judges who negotiate justice. The plain version is meant for the laymen who need to be aware of specific laws in general terms and not the intricacies of the legal content. These two versions serve different communicative purposes and represent two different genres.

The plain English versions when used as an alternative to legislative provisions would fail to legislate. They would be difficult to quote in legal proceedings. As instruments of legislation, they have been and perhaps will continue to be rejected by the professional legal community as ineffective, imprecise and devoid of legal content. The language of legal documents tends to be written in a relatively standardized way wherever English is used for drafting texts of a legally binding nature. It would be probably appropriate to stick to a singular form.

There are two main reasons for lack of interest on plain English versions. First, the rewritten versions obscure the generic integrity of the original legislative statements and second, they serve as poor instruments for regulating human behaviour. So long as the main function of legislation is to box the judge firmly in the corner, the legislative statements will continue to be in the conventional form. The shift of focus from Parliament to negotiation of social justice, would lead to the expression of legislative intentions in the shape of general principles and plain language as the preferred choice of legislative writers.

Neither problem based learning nor teaching in context alone can accommodate the objectives of legal education. The introduction of in context can allow students to access critically the values inherent in legal system and identify some alternative and creative ways of examining laws.

Beyond the traditional confines of legal doctrine, an approach to legal rules starting from the broader perspective of the social function of rules embodies the ethos of the law school. It is not enough to learn the rules without learning to appreciate them in their social context. The ethnical standards and professional responsibility can be taught by critically examining the values underpinning the legal system and the role of lawyers in that system.

The interpretation of law is essentially a practical art requiring the mastery of skills and the acquisition of knowledge. The approach, which is a remarkable break with traditional legal teaching, reflects the way a lawyer thinks and acts with competency. The law students should be introduced to the study of interpretation as they begin their training, rather than leaving them to develop such skills en passant while studying the mainstream law subjects. An approach that includes rule handling in the first year of a law degree uses the text as a decided advantage over the conventional legal method courses. It encourages the students to see the law as more than dry doctrine, dull discipline or drudgery in the domain of law.

The nature of the subject demands a combination of theory and practice. Questions like: What is a rule? How do words communicate meaning?

What is the relationship between rules and social values? And several other have to be encountered prior to or during the course of study. The value of learning by doing is a sound pedagogical principle that underlies much of contemporary legal education. A genre based approach to teach legislative documents to the learners of law is very effective. The realization of moves and identification of linguistic features in the various genres of legislative documents is necessary to achieve the communicative purpose, and their preferred choices for social and psychological contexts.

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Narayan's *The Man-Eater of Malgudi* as a Post-colonial Text

Pratibha Kalani

In their book *The Empire Writes Back* Bill Ashcroft et al contend that in a modernized world or a post-colonial society it is impossible to return to idealized pre-colonial cultural conditions. Therefore in a syncretic reality the post-colonial text inevitably becomes “a complex and hybridized formation” (Ashcroft 108) incorporating itself not only the traditional but also the foreign and intrusive and that “the reconstruction of ‘pure’ cultural value is always conducted within a radically altered dynamic of power relations” (Ashcroft 109). The reconstruction of pure cultural value is possible only when the language and form have been fully abrogated and appropriated. When this happens the text becomes the expression of a “society no longer conceived as Other but triumphantly self-defining and self-sustaining. . .” (Ashcroft 114).

This research paper attempts to illustrate the above theory through the analysis of R.K. Narayan's novel *The Man-Eater Of Malgudi* wherein the author has been successful in re-instating the Indian cultural values by dismantling the epistemological notions received through modernization as well as intervention of the colonizing power.

The Man-Eater of Malgudi epitomizes the idea as stated by Radhakrishnan that “man has to travel the path which leads him from the basest in his nature upward to the noblest that raises him above his animality.” (Radhakrishnan 10). Nataraj is a printer whose press is in the Market Road but the house is in Kabir Street behind his press. In Narayan's novels, places indicate obliquely to the state of affairs. Market Road associates the character of Nataraj with the modern world whose values are rapidly changing. Kabir Street signifies the world where the

traditional values are still nurtured. This connection with the place-names points to the ambivalent character of Nataraj. He is a traditional man who has inherited not only the property but also the cultural values of the past. With the modernization creeping in the social system, Nataraj is also drawn towards it. In other ways, too the ambivalence in his nature is reflected. He is basically a peace loving man yet he allows arguments to ensue between the poet and the journalist. He respects old religious values but finds himself dumbfounded by the arguments extended by Vasu extolling the virtues of stuffing animals, be it *Garuda*, the vehicle of *Vishnu*. Living amidst family and friends, Nataraj's existence is absolutely non-committal so long it doesn't disturb his complacent life-style. It is, however disrupted by the appearance of Vasu, the taxidermist.

The intrusion of Vasu brings to open, the hitherto unperceived negative tendencies in the nature of Nataraj. It's like Vasu's “practically tearing aside the curtain ‘which’ violated the sacred traditions”(Narayan 25) of Nataraj's press. This violation nevertheless demystifies the supposed mystery behind the curtain. It exposes the reality that “Nataraj lacks a positive grip over his affairs”(Narayan 55) which make him drift into a sordid state of affairs. Before the arrival of Vasu, Nataraj has given the impression of employing many hands as his staff though he has only Sastri for his professional support. Vasu's physical appearance substantiated with the narration of his past deeds discloses openly his aggressive and tyrannical nature. Yet, Nataraj doesn't make any effort to avoid any further contacts with him. Instead, fascinated by his story, he welcomes Vasu into developing a friendship. It's not that Nataraj cannot avoid contacts with Vasu. Nataraj is smart enough to spurn people like the forest-officer, if he doesn't want to do a particular job. He can even dodge at times, his money fetching client that is the drink-seller K.J. Above all, he has a number of excuses with which he can refuse to do a job for Vasu. Nataraj, contrary to it, welcomes Vasu as a friend. Adopting a magnanimous tone, he says:

We shall try to give you the utmost satisfaction. . . I welcome friends rather than customers. I'm not a fellow who cares for money. If anyone comes to me for pure business, I send them over to my neighbour and they are welcome to get their work done cheaper and on better machine - original Heidelberg." (Narayan 21-2)

Nataraj, certainly cares little for money and he cares still less for "business". He cares for his friends and friendship even if it means nothing more than wasting all the working hours gossiping. Nataraj is aware of the cruel facet of Vasu's personality, but he uses Vasu to bully and intimidate others. He unwittingly scares his own son by introducing Vasu categorically as "Do you know what he can do?" Vasu protests at such an introduction saying "Don't start it all again. I don't want to be introduced to anyone" (Narayan 20). Nataraj witnesses how Vasu enjoys bullying his friend, the poet, though he is not acquainted with him. Nataraj deliberately involves Vasu in his deal with the waste-paper buyer, an old man, by saying "You know who he is? I'll have him to explain to if I give the paper away too cheap" (MEM 24). In using Vasu as a weapon to tyrannize others for very trivial but selfish reasons Nataraj little realizes that he is inviting trouble. What else would a person like Vasu need - an acquaintance in Malgudi to help him flourish in business, by providing a safeguard against all sorts of social and legal enquiry? Vasu immediately grabs the opportunity of showing his friendship towards Nataraj and simultaneously exacts his profit by occupying the attic 'free of cost' for getting it vacated by the waste-paper buyer. Very soon, he starts using Nataraj's front room as an extension of his attic, thereby proving irksome to Nataraj.

Acquaintance with Vasu flares Nataraj's own tendency of being arrogant and aggressive, though these traits did not surface in his earlier life. They surface, when Vasu ill-treats him. The irony lies in Nataraj's reaction with which he meets the ill-treatment. Vasu drags Nataraj away from his press for a ride on the pretext that of an emergency and promises to drop him back within five minutes. Vasu deserts him at remote place from where he cannot return easily. Nataraj swallows his pride and is angry as his work is delayed. When Nataraj resumes his work the next

day, he is reproached by Sastri for having made the lawyer wait for several hours fruitlessly. Nataraj instead of apologizing for his behaviour, reacts aggressively towards Sastri and later towards the lawyer. He tells Sastri, "I can't be dancing attendance on all and sundry" (Narayan 46). It's a reaction which he should have demonstrated towards Vasu instead. While dealing with Vasu, he however, remembers the injunctions of Mahatma Gandhi, "Aggressive words only generate more aggressive words. Mahatma Gandhi had enjoined on us absolute non-violence in thought and speech" (Narayan 58). Vasu shakes not only the inner precincts of Nataraj's establishment but also his faith by his down right incisive comments whenever the opportunity arises. Therefore, to Nataraj's protest for killing the eagle Vasu comes out proclaiming satirically, "I want to try and make Vishnu use his feet now and then" (Narayan 53). Nataraj cannot muster courage to throw a repartee at Vasu's complaint that his attic is inhospitable, by saying, "After all you are living on my hospitality; get out if you do not like it" (Narayan 58).

Proximity with Vasu brings to surface, another evil tendency lying dormant in Nataraj. He is mildly lustful. It is visible in his furtive glances at Rangi and his confession, "My blood tingled with an unholy thrill. I let my mind slide into a wild fantasy of seduction and passion. I was no longer a married man with a child and home, I was an adolescent lost in dreams over a nude photograph" (Narayan 21). For his lustful tendency, Nataraj is not able to do what astute Sastri could do, that of exacting information out of Rangi's mouth regarding Vasu's death. Sastri is cool in inviting her inside his house, though much against his principles. He makes her sit on a mat and offers her coffee and betel leaves in order to induce her to speak. His wife too understands why he was asking this woman in and treats her handsomely. But for Sastri's wisdom, Nataraj would have been accused of Vasu's murderer and an embezzler of poet's funds.

Vasu continuously attacks Nataraj's complacency. Vasu plans to kill, the elephant (kumar) in a procession, showing complete disregard not only to its being a temple element but also to the fact that number of men, women and children would be trampled and choked in stampede

that would follow the elephant's murder. Nataraj, in a bid to prevent the massacre and the event, goes to Vasu's attic unarmed but with a strong determination of killing Vasu. He is however spared from defiling his hands with Vasu's murder. *The Man-Eater of Malgudi* dramatizes the dilemma one may be placed in if he is not ever alert and his altruistic action is not coupled with wisdom. Till the arrival of Vasu, Nataraj has taken the social and moral codes without properly analyzing them. He is involved with his gossip-loving friends thinking that he was executing his social obligations. The contiguity with Vasu, repeatedly tests Nataraj's precariously hinged sense of morality and his faith in religion. Through Vasu, Narayan brings into sharp focus the idea that has been presented in the following words by R.M. Verma;

The human heart is not always vigilant. It is very often hospitable to the roots of evil and violence. The tiger of aggression has a link with the serpent of lust, the wolf of greed, the peacock of pride and the termites of hate. We harbour these other animals and then claim to be surprised when the tiger roams the streets of Malgudi. (132)

Nataraj's fascination for Vasu and his friendship with the poet and the journalist shows that Nataraj is neither vigilant nor analytical of his actions. He has lived in the company of Sastri for days together but has not learnt his detached manners probably out of feeling of superiority over Sastri, who is his employee. He becomes too involved in fruitless activities. Nataraj "plans an elaborate ritual, a procession and a feast for a thousand" (Narayan 11) to launch the poet's book. The function is incorporated in the religious festival of the temple. It becomes all the more complicated with the involvement of Vasu who collects funds for the launching and the elephant Kumar, who leads the procession. Later Vasu not only embezzles the funds but also conspires to kill Kumar. The festivities become a bane for Nataraj. In his anxiety to save Kumar he reaches the state of abnormality when he shouts incoherently for God's help to rescue Kumar and humanity. Nataraj's anxiety-ridden behaviour alludes to the fact that religious fervour has not helped Nataraj in attaining peace of mind. Contrary to it, it has increased his mental agitation. The episode reveals Narayan's disapproval of the fervour exhibited during

religious festivities. Eminent religious - philosopher Radhakrishnan also opines that "religion is not a doctrinal obedience or ritualistic display, but a self-sacrificing love and redemptive might" (*Idealist* 31). As long as Nataraj is involved in a veritable display of religion, he is not able to control Vasu's destructive designs. As soon as he attempts to check Vasu's evil motives with a self-sacrificing spirit, Vasu's plans are automatically thwarted.

Though Nataraj's morality is grounded in tradition which makes him helpful, amicable and benevolent towards all - be it the elephant Kumar, the parasitic poet or the "man-eater" Vasu, Nataraj's spiritual growth is obstructed as he doesn't indulge in self-introspection or in critical analysis of his wayward actions. The obstruction is removed by his positive efforts and determined will-power. He is absolved of all the sins supposedly committed by him as conveyed through the trope of Sastri's daubing "the holy dust on (Nataraj's) forehead" (Narayan 181). In this continual exchange between Vasu and Nataraj there emerges a dialectical pattern between tradition and modernity where syncrecity assists in reestablishing the social and cultural values of Indian society.

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Shashi Deshpande: A Feminist Approach in Post-colonial Context

Rekha Tiwari

It is a truth universally acknowledged that women, who are physically and mentally equipped to perform on par with men, have not only been denied existence as complete human beings, but also deprived of the opportunity to give expression to their feelings, their thoughts and their anguish. The feminist movement, which started in the West in the 1960's, went a long way in arresting the injustice meted out to women.

Down the ages, the place of women in the traditional bound, male-dominated Indian society had been very unenviable. Women were treated as no more than mere chattel. They were confined to the four walls of the house. Freedom enjoyed by men in different fields of activity was considered a male prerogative and, therefore, denied to women. Indian women novelists in English have dealt with the place and position of women in Indian society and their problems and plights from time to time. While doing so, they have analyzed the socio-cultural modes and values that have given Indian women their role and image along with their efforts to achieve a harmonious relationship with their surroundings. The present-day feminist thought seeks to destroy masculinist hierarchy but not sexual dualism. It is necessarily pro-woman, but this does not mean that it has to be anti-man.

Shashi Deshpande's novels are concerned with a woman's quest for self, an exploration into the female psyche and an understanding of the mysteries of life and the protagonist's place in it. Shashi Deshpande's protagonist finds freedom not in the western sense but in conformity with the society they live in without drifting away from one's culture. She, in her works defines freedom for the Indian woman within the

Indian socio-cultural value system and institution. Deshpande bares the subtle processes of oppression and gender differentiation operative within the institution of the family and the male-centered Indian society at large. The protagonists of Shashi Deshpande's novels are modern, educated, independent women, roughly between the age of thirty and thirty five. Their search for freedom and self-identity within marriage is a recurring theme. Deshpande's women characters have strength of their own, and in spite of challenges and hostilities, remain uncrushed. Feminists are primarily concerned with the recognition of woman as a being, an autonomous being. They want woman to realize herself through self-analysis. Such a quest for one's own identity forms the theme of Shashi Deshpande's novels. Deshpande's art lies in selecting situations with which most Indian women can identify. Her focus is on the woman within the marital, domestic relationship. She seeks to expose the ideology by which a woman is trained to play her subservient role in society. Her novels, eclectically employ the post-modern technique of deconstructing patriarchal culture and customs, and revealing these to be man-made constructs.

Shashi Deshpande can be considered a post-colonial novelist writing in post-Independence India. Her narrative mode of social realism and her avowed interest in limiting herself to small social landscapes, especially that of either joint family or a nuclear family, her preference for a narrator who uses the first person narration, the absence of issues which directly deal with questions regarding nation, imperialism, neo-colonialism or the conflicts and differences between cultures could act as resisting blocks in claiming her to be either post-colonial or post-modern. Shashi Deshpande started her career as a novelist with the publication of *The Dark Holds No Terrors* in 1980. If one were to talk about intertextuality in her works, two streams of elements are dominant there. First, her constant reference to the characters from one of the two great Indian epics, Mahabharata, and second, the knowledge of English Literature that her characters exhibit and share. The use of writers belonging to

the generally recognizable 'English Literature' area and the parallel juxtaposition of events and interpretations of the epics, especially that of Mahabharata, the epic which tells us about the great battle between two sets of cousins. Pandavas and the Kauravas, remind us of Spivak's use of the story of Echo. If the silencing of Echo in such areas as psychoanalysis has inspired Spivak to "give speech" to her, the method of Echo, who only repeats the words that are given her, provides the decolonizing feminist with an instance that shows how she can be an "Echo" without being a narcissist about her own condition, without loving herself. In many cases, as we see, Deshpande seems to be echoing / reflecting situations where women, especially women who have to earn their living as "household help". In addition to echoing the everyday life of a middle-class woman, of her "maid" – though occasionally – Deshpande's novels mention these narrativizations from Mahabharata. We could even say that just as Spivak has picked up the instance of Echo, so does Deshpande pick up the case of Duryodhana, one of the Kauravas to narrativize the loneliness of Saru's mother in *The Dark Holds No Terrors*. The closed world of Shashi Deshpande is not completely inaccessible to those who uphold postmodernist approach as against a traditional realistic representation. Her novels reveal the inability of the woman to speak initially and the positive movement is always the movement towards speech, towards the breaking of that long silence. Shashi Deshpande has been shown as a writer who tries to universalize by drawing comparisons among different types of women. This statement can be justified to some extent in her novel *The Binding Vine*. Her mode of representative writing goes here along with a technique of weaving together the stories of different women belonging to different strata of society. She deals with the loneliness of the gendered female in this novel. Basically it is the story of Urmila, the clever, sharp tongued woman and it represents the process of her coming to terms with the death of her small daughter Anu. The network of familial relationship which is evident in her other novels, is also present here. Urmila's narration of her own story is interwoven with carefully

selected stories of other women – some belonging to the family, some belonging to the larger society, who accidentally draw her into their own narrative structures. The outside world, represented in the story of Kalpana, a victim of rape, justifies the personal crisis and finally convinces and strengthens the narrator's own feelings. The narrator, Urmila is a subaltern if we consider her as a gendered subject. But she also occupies that area where she is enabled to talk because of her class, her education, her role as a college lecturer, her unique position of being married yet not being married because her husband Kishore is absent for long periods of time. Urmila takes upon herself the act of introspection, of speaking for Mira and Kalpana who are the women who "cannot speak." But this speaking on behalf of others takes place only after a crisis in her own life – the death of her daughter Anusha. It is this crisis as well as her lonely attempt to come to terms with the death of a daughter that sets her apart from the other woman Priti who takes great interest in the issues bothering the women of the Indian sub-continent. There is the story of Mira, the mother of Kishore, Urmila's husband. Mira is also a poet whose poems did not reach the public since the poems did not seem to be meant for the public eye, the assumption made here by the narrator is that they are autobiographical that they along with the diaries, are a testimony to her tortured existence as the wife of a man whom she despised. Mira's poems reflect her emotions, her ability to articulate.

To talk about Mira and then to talk about Kalpana cannot be the same thing. Kalpana, "also the victim of rape" is not a victim of rape the same way as Mira. With Kalpana and her mother, we enter a completely different world where one could really talk about the gendered subaltern. What is depicted here is again the loneliness of the gendered female until the issue of rape becomes an issue of concern for the feminist groups and for the father of the girl. The story of Kalpana touches Urmila forcefully. The narration of this story is the most effective in its exposure of the fear of a woman belonging to Shakutai's class. It reveals

the fear of a woman who is caught in the circle of strict morality that her society demands of her. Kalpana is one of those girls whose morality is decided by her class.

For Kalpana the main urge was not just to survive and the daily routine was obviously much more than cooking or getting ready for college. The subaltern seems not only to be silent at the end, but even a sympathetic woman who tries to soothe the mother who gets angry with the injustice of all this, who in her own way tries to help is unable to reach this silent subaltern. It is here that we will have to go back to the words of Shakutai; “Women like you will never understand what it is like for us” (B.V. 148).

The impossibility of representing the subaltern that Spivak speaks of, is seen here in the incommensurability of the experiences of these two women which in turn is a result of the wide gulf created by the differences in their contexts. Yet we see that the silence of the subaltern operates at different levels here. If the mute image of the raped woman shows us the difficulty for a feminist in reaching across to the subaltern woman – especially the woman in pain – the silenced story of Akka, the second wife of Mira’s husband, who must have had a worse marriage because her husband married her to get a mother for his son, who intrigues and yet does not get a chance shows us that the form of subalternization of the woman changes even when the socio-cultural context is the same. Akka does not have the privilege of being a writer. Does the woman who belongs to the middle-class upper-caste context lose her voice because there is no medium through which she can represent herself?

What is fascinating is the author’s ability to register the fears and the joys of the subaltern. Her attention to the minor details of day-to-day life reveals to us that in a country like India, it is not simple for a woman to be interested in causes and issues. It is not simple because very often talking about justice to one group of individuals involves exploiting another group of individuals.

The narrative which gets heard – it could be a book which consciously considers a woman’s life, it could be a narrative of feminism, it could be a narrative asking for the restructuring of the society, it could be a narrative demanding radical questioning – is also a narrative which is built upon silence. To belong to the class that cannot afford the gadgets which are taken for granted in the First World, and still to be interested in getting heard is then impossible without one’s turning away from the silence of another section of the society. In such a situation, even an act of registering the silence becomes important and in the narrative of *The Binding Vine*, it is the silence of the subaltern which needs to be heard.

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Seeking a New Destination : Anita Nair's *Ladies Coupe*

Sonu Shiva

In postcolonial feminist literature one finds that women writers have written passionately about the issues related to them. They have raised many such questions that have shaken the ideology of patriarchal society. One such question that Anita Nair puts before the readers is "can a woman stay single and be happy or does a woman need a man to feel complete". The novel does seem to assert that woman is not vulnerable and has the capacity to show her active presence in the world around. The feminist literature should not be understood in the restricted sense that it advocates the right of women or it is an effort to eliminate the difference between the sexes. It does not talk about the achievement of equal opportunity but rather concerns itself with the women awareness of their identity as a woman; find out what kind of person she is and seek to be that person. This knowledge of self is not something that comes from somewhere outside but it comes into being from one's inner self, through their embodied self and the capacity to do one wants depends upon the social locations and the way one finds oneself related to others.

This paper attempts to capture the female sensibility the factors that govern their destiny and how they have explored ways for their survival and empowerment. Anita Nair's *Ladies Coupe* deals with the intimate atmosphere of Ladies Coupe where Akhila; a woman of 45 and single who has never been allowed to live her own life; always the daughter, the sister, the aunt and the provider meets five other women and listens to their stories. She gets a glimpse of their private lives and tries to seek solution of her own. In Akhila one finds a spirit that wants to break through the customs and traditions of brahminical order that enclose

her and do not allow her to step outside it. The story of other five women characters also is full of struggles to assert their presence in unresponsive society.

Simone de Beauvoir in *The Second Sex* writes,

The situation of woman is that she – a free and autonomous being like all creatures – nevertheless finds herself living in a world where men compel her to assure the status of the other. (29)

Nair characters experience that at a point they are bound to chance and circumstances and control over their world appears to slip away. Akhila after her father's death finds herself in charge of her brothers and sister and to put them on their feet. She gets a job in an income tax department. She feels deeply lonely and is conservative to seek any happiness. She was like a "Serpent that had lain curled and dormant for years. She saw life as thousand petalled lotuses she would have to find before she knew fulfilment. She panicked. How and where was she to begin the search? (39).

The demands of the family is put on her shoulders and she is used as a resource, without having any individual rights of her own. She firmly pushes aside a love affair with much younger man Hari only because of what people might think. Akhila escape to make a journey to Kanyakumari is an effort to triumph over the given circumstances. She wishes to be her own. Listening to the life of other women in coupe she becomes sure that some answer to her life would also emerge.

Young girl, old woman, and yet how different were their lives from hers? They could be her, Akhila thought. She could be them. Each confronting life and trying to make sense of its uncertain lines. If they could somehow do that, as well as they knew best, why can't I? With that thought Akhila felt a slow gathering of joy. A thin stream that let loose tributaries of trickling hope. (90)

The lives of women help Akhila to redescribe her and the world she is in. This knowledge is not only about her repressed self but also about her identity. She is able to discover social arrangements around and her

claims as a person. She becomes free of the traditional mindset of “what people might think” and lets herself loose to have her choices and to fully exploit her personal capacities. S. P. Mohanty quotes historian Joan Scott in his theory of experience.

Experience is not a word we can do without. . . experience serves as a way of talking about what happened, of establishing difference and similarity, of claiming knowledge. (33)

Akhila is able to shape up her previous confused feelings. She reinterprets and redefines her world. In an interview Anita Nair accepts that the novel is not about today’s generation and to compare these women characters to them is little unfair. She would use it as a prototype of her mother or aunt not even herself. But Nair does believe that in south India there is a distinction between urban and non-urban areas. “People do carry the weight of traditions and manifestations of marriage in which they feel secure. Akhila is 45 years old, typical of this generation who does not have the courage to break away and is not exceptionally strong. In the end she manages to cope up with her life.

Ladies coupe is a novel that deals with the inner strength of woman. This perception of ‘self’ is well analysed by social psychologist Bemian,

Knowing what is inside one in the way of traits, attitudes, values, emotions and the like is a matter of considering, the functional relationship between one’s own overt behaviour and the circumstances which give rise to it. The most important circumstances fear engaging in self perceptual analysis are those which suggest the degree to which the environment eg. Objects, constraints and other people control the expression of person’s overt behaviour. (253)

The train that runs from Bangalore to Kanyakumari is a train of human experience and a journey to the “self”. Nair believes that the inner strength of woman does not come out naturally it has to be forced out of them and this could be circumstance or change in lifestyle. Inside coupe Janki is a pampered wife and a confused mother. She believes in the cliché that home is woman’s kingdom. Soon whatever beliefs she has built her life around cease to have any meaning. She faces on insult

at son’s home and decides to leave for her own. She is tired of being a fragile creature and is confident to cope up with her life. Sheela’s, a girl of fourteen, story deals with her relationship with her grandmother who dislikes marks of age and death. Sheela questions the authority of traditions and steps forward to make her grandmother look beautiful even in death. She faces disapproval and disappointment from her parents but she thinks that her grandmother will be pleased who never wanted to be taken deceased and decaying. Sheela at such a tender age is able to perceive what other members of her family fail to.

Margaret is a chemistry lecturer whose husband is too self centered absorbed and full of contempt towards her. In the first 8 months of their married life she tolerates all the insensitive demands of her husband taking it as his love towards her. He says,

What’s a point in working for a doctorate? Do your B.Ed. so you can become a teacher and we will always be together. Long hair doesn’t suit you. Cut it off Do we really have to go to church every Sunday? I don’t think it is wise to eat bhelpuri from these roadside stalls Lets wait till we are both settled in our careers before we have our baby. She agreed to an abortion. (105)

Her husband slowly starts treating house like hotel. Margaret swallows her sense of pride for years but suddenly feels suffocated by her marriage. In order to shake his egoism she strikes on the very foundation of his self esteem by slowly making him fat. Prabha Devi is one who knows what she wants. She wants to rule her life with confidence. One day when her husband’s friend tries to seduce her she is so full of anguish that she decides,

She would never again ask for anything and would be content with what was offered to her. She would withdraw herself from life . . . a woman beyond reproach and above all suspicion. (183)

After many years she desires to learn swimming. All her previous unhappiness and abrupt ending of life melts in the pool of water and she feels triumphant that she is afloat. Her feeling is symbolic as it denotes her victory over traditions that limit woman’s needs to only happy

marriage and healthy children. Mari Kolanthu's story is a horrifying tale of rape, abandonment and beyond rape. She rejects her own child and works as a nurse to a mad woman. In order to preserve the happiness of her mistress and her hold over her husband she welcomes him to her body. She considers herself as a "sister to the real thing". Her hatred towards her child makes her to mortgage him for two years in Murugesan's mill. But after his death she is ashamed and realises her responsibilities as a mother. "She had been surrogate housewife, surrogate mother, surrogate lover. But now she wanted more. She wanted to be the real thing" (268).

The stories of these women reflect a common human experience. Akhila's journey to Kanyakumari where the land meets ocean is the expanse she covers to find an answer to her problem. Akhila connects herself to the stories of other women and thinks that could also be her story. She is able to find the common thread of their lives and that is to make sense out of their life; to understand who they are and in what condition they have put their lives into. She feels that the security that marriage gives one is illusionary. It is upon an individual to empower oneself and be courageous to claim the possibilities life offers. Finally Akhila decides to claim her lost love.

Nair's *Ladies Coupe* is a vent of female consciousness and her experience of life. Her characters slowly develop an intense awareness of their 'self' and wage a war against the cultural constraints on woman in general. They are aware of the suffocating traditions around them and they desperately struggle to carve out a place for themselves.

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Post-colonial Assertion in Gita Mehta's *A River Sutra*

H S Chandalia

Post Colonialism is defined as variously by different critics that it is difficult to come to any consensus about its meaning. The plurality which post colonialism celebrates seems to have characterised its very definition. However, it may be understood as an intellectual discourse that relates to the contact or clash of cultures as an inevitable result of the former colonial times. It certainly cannot be delimited to the post-independence era. John Lye (1998) defines post colonial theory as one that deals with the reading and writing of literature written in previously or currently colonised countries or literature written in colonising countries which deals with colonisation or colonised peoples. It focuses particularly on:

1. The way in which literature by the colonising culture distorts the experience and realities and inscribes the inferiority of the colonised people.
2. On literature by colonised peoples, which attempts to articulate their identity and reclaim their past's inevitable otherness.

Edward Said's book *Orientalism* published in 1978 is regarded as the beginning of postcolonial studies. Said analyses how European states initiated colonialism as a result of what they called their own social superiority. Essentially, post colonialism is concerned with power relationships.

However we define post colonialism, it remains basically a study of the structures of power relations between the colonisers and the colonised or to put it more simply, what Aime Cesaire calls, "relations of domination and submission and though it may seek to dismantle the oppositional, colonial, Eurocentric binaries of the centre and the margin, the self and

the other, the elite and the subaltern, the west and the east, totalization and fragmentation, essentialisation and dispersal, what it has really done is to retain the binaries but to turn them upside down in respect of discursive power.

It is through the explorations of marginality and cultural heterogeneity that post colonialism celebrates plurality. It rejects universalization of values and conventions.

Gita Mehta, the author of *A River Sutra* celebrates the heterogeneity of the Indian masses in her novel. Her own life was shaped by the conflict between the Indian Nationalists and the British Imperialists. Her father was arrested for treason to the British empire shortly after her birth. In her third novel *A River Sutra* she explores the diversity within India. To accomplish this Mehta presents seemingly unconnected stories in her novel, stories about Hindu and Jain ascetics, courtesans and minstrels, diamond merchants and tea executives, muslim clerics and music teachers, tribal folk beliefs and the anthropologists who study them. What binds these stories together are two things – the Narmada River and a sutra – the theme of love that runs through all the stories.

The narrator of these stories in the novel is a retired civil servant who chooses to spend his retired life in a remote guest house on the bank of Narmada. This conscious choice itself makes the character unconventional. The long years of authority as an officer seem to have made him satiated with exercise of power. In a way his withdrawal from opportunities of higher income and authority is similar to the renunciation of the life of luxury by Ashok who decides to become a monk. "How can these jeering youths understand how keenly I have waited to be free of the world?" (*A River Sutra* 16).

The decision of this character to renounce the world comes after his indulgent experience in the west. He, as a young man, spends his time enjoying all sorts of worldly pleasures, squandering his wealth on women of all sorts. His father's remark is pertinent. "It is?" my father shouted, refusing to believe me. "I should never have allowed you to live abroad. The west has destroyed your peace of mind?" (*A River Sutra* 27).

Whether the west destroyed his peace of mind or not may be debated but this is certain that in renouncing the world and its physical pleasures, Ashok rejects the ideals of the western life style. By making Ashok reject a life of plenty, of worldly pleasures and take to asceticism, the author succeeds in dislocating the centre. Ashok's decision to denounce the world is symbolically an attempt to denounce the centrality of the European ideals of materialism.

In *A River Sutra* Gita Mehta talks of the tribals living on the banks of Narmada. Not many Indian writers in English have written about the tribal life. The most authentic account of tribals can be seen in the translations of Mahashweta Devi's novels originally written in Bangla. However, occasional mention of tribals can be found in Manohar Malgaonkar's *The Princess* (1963), Kamla Markanduja's *Coffer Dams* (1969) and Arun Joshi's *The Strange Case of Billy Biswas* (Pathak, *Indian Eng. Lit. Marginalised Voices* 197) Romen Basu treats the tribal life of the Santhals in his novel *Blackstone* (1989) in great details. He describes the uprising of peasants and tribals in Bengal during the Naxalbari movement. Gita Mehta's treatment of the tribal life is itself mystical. She does not look down upon them yet her portrayal is coloured predominantly by the myths surrounding them. In the very beginning of the novel, she refers to the past of the tribals and describes them as the aboriginals who ruled over the territory, now occupied by the so called Aryans: "Indeed, the Vano village deity is the stone image of a half woman with the full breasts of a fertility symbol but the torso of a wild snake, because the tribals believe they once ruled a great snake kingdom until they were defeated by the Gods of the Aryans (*A River Sutra* 6). In 'The Executives Story' Gita Mehta depicts the relationship between the tribals and the non-tribals. This is also a kind of colonial relationship. The non-tribals in India have colonised the tribals and exploited their resources. Nitin Bose' relationship with Rima is described as hallucinatory. He is maddened by the fragrance of her flowers and enchanted by the melody of her songs. There is no prick of conscience. But when he sees her in the light of the day and gets to know that she is a coolie's wife, a strange repulsive sensation overpowers him and he attempts to avoid her. Yet at the end, the charm of Rima takes him to

the forest where she arrests his soul through some mystic power. Gita Mehta's suggestion that the maddening effect of her charm can be removed only by the blessings of Narmada strengthens our faith in the immense power of the tribal knowledge system. This depiction of tribal power, though described as magical, reaffirms the centrality of those who have been unjustly marginalised:

She swore she had seen an old woman raise flames from the palms of her hands and a tribal priest cover a mango seedling with his shawl, than pull it away to reveal a dwarf the bending under the weight of ripe mangoes. Swarming like clusters of black bees in the whiteness of her eyes, her pupils mesmerized me as her low voice gave substance to the worlds I had dreamed of when reading my grandfather's books. (*A River Sutra* 127)

Questions may be raised about the authenticity of the representation of the tribal life. Just as questions are raised about the representation of the orient by the western authors in Edward Said's *Orientalism*: "How does one represent other cultures? Is the nation of a distinct culture (or race, or religion, or civilization) a useful one, or does it always get involved either in self-congratulation (when one discusses one's own) or hostility and aggression (when one discusses the 'other')? Do cultural, religious and racial differences, matter more than socio-economic categories, or politico-historical ones? How do ideas acquire authority, 'normality', and even the status of 'natural' truth? What is the role of the intellectual? Is he there to validate the culture and state of which he is a part? What importance must be give to an independent critical consciousness, an oppositional critical consciousness?" (325-6).

In *A River Sutra* Gita Mehta attempts to depict the passionate world of the tribals without treating them as the "other" R.S. Pathak talks of the treatment of the tribals in this novel by Gita Mehta:

As against the elemental force or passion, *A River Sutra* has pitted reason as its polar opposite – the "dull" brain which in Keatsian terms 'perplexes and regards'. The reason is known for its tendency to control and repress what is natural. The Aryan reason as presented by the novelist is in conflict against the emotional wholeness of the Pre-Aryan way of life. (Pathak 201)

Another important feature of *A River Sutra* is the exploration that almost all activities in the tribal world are controlled by the feminine force. Emergence of the feminine voice as powerful is a postcolonial phenomenon. But this is a revealing exploration that in the tribal world the feminine force is omnipotent, worshipped in almost all tribals as mother Goddess. Mr. Chagla, a character in *A River Sutra* defines the tribal Goddess as:

The Goddess is just the principle of life. She is every illusion that is inspiring love. That is why she is greater than all the Gods combined. Call her what you will, but she is what a mother is feeling for a child. A man for a woman. A starving man for food. Human beings for God
(*A River Sutra* 142).

The feminine force is expressed in the novel in the form of tribal women and Narmada. Narmada is the fountainhead of life for the tribals. She is the sole source of redemption whether worldly or otherwise. But the human figures too are full of vivacity and liveliness. In no sense are they weak or miserable R.S. Pathak underlines their depiction in the novel:

There are suggestive references to 'Sturdy tribal women' (6), their 'Sturdy bodies' and 'Cat like faces with the triangular tattoo marks high on the each Cheekbone' (92). They are given to 'provocative laughter' (93) and in simulative 'teasing' (98). Women in *A River Sutra* represent the elemental passions before which our rational self seems to be utterly weak. (Pathak 200-1)

A River Sutra celebrates plurality in terms of the multiple narrators too. The hief narrator is a retired bureaucrat but in the tales that follows there are subsequent narrators in the form of Tariq Mia, Ashok, the millionaire transformed into a monk, the executive of the tea estates etc. This provides for multiple points of view, which is much better than having an omniscient narrator telling all these tales. It is further enhanced with the description of Jainism, Shaivism, Sufism and tribal faith, which are all unified in the central domain of love. The sutra that connects all these the stories as well as the faiths of the people is the river Narmada and the principle of love that is visible in all of them.

A River Sutra, both a novel and a string of short stories, proves to be an allegory at the end. M.G. Hegde concludes the find import of the novel very meaningfully:

In some form or the other, all these stories are part of an allegory of passion and desire, sacrifice and selfishness and attachment and detachment. Besides, they bring to our notice the worldviews of various religious and communities in India, at variance with what passes for the Hindu view of the world represented by the narrator who calls himself of *vanprasthi*. However, the preference of the work as a whole and its find resolution could be broadly identified as a secular and humanitarian view of the world. This is one thread that hints together a variety, though with only one thread. The indefinite article in the little of the book ably voices the work's political stand supporting plurality (89).

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OUR CONTRIBUTORS

- **Dr. Sarita Jain** : Lecturer, G.D. Government College for Women, Alwar.
- **Usha Kunwar** : Lecturer, Dept. of English, Govt. Dungar College, Bikaner.
- **Dr. H M Kothari** : Head, Department of Sociology, Maharana Pratapgarh Govt. P.G. College, Chittorgarh (Raj.).
- **Rekha Ranawat** : Head, Department of English, Govt. P.G. College, Pratapgarh (Raj.).
- **Dr. Mukta Sharma** : Associate Professor of English, JRN Rajasthan Vidyapeeth University, Udaipur (Raj.).
- **Anant Dadhich** : TRF, M.V. Shramjeevi College, Udaipur (Raj.).
- **Dr. Kusum Srivastava** : Sen. Lecturer, SMB.PG. Govt. College, Nathdwara (Rajsamand).
- **Dr. Gautam Sharma** : Head, Department of English, S.P.U. (P.G.) College, Falna, Dist.- Pali, RAJ, 306116.
- **Dr. A.K. Paliwal** : Assistant Professor, Vidya Bhawan Teachers College, Udaipur, Email:apaliwalrose@rediffmail.com, Ph. 919414284855 (M)
- **Pratibha Kalani** : Assistant Professor, Govt. P.G. College, Neemuch.
- **Priya Kothari** : Lecturer in Fashion Designing, Mewar Girls College Chittorgarh (Raj.), Email-kothari_designer@yahoo.com
- **Dr. Rekha Tiwari** : Lecturer, Guru Nanak Girls' P.G. College, Udaipur (Raj.).
- **Dr. Sonu Shiva** : Head Department of English, Govt. Dungar College, Bikaner.
- **H.S. Chandalia** : Professor, M.V.S. College, J.R.N. Raj. Vidyapeeth University, Udaipur.

FIFTH ANNUAL CONFERENCE 19-20th October 2008 : A Report

Theme : Postcolonial Theory and Literature

The fifth annual conference of Rajasthan Association for Studies in English (RASE) was held at JDB Girls College, Kota. The conference was focused on Postcolonial Theory and Practice. The organizing secretary was Dr. Pratima Sharma, supported very well by Sadhana Saini. Prof. Sunil Bhargava, Govt. College, Bundi was the convenor



and the pivot of the conference. The whole conference was well planned and efficiently executed under the able guidance of Dr. L. K. Dadhich. A dedicated team of teachers worked day and night to organize the conference. The delegates were greeted by a cheerful group of young students and scholars. The chief guest of the inaugural function was Prof. Naresh Dadhich, Vice Chancellor of Vardhman Mahaveer Kota Open University. A well known Gandhian Scholar, Prof. Dadhich deliberated on the post-globalization scenario and talked at length on the dynamics of post-colonial world order. He said that Gandhian model of Swaraj was the right way of



combating colonial hegemony. Prof. S. N. Joshi, presiding over the inaugural session, said that colonialism exists in a new form creating new hegemonic structures. However, he said that small and strong movements against such structures have also emerged the world over. The key speakers of the conference Prof. Shyam Asnani and Prof. Sudhi Rajiv deliberated upon various aspects of post colonial theory and literature. The general secretary of RASE Dr. H.S. Chandalia, presented a report of the association. On this occasion the third volume of the journal of Rajasthan Association for Studies in English edited by Dr. H. M. Kothari and Rekha Ranawat was released. A book of poems edited by Dr. S. K. Singh was also released. Three technical sessions were conducted in the conference chaired by Prof. S. N. Joshi, Sh. Sunil



Bhargava, and Dr. Paritosh Chandra Dugar. In all, 26 papers were presented on postcolonial theory, literature, and pedagogy.

Technical Session – I

Chaired by **S.N. Joshi**, Associate Professor (Retd.), MLSU, Udaipur & The papers presented are :

- ❖ “Postmodernism as a Strategy in Postcolonial Discourse”
Prashant Mishra
- ❖ “Postcolonialism and Mudrooroo’s Poetry”
Rashmi Bhatnagar
- ❖ “Postcolonial Element in Shashi Deshpande...”
Shibani Benerjee
- ❖ “Culture and Linguistic Hybridity in Amitav Ghosh”
Vaibhav Shah
- ❖ “Women, Leisure, and Postcolonialism”
Tarana Parveen
- ❖ “Narayan’s *Man-Eater of Maldudi...*”
Pratibha Kalani
- ❖ “Colonial Rendering...Katherine Mansfield’s...”
Ekta Goswami

Technical Session – II

Chaired by **Z.N. Patil**, Uni. of English and Foreign Languages, & The papers presented are :

- ❖ “Designing a Postcolonial Pedagogy...”
Anil Paliwal
- ❖ “Postcolonial Translation... Folk-tales...Rajasthan”
Sangeeta Singh
- ❖ “Postcolonial Pedagogy...Udaipur...”
Sharda V. Bhatt
- ❖ “Postcolonial Pedagogy...Language of Law”
G.K. Sukhwal
- ❖ “From English to Englishes”
Anshu Surve
- ❖ “Nissim Ezekiel as a Postcolonial Poet”
S.K. Kang & Bajrang Lal

Technical Session – III

Chaired by **Sunil Bhargava**, Govt. College, Bundi & The papers presented are :

- ❖ “Shashi Deshpande...Postcolonial Context”
Rekha Tiwari
- ❖ “A Postcolonial Approach...Bharati Mukherjee...”
Mukta Sharma
- ❖ “Seeking a New...Amita Nair’s *Ladies Coupe*”
Sonu Shiva
- ❖ “Globalization and Changing Face of Family...”
Gautam Sharma
- ❖ “Postcolonialism and Indian Cinema”
Ankit Gandhi
- ❖ “Glimpses of History...M.J. Akbar’s *Blood Brothers*”
Kusum Shrivastava

Technical Session – IV

Chaired by **Paritosh C. Dugar**, Govt. Meera Girls’ College, Udaipur & The papers presented are :

- ❖ “Globalization and Hindustani Language”
Abha Shah
- ❖ “The Rise of Neo-Liberal Values...”
Anant Dadhich
- ❖ “The Making of Postcolonial India...”
Anurag Tripathi
- ❖ “Postcolonial Assertion in Gita Mehta’s...”
H.S. Chandalia & Pramila Singhvi
- ❖ “Isolation, Companionship... in Indian Cinema”
Alvi
- ❖ “Authenticity of Protest... Raja Rao’s *Kanthapura*”
Jaishree Singh
- ❖ “A Sensitive Portraiture... in Bhambani Bhattacharya...”
Kshmta Chaudhary
- ❖ “Decolonization of English in India”
H.M. Kothari & Rekha Ranawat
- ❖ “Vikram Seth Discovers India...”
L.L. Yogi
- ❖ “Neocolonial Highways and Postcolonial Pavements”
Dr. Paritosh Chandan Dugar

THE JOURNAL OF RASE

Conference Papers presented at the
RASE Annual Conference held at
Kota – 19-20th October, 2008

Editor : **Sunil Bhargava and Jagriti Sharma**

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