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March-2019 Special Issue – 171 (A)

**The Reflection of Work Culture of
Gypsy & Liberated Tribes in Art & Literature**

Guest Editor:

Dr. Vijaysingh Sawant,

Principal,

D. P. Bhosale College, Koregaon

Dist. Satara [M.S.] INDIA

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Modernization and Traditional Arts of Nomadic and De-notified Tribes: A Case of Bahurupi, Gondhali and Garudi Communities

Uttam Madane

Assistant professor,
Department of Social Work,
Kavayitri Bahinabai Chaudhari
North Maharashtra University, Jalgaon
E-mail ID: uttam.madane@gmail.com

Abstract:

Entertainment is the basic need of human being. Since ancient period, there are various forms of entertainment. The people, who were performing their arts for the entertainment of people, they had gifted by the Kings and Emperor in term of money, gold etc. Arts can perform in term of dance, singing, music, architecture, painting, drama, and cinema etc. There are numerous people largely known as 'Nomadic and De-notified Tribes' (NT-DNTs) as a social category in India, who are entertaining the society by performing their arts like singing, playing, dance, acting, storytelling, clown dolls, gymnastics, rope walking skills etc. when there was not modern entertainment resources like television, radio, cinema, mobile etc, there was lot of attachment and affection among the people regarding Nomadic and De-notified Tribes' arts. Their arts have been performed on special occasions for which they had gotten good amount. Many times, their arts have been honored on special occasion. Different kind of arts had the good livelihood sources for the NT-DNTs. But due to modernization process, the arts of NT-DNTs are going to ruin which impacting negatively on their life and brining starvation among them.

Key Words: Nomadic Tribes, De-notified Tribes, Livelihood, Arts, Modernization, Acts/Laws.

Introduction:

There are 313 nomadic tribes and 193 De-notified tribes found in India which constitute about five million population in Maharashtra and about 60 million all over India (Rathod, 2000). There are several sub-communities of NT-DNTs, who have their own traditional occupation and sources of livelihood like salt traders, fortune-tellers, conjurers, ayurvedic healers, jugglers, acrobats, actors, story tellers, snake charmers, tattooists, grindstone makers, or basket makers etc. After independence, some of activists, academician and social worker have started to work for the socio, economic, political or education betterment of ND-DNTs, even government has appointed some study committees as well as commission to study the present condition of these people and give recommendation for the betterment of NT-DNTs. Study committees and commission did study of present condition of these communities and submitted their recommendation to the government, but government did not implemented single recommendation of these committees and commission. Some the academician has made some categorization of NT-DNTs communities according to their occupation and livelihood sources. Ghatage has (2009) categorized these communities in several categories like a) Aboriginal Tribes b) Occupational Tribes c) Cult Oriented Tribes d) Crossbred Tribes e) Migration Oriented tribes, who traditionally lead nomadic existence f) Cattle Herder Nomadic tribes g) Seasonal Nomadic tribes that lead nomadic existence for some times in year because of their occupation h) Criminal

Nomadic Tribes i) Beggar Nomadic Tribes j) Hunter Gatherer Nomadic Tribes. According to the (Bokil, 2002) study, he has classified NT-DNTs in four categories as per their livelihood pattern namely a) pastorals and hunter-gatherers b) goods and service nomads c) entertainers and d) religious performers. Balkrushna Renke (2018) has specifically divided entertainer communities in five categories namely a) singing-playing-dancing, b) Circus, walking on rope, c) magic games, d) play with the help of wild animals, e) Acting, storytellers. These communities have been performing their arts for the entertainment of people which is the main livelihood sources since ancient period. Earlier, they had gotten abundant amount for their performance, but the processes of modernization are reducing the values of arts of NT-DNTs. Modernization has made available modern technology and equipment for the entertainment which also easily available for the people. Modern technology and equipment provide variety of entertainment programmes, which is the main cause to reduce the values of traditional arts of NT-DNTs. Modern entertainment form has derived from the traditional forms of arts but the original arts maker is totally deprived from the ownership or Patent of arts which bring the condition to perform arts on the road and begging to overcoming on starvation.

Objectives:

1. To know and explore the form of arts of Nomadic and De-notified Tribes.
2. To understand the impact of modernization process on the arts as well as livelihood sources of NT-DNTs.

Methodology:

The paper title 'Modernization and Traditional Arts of Nomadic and De-notified Tribes: A case of Bahurupi, Gondhali and Garudi Communities' is based on secondary data. The secondary data has been used from various books, Journals, periodicals, magazines, newspaper's article, newspaper news, e-journals, general websites, weblog, unpublished documents, various government's reports, NGO's reports etc. The paper has written by suing the exploratory as well as descriptive research design. The paper also tries to describe the form of arts of NT-DNTs, which are the main sources of their livelihoods as well as it tries to explore the impact of the modernization process on the arts of NT-DNTs, which are leading destruction of arts. The design will help to better understanding of impact of modernization process on arts and livelihood sources of NT-DNTs but it will not provide conclusive result of problem. This paper describes the arts of Bahurupi, Gondhali and Garudi communities as a livelihood sources and impact of modernization on their arts and livelihood.

Conceptual Framework:

Nomadic Tribes:

A member of a group of people who have no fixed home and move according to the seas ons from place to place in search of food, water, and grazing land. A person with no fixed residence who roams about; a wanderer. (Dictionary, 2006). Nomadic tribes are those communities who do not have land and permanent home, who always travel from one place to another place in search of their livelihood which is depend on their traditional occupation.

De-notified Tribes:

De-notified Tribes (DNTs), also known as Vimukta Jati, a) are the tribes that were originally listed under the Criminal Tribes Act of 1871, b) as "Criminal Tribes" and "addicted to

the systematic commission of non-bailable offences." Once a tribe became "notified" as criminal, all its members were required to register with the local magistrate, failing which they would be charged with a "crime" under the Indian Penal Code (Dictionary, 2006). The De-notified tribes are those communities who notify under the Criminal tribes Act 1871 enacted by the British Government in India.

Modernization:

Generally, societal modernization is taken to be associated with evolutionary social change towards increasing differentiation of structure and increasing specialization of function (Irwin, 1975)

Livelihood:

A livelihood in its simplest sense is a means of gaining a living. Livelihood is defined as adequate stocks and flows of food and cash to meet basic needs. 'A livelihood comprises the capabilities, assets (including both material and social resources) and activities required for a means of living. A livelihood is sustainable when it can cope with and recover from stress and shocks and maintain or enhance its capabilities and assets both now and in the future, while not undermining the natural resource base'. (Chambers & Conway, 1991)

Discussion:

Several communities from the NT-DNTs are performing their arts for the entertainment of people which is the main livelihood source for them. Some of the communities have given below:

Bahurupi:

The word Bahurupi is derived from the Sanskrit, Bahu means many and Rupi means Characters. The community, who perform many humorous characters to entertain the society, Russell and Hiralal (1916) stated that "Bahurupia is a small class of mendicant actors and quick-change artist. They are recruited from all classes of the population, and though a distinct caste of Bahurupias appear to exist, people of various castes also call themselves Bahurupia where they take to this occupation". Enthoven (1990) has described 'Bhorpis as a class of strolling dramatic players. Earlier, Bahurupi community, was used as a detective or spies by the emperor and kings (Renke, 2015). After the end of monarchy, there was not job available as detective/spies for this people. Due to such condition, they had only one option for earning their livelihood that is entertain the people by using various humorous characters. The Bahurupi community has their own existence since ancient period. They had played an important role in social and political life of society since ancient period. In view of historical development process, there were many kings and emperor, who were fighting for empowering the empire. Therefore, kings and emperors were used Bahurupi Community people as a detective or spies to understand the true situation in the context of enemy movements, happiness and misery of people, sentiments, feelings, loyalty and dishonesty. There was the great example of Bahirji Naik from Ramoshi community, who was the head of the department of detective (spies) in Chhatrapati Shivaji Maharaj's empire. The several Ramoshi and Bahurupi communities' people were working under the leadership of Bahirji Naik, these people didn't found in the written history of shivaji's empire but they had gotten good monarchy. Therefore, they had good prestige for living. But, when monarchy was over, their refuge was over.

The Bahurupi community known by various name in various region. They known as a Bahurupi in western vidarbha and Rayarand (Rairand) in Marathawada region. They known as a Bhangi in Bhandara area. In madhye Pradesh, they known as Noor Badli (singh, 2004). These community are performing their arts by doing small drama, dance, songs, Bhajan Kirtan in the courtyard, in front of the temple. As per the interest of changing society, they have learned the different form of arts with the spiritual arts. They have started to perform humorous comedy on Aswell-Reda-Yamraj, Sadhus-Sanyasis-Fakir, Thieves-Police etc. Now days they wander village to village for begging by performing their arts to entertain the society.

Gondhali:

Gondhali is one of the community belongs to the Nomadic and De-notified social category in Maharashtra. This community wanders from place to place in search of their livelihood by begging in the name of God. They perform religious rites called 'Gondhal'. Gondhal is a Marathi folk theatre form that involves a dramatic narration of mythological tales and folk legends, and is generally a part of the rituals following important ceremonies such as weddings, or with the birth of a child (....., 2017). According to Russell and Hiralal (1916), Gondhali are born from the illegal relation of Waghya and Muruli who were dedicated to temple. Gondhali are found in Maharashtra, Madhya Pradesh and Andhra Pradesh. In Maharashtra, Gondhali are found in Satara, Solapur, Tuljapur and Mahur etc. This community people worship different goddess like Bhawani, Renurai, Khandoba etc for the well-being and peaceful life of all people, but today Gondhali is begging for the living. Their arts of Gondhal is not provide sustainable livelihood them. They sing a religious song in praise of goddess to earn their living. Today in cities doors are closed for them to beg alms. They are facing problems of starvation today.

Earlier, marriages were performed for five to seven days, but now days, Modernization process brought changes in tradition and customs of the society, now, marriages performed within two or three hours and many people do not follow the ritual which performed by the Gondhali which leading the starvation among the Gondhali due to that they forced to begging by sign a religious songs.

Garudi:

Garudi is the nomadic community wander from place to place in harvesting time. Garudi is the community, who entertain public by showing the plays of shake and some magic tricks. Garudi is the landless community their main economic source are jugglery, magic show snake charming. These are their traditional and primary occupation (Singh, 2004). They very cleverly catch snakes like cobra, krait, python, green snake and water snake, some of which are quite deadly. Hence, on seeing a meandering snake either in the home or in the field, people usually first call a snake charmer to catch it. They have the arts of train the snake and perform the snake's play to entertain the public.

Impact of Modernization Process on the Traditional Arts

The modernization process brings the various technologies to entertain people like TV (various channels), Radio, and Mobile etc. Now days, people get quality of entertainment performance at home through the various TV channels due to which the values of arts of Bahurupi community has degraded. When Bahurupi come to village and performance their arts

to entertaining public that time they did not get any kind of responses from the public because public are not interested in the traditional arts form of Bahurupi. Modern technology has changed the perception of public towards the traditional arts performed by NT-DNTs. Society is neglecting this community, they do not have other skills to get in to new job for earning their livelihood, such condition is forcing them in to begging.

Changing time has changed in terms of both positive and negative. The main source of livelihood of Gondhali community was performing Gondhal after the marriage and child birth in the family. Earlier, every Gondhali family had given the heritage of five to ten villages. They was performing Gondhal and worshiping the goddess in the families of heritage villages. Over time in modernization process, the practices of rituals have been changing due to which they did not get their livelihood. Such situation is leading them to begging in the name of God. They sing a songs of Goddess for begging money, food etc. The Gondhali community has their own strong folk arts culture but today this community is the victim of the inauspicious social instability, ignorance, and poverty and caste system.

In the era of modernization, the government policies and laws has made huge impact on the traditional livelihood pattern of NT-DNT communities. Garudi is one of the community who suffer due to the enactment of the Prevention of Cruelty to Animals Act 1960. The government enacted the Prevention of Cruelty to Animals Act 1960 to prevent the infliction of unnecessary pain or suffering in animal. As per this act, there is ban on performing the plays of animal on the street. 22nd clause of this act is about Restriction on exhibition and training of performing animals: No person shall exhibit or train (i) any performing animal unless he is registered in accordance with the provisions of this Chapter; (ii) as a performing animal, any animal which the Central Government may, by notification in the official gazette, specify as an animal which shall not be exhibited or trained as a performing animal. Thus, there is such kind of restriction to perform and train the animal, due to enactment of this act Garudi commuity loss their traditional livelihood pattern. Some communities survive with the help of animal which is their traditional source of livelihood. But due to this act, they completely restricted from their livelihood activities. If they do it, it is the crime. But on the name of religion, government gives full permission to kill the animal. It is the big contradiction between religion and human values as well as rights.

Conclusion

The modernization process had made huge impact on the lives of NT-DNTs. They are not able to sustain their traditional occupation. Their arts are going to disappear. These communities do not have other skills to get in to in new job for their living. Since ancient era, their arts had great values and response in society, but currently it has become the tool of begging for living. Many government study committees and commissions has been setup to study the socio-economic, educational and political condition of NT-DNTs, they have given several recommendations the government, but there is nothing in the implementation from the government side. These communities need another alternative of employment to make their livelihood. These communities do not have capital and skill to develop the new business. Now days, TV Channels' shows, serials, movies take the ides from the arts form of NT-DNTs and making their arts based on it, which gives them business of corer rupees. But the original creator of such arts is begging on the road with the help of such traditional art forms. Government

should take initiative to preserve such arts form and artist. These communities can use their knowledge, skills for their socio-educational and economic upliftment. TV channels, producers, directors need to take care of traditional arts and artist. They should take the chance to community people to perform their arts. Currently the songs, dance of NT-DNTs are performing in the school gathering and republic day's program, but the question of their permanent livelihood is still unsolved. These communities do not have strong social organization and there is lack of education in these communities which deprived them from their socio-economic and political development. Government should enact some policies and programmes for their development and to preserve their arts. Their arts should not become the tool of begging, it should become the tool of development and honour.

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A Socio-Cultural Study of Banjara Proverbs

Dr. V. J. Chavan

Vice Principal & Head, Dept. of English
Vaidyanath College, Parli-Vajinath Dist. Beed (Maharashtra) India
E-mail: chavanvjvcp@gmail.com Mob-07972590278

Introduction:

Banjara is one of the indigenous tribes in India. Banjara folk literature is rich with folk songs, folktales, riddles, legends and proverbs which have been transmitted orally from one generation to the next. The proverb, a genre of folk literature is found in almost all the languages in India. They are part and parcel of any community or tribe. Proverbs also play an important role in enriching the beauty of language. At the same time, the proverbs reflect traditions and culture of a community. They are created according to time, place and context. They are the result of ups and downs in people's lives. As man is a social animal, he cannot live without society. He has to face various critical situations in day to day life. Problems and difficulties are an integral part of human life. A person has good as well as bitter experiences of life. In course of time, people begin to narrate their experiences to other people. As they cannot tell all experiences elaborately, they prefer to tell in brief. So the proverbs or sayings are the outcomes of people's experiences. In Banjara language, proverbs are known as 'kenawat'. They not only entertain but also give messages of life. In fact, the proverbs narrate experiences of life. They make a clean and distinct statement. The Banjara proverbs are terse, didactic, and imaginative and contain metaphors and rhythm. They contain concise knowledge and information about various aspects of life. The Banjara proverbs are concise and precise depositories of knowledge. They advise people about the moral conduct through wit, satire, and irony. The lessons of life are taught from the examples of animals in the proverbs.

The proverb, a genre of folk literature, has been preserved orally from generation to generation. Proverbs are as important as folk songs and folktales in folk literature. They are found in almost all languages in India. They are part and parcel of any community or tribe. Proverbs also play an important role in enriching the beauty of language. The proverbs reflect traditions of a community. They are created according to time, place and context. They are the result of ups and downs in people's lives. As man is a social animal, he cannot live without society. He has to face various critical situations in day to day life. Problems and difficulties are an integral part of human life. A person has good as well as bitter experiences of life. In course of time, people begin to narrate their experiences to other people. As they cannot tell all experiences elaborately, they prefer to tell in brief. So the proverbs or sayings are the outcomes of people's experiences. A person who makes use of proverbs or sayings either in speech or writing is considered as witty and knowledgeable.

In Banjara language proverbs are known as 'kenawat'. They not only entertain but also give messages of life. In fact, the proverbs narrate experiences of life. They make a clean and distinct statement. In Banjara folk literature and culture, there are a number of proverbs that are passed on from one generation to the next. The Banjara proverbs are terse, didactic, imaginative, based on experience and contain metaphors and rhythm. They contain concise knowledge and information about various aspects of life. The following Banjara proverbs are collected from

elderly people from various tandas in Parbhani district. The proverbs are given in Banjara slang language using Devnagari script and its meaning is given in English.

Meaning of Proverb

Piyas Chakraborty in Anthem Dictionary of Literary Terms and Theory defines proverb as, "A brief saying that encapsulates a general truth" (191).

Oxford Advanced Learner's Dictionary defined proverb as, "a well-known phrase or sentence that gives advice or says something that is generally true" (1020).

Dr. Sunil Rathod has given the meaning of proverb in various languages in his book Banjara Jamat: Lokjeevan Aani Lokgeete.

Hibru- "Proverbs in speech are as important as flowers in a garden, sweets in a meal, ornaments in dressing and stars in the sky" (227).

Arabic- "A proverb in language is as essential as salt in a meal" (loc. cit).

Tamil- "Heaven and the Earth will not be destroyed" (loc. cit).

English- "A good maxim is never out of season" (loc. cit).

Irish- "The wisdom of the proverb cannot be suppressed" (loc. cit).

French- "Proverbs should be kept in memory" (loc. cit.).

Spanish- "Proverbs are parables" (loc. cit).

Swish- "Proverbs are as valuable as gold" (loc. cit).

German- "Proverbs are like the beak of birds. They are as sharp as the beak of a bird in language. The Proverbs give a message of life" (loc. cit).

Russian- "Proverbs are the 'coins of the public" (Ibid 229).

Chinese- "A person who reads a book of proverbs can make use of pure language (Loc. cit).

Irani- "Proverbs seem to be ornaments of a language" (loc. cit).

Turkis- "A person who doesn't behave as per the message of proverbs is likely to commit mistakes in life" (loc. cit).

Kongo- "Proverbs give an introduction to the nation" (loc. cit).

Marathi- "Proverbs are the mines of experiences" (loc. cit)

Dr. Rathod Sunil has quoted the definitions of various thinkers in his book Banjara Jamat: Lokjeevan Aani Lokgeete.

According to Aristotle, "Proverbs are remarks which on account of their shortness and correctness have been saved out of the wreck and ruins of ancient philosophy" (228).

In the opinion of V.V. Bhide, "A proverb is a sentence which expresses experience, advice, and message and is often used in folk communication" (loc. cit).

To N. C. Kelkar, "A proverb is a short witty sentence." (Ibid 229).

For R. V. Hervadkar, "A proverb is a common meaningful sentence." (loc. cit).

There are hundreds of proverbs in Banjara language. The proverbs are collected from elderly people in the community. A few are given here in Banjara language and its meaning is given English.

- Assal mare aslain.
Meaning: An honest person never leaves honesty in any condition.
- Upreti bholo pan petem kalo.
Meaning: All that glitters is not gold.
- Aandhlo pisroch, katra aato kharo cha.

- Meaning: Blind grinds and the dog eats.
- Khanki bati chodan, eker lar mat lago.
Meaning: One should be content with what he/she has.
 - Gariber balbachya kalem posavach.
Meaning: Children of poor people grow up in the adverse situation.
 - Janjo, chanjo aan pachaj manjo.
Meaning: One should not accept anything blindly.
 - Jivte dhuniro bee gharem mat lavjo.
Meaning: Don't accept a woman as a wife whose husband is alive.
 - Juno jako sono.
Meaning: Old is gold.
 - Jod to mundo tod.
Meaning: Unity lies in strength.
 - Bharmer muthi bharmem.
Meaning: It is better not to reveal certain things.
 - Hati chalroch, katra bhukroch.
Meaning: A barking dog seldom bites.
 - Saat gharero pamno sadai bhukho.
Meaning: One should not depend on many.
 - Vatai jeebh, lagai talen.
Meaning: One should make use of language judiciously.
 - Muchem chaval mat aadka
Meaning: There is no use of boasting.
 - Mangeti maleni, lakho taleni.
Meaning: No one can avoid destiny.
 - Kahin dad tadko aan kahin dad chendi.
Meaning: Life is full of ups and downs.
 - Paanchi aangli kahin barabar reyni.
Meaning: Human nature differs from person to person.
 - Ghanmeti Dungar sajro.
Meaning: There is a big difference between appearance and reality.
 - Dakher yadi yendi.
Meaning: Sickness makes a person mad.
 - Na dhad yendem na sasanem.
Meaning: Some people are neither wise nor insane.
 - Baap jaso beta.
Meaning: As father so his son.
 - Bapeti beta savai.
Meaning: A son is ahead of the father in all respects.
 - Yaadi bati khaydeni, baap bhikh mange deyni.
Meaning: To be or not to be the situation (A mother doesn't allow to eat and father doesn't allow to beg).
 - Charnar kukdi aan bharnaro masalo.

Meaning: Expenditure is more than income.

- Je gharer khare, wo gharer vasa na mojnu.

Meaning: One should be loyal to people who feed us.

- Haai jeevan paniro budbuda.

Meaning: Life is transitory like bubbles.

- Bolen boleni aan kalinn chukeni.

Meaning: Some people don't speak but act silently.

- Na odero, npa heth ghalero.

Meaning: Useless person.

- Khayer data vegle aan dakader data vegle.

Meaning: In case of some people, appearance doesn't match with deeds.

- Nare main navi aan pani main kajmo.

Meaning: The Barber of all human beings and the tortoise of all animals is the cleverest.

- Hatem na padrem yendo hatem.

Meaning: A person going to bazaar without money is insane.

- Lakdi shivay makdi valeni.

Meaning: Some people like a monkey cannot understand language rather they need a stick to behave.

- Daat tokreti pet bharayani.

Meaning: To quench hunger, one has to eat food only (no use of picking teeth).

Conclusion

The Banjara proverbs are concise and precise depositories of knowledge. They advise people about the moral conduct through wit, satire, and irony. The themes of the Banjara proverbs have variety. They are creative like the proverbs in other languages. They describe Banjaras' sense of imagination, belief, profession, original habitation and their social, religious and cultural setup. The proverbs have the distinct place in 'Gor Panchayat'. They represent the age-old culture of Lambanis. They arise out of the cultural background of the community. Therefore, it is difficult to understand the proverbs without having knowledge of the Banjara culture. They have been preserved orally from generation to generation. The proverbs are noted for didacticism, imagination, experience, metaphors, rhyme, and rhythm. The lessons of life are taught from the examples of animals in the proverbs. It is the duty and responsibility of young generation to learn and preserve proverbs.

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The Culture of the Gypsies and Liberated

Dr. Saykar Satish Govind

Assistant Professor,

D.P. Bhosale College, Koregaon

Affiliated to Shivaji University, Kolhapur

satishgsaykar@gmail.com

The Hindu religion is known all over the world for its ancientness and its followers are there in all over the world. When the Aryans entered Indian subcontinent, they had to struggle with the natives and the Dravids. They settled in the initial position in the Sindh valley. The area then was identified as Sindhu. The Persians pronounce 's' as 'h' as a result of which the pronunciation 'Hindu' came into existence. The ideas regarding the God of those Hindus, method of worship, behavior, thought process and the attitude towards the human life in all was said as Hindutva or Hinduism.

We know that culture is a continuous flow and always is subject to change. Accordingly, the Hindu religion did not belong to the Aryans, but then it became the religion of Adivasies living in the valleys of the seven rivers ,i.e. known as Saptasindhu, Dravids and the variety of people who were living in groups. Moreover, the Aryans also included some of the religious ideas of the non-Aryans. This is how a new social system named Hinduism came into existence that was the result of the amalgamation of various faiths.

The main characteristic feature of the Hindu religion is its four class system namely, Brahmin, Kshatriya, Vaishya and Shudra. The Aryans were the winners and non-Aryans the losers in the fight held between the two groups. It was a victory of the White over the Black. In other way, the conflict between the Aryans and non-Aryans can be compared with the conflict between the colonizers and the colonized, the Aryans and the Jews, the White and the Red Indians, the White and the Africans, the Capitalists and the workers or the Master and the slave or servant.

The important facet of rural India is its 'Balutedar' and 'Alutedar' system. Balutedari system is a working culture of various castes and the relationship among them. The class system comes out of the division of business and work. The professions or skills which are helpful to the farming, for example, carpenter or ironsmith helps the farmers and gets their share at the end of the harvesting. There are twelve balutedars in Maharashtra consisting of Mahar, carpenter, Blacksmith, potter, cobbler, barber, goldsmith, Joshi, washer man, Gurav, Koli, etc.

But there are some castes and tribes have no role to perform in agriculture, but these people with the help of their arts and qualities entertain the people and get the grains, money and old clothes to earn their living. These are called Alutedars. These are called gypsies or nomads. These people have no fix place in or out of the village. Even today, these people live inconsistent life.

The Dravids were living in India before the arrival of the Aryans. The Aryans had attacked the Dravids for so many times. They continued their attacks on the Dravids considering them as their enemies. So Dravids also retaliated again and again. They use to hide in the forests or mountains after attacking the Aryans, so these people became wild and turned towards the criminal nature. And their next generations were marked as criminal castes and had to continue their stay in the mountains and the forests. In the 13th century, these people got the protection of

the kings. But after the 1757s fight of Plasi, the British East India Company reined India. Then the British government took over the charge of India from the East India Company. The problems of the criminals went on increasing. In the year 1871, the British Government brought criminal law and it was carried on for 81 years. According to the law, the British government declared the people of 198 castes or tribes as criminals and they were imprisoned in the three wire compound which was known as 'settlement.' In all, there were 52 settlements in various provinces of India.

After the independence in 1952, the then Prime Minister of India Pandit Jawaharlal Nehru cancelled the British law of 1871 and freed all 198 castes and tribes from the three wired fences. From the 1952, they were called the liberated. But the social system did not allow them to live a settled life. They went on wandering in search of food. In all there were 40 gypsy and liberated tribes in Maharashtra out of which 13 are liberated and 27 are nomadic tribes. Then Dhangar, Vanjari, Irani, Gihara and KadakLaxmiwale etc. 5 castes were added to the list to make it 45. Then the Government of Maharashtra added many castes and tribes in this category including Gosavi, Bahurupi, Otari, Garudi, Rayrandh, etc.

The word 'nomad' is defined in the following way:

A nomad is a member of a community of people without fixed habitation who regularly move to and from the same areas, including nomadic hunter-gatherers, pastoral nomads (owning livestock), and tinker or trader nomads.

-Wikipedia

No native place to tell. No house to live. No means of regular income like a land. Wandering continuously to work to earn for living and live on alms or a group of people from the various castes and tribes living on the traditional arts. This group is called 'nomads'

Dr. NagnathKadam (My Translation)

The people live their life outside the village and cook their food on the tenon of three stones. There is no permanent tenon in their hut for they are gypsies and need to travel from one village to another in search of food may be through the work, entertainment or alms. In the power struggle between the Aryans and non-Aryans resulted in the slavery of the non-Aryans and a very special social system was forced on them. This community could not acquire the immovable property due to their gypsy life. They had to live the life of refugee based on the begging. Some castes or tribes inherited the criminal life. Begging, theft or work like the slaves and earn for living in a village for some time and then go to the next village in search of food is a social system.

Though the village system increased their closeness with the gypsies according to the need, they could not become the part and parcel of the village system. So these tribes have retained their own cultural difference. No government on the other hand could do its best for the wellbeing of this society. Moreover, the people inside village thought of these people as lazy, beggars, criminal and thieves as a result of which these people were kept on some distance from the village. Though the spread of education among the marginal was in progress, the children of the gypsies could not take education due to their unstoppable travel from one place to another.

To bring these people in the current structure of the village and transform their life, we have to get acquainted with their customs, rites, behavior, beliefs, dress, marriage system, funeral, etc. in detail. The misunderstanding about them in society should be erased. We have to lessen the distance between the two groups: the insiders (the people living in villages) and the

outsiders (the gypsies or the nomads). Just spending money will not work in transforming the lives of the gypsies, we have to change the mental setup of people in and out of the village. These groups need to assimilate in village. For years they live out of the village retaining their own culture in the reign of the dirt as a result of which they remained away from the social reformation and transformation. Those castes settled in the village did not get enough space in the village. Due to the non-availability of birth certificate, caste certificate and domicile, these tribes were deprived from the education and also were not benefitted by the Government Schemes. Food, clothes and shelter are still their basic needs for which they have to wander from here to there.

In and out of Maharashtra, there are gypsy and liberated tribes which vary from each other. Their dresses are different from each other due to the difference of castes, sub castes, customs, religious rites, traditions, festivals and businesses. For example, Nandiwale wear five coloured turban on their head the tail reaching to the waist. They wear shirt, coat and dhoti purchased from old clothes market; whereas, the Vasudev wears round shirt, a red shela around the neck and a cone sized cap, peacock's feathers stick on it, on head. There is a zoli in his arms, chawls in legs, peacock's feather stick and a pipe is at the waist. The costume helps one to know the caste one belongs to.

There is no sameness in the festivals and the deities of the gypsies and the liberated. Mariaai, Khandoba, Biroba, Kalbhairav, Mayakkadevi are some of the deities that are worshiped by the gypsies. Nagpanchami, Rangpanchami, Dasara, Diwali, GuriParva, etc. festivals are celebrated like the Hindus by the gypsies and liberated to some extent. To have a barrier free life and self-satisfaction are the major reasons behind the worship of the deities.

Marriage is an ancient and compulsory social institution. The marriage takes place under the castes only. Some of the people are given the rights to perform the marriage rites. There is no need of the presence of Brahmin, but now few castes are calling the Brahmins to perform the marriage rites. Intercaste marriage is strictly prohibited. Without the permission of the Jatpanchayat no marriage takes place. Even the woman who had taken a divorce from her husband is also allowed to remarry. There is a system of monogamy, but sometimes the male from gypsy community are involved in polygamy. Jatpanchayat and Mahajatpanchayat solve the quarrels between the people. It is a high court for the gypsies. Even the chief of the Panchayat declare fine in the form of money. If anybody revolts against the decision, he is boycotted. Now a day, the women are also becoming the part of the jatpanchayat.

Funeral system also changes according to the castes. Some castes bury the dead bodies whereas others cremate the body. The period of mourning also differs from caste to caste from three days to twelve days. As the people are in travel, the period of mourning is decreased for it is not possible to gather the people of the community again for the funeral rites. Even some castes celebrate the first death anniversary and spend money on food and other things in such ceremonies. There can be veg or non-veg meal in such functions.

Due to lack of education, gypsies and liberated are superstitious people. They believe in the power of God. They vow to the God and offer a cock or a goat in return to the God. They also believe in the black magic. Their belief system harm these cases financially. The gypsies or liberated people are poor for they have no access to the modern developments. Begging, theft, entertain or work are the four options available to them. Along with this, these people have cows, horses, donkeys, dogs, goats, sheep, etc as the pet animals. They carry these animals with them in their travel. The women from these families also support their family by selling some minor

things such as needle, thread, comb, tobacco, pan, sickles, etc. Some women help their male partners in their business as well.

The gypsies and liberated are very poor and their economic condition is very critical. They cannot afford the basic health facilities. Their children are not enrolled in the schools. So the society remained illiterate. So they are rejected the basic rights may be social, cultural, economic or political. The government need to do some basic things for these people such as the house for living, work for the hands, free education for the children, hostels for higher education and loans to set up their own businesses.

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Social Realism in Easterine Kire's Bitter Wormwood

Mr. Rajendra B. Wagh

Research Student,
Department of English,
Shivaji University, Kolhapur (M.S.)
Mob. 7350972243
vijayraj.wagh@gmail.com

Prof. Dr. Bhagwan S. Lokde

Research Guide
Department of English,
D.P. Bhosale College,
Koregaon (M.S)

Realism is an approach for the truthful representation of society. It is an art movement started in France in 19th century and gradually found its hold on literature too. Its focal point is to represent the 'things as they are' and not as the 'things should be'. A realistic literary work projects not only the pleasing aspects of life but the problems; challenges of the common people are also at the center of writing. Easterine Kire is one of the practitioners of realism who portrays the Naga society in fullest details in the novel selected for study.

The Novel Bitter Wormwood (2011) by Easterine Kire is a realistic account of socio-cultural and political scenario of Kohima in the 20th century. Social system, culture, introduction to the Christianity and education, Naga's struggle of Independence from India, violence and the predicaments of the society have been skillfully depicted by the writer through the life span of Mose, the protagonist of the novel. Easterine Kire has successfully commented on the problem of discrimination and violence made to the Northeastern students in mainland of India. The present research paper explores Social Realism as reflected in Easterine Kire's novel, Bitter Wormwood.

Key Words: Social Realism, Naga society, social system, culture, Naga Independence struggle, violence

Realism was a 19th century movement initiated in France in the field of painting to represent the world 'as it is'. The movement was in opposition to the idea of 'art for art sake' and believed that 'art is a social phenomenon'. Indian English literature, particularly novels are rich in account of the realistic portrayal of socio-political and cultural aspects of Indian life. It would not be an overstatement if one says that any fictional work is impossible without presence of the footprints of society, politics and culture of the native land of the writer. Since born to an Angami family of Nagaland, Easterine Kire is deeply rooted in social and cultural life of the land. Though she is the first generation writer writing in English from Nagaland, her novels are widely acclaimed. Her literary creations mainly focus on age old Naga culture and the lived realities of the Naga society. The major concerns of her writing are problem of identity, violence and political unrest in the geo-politically distant region of India.

A Russian scholar G.V. Plekhanov in his book, 'Art and Social Life', observes "art not only reproduces life but also explains it; and works of arts often "have the significance of a judgment on the phenomena of life." (2011:179) The novel Bitter Wormwood is truly a reproduction of and a judgment on the social phenomena in Nagaland. It is a realistic novel in manner of representation of characters, setting of actions and selection of subject matter. The novel is a faithful portrayal of social system, culture, Naga Independence struggle, violence and predicaments of the Naga people. Easterine Kire in introduction to the novel Bitter Wormwood writes:

This book is not about the leaders and heroes of the Naga struggle.

It is about the ordinary people whose lives were completely overturned by the freedom struggle. Because the conflict is not more important than the people who are its victims. (2011:06)

As a realistic writer, Easterine Kire depicts the Naga society without idealizing or romanticizing it. She presents the social scenario of Nagaland as it is known to the readers. This is a remarkable principle of realism. The characters in the novel are ordinary people from the Angami (A major ethnic group in Nagaland) community. Easterine Kire has represented them 'as they are' involved in day-to-day normal life of village. The protagonist Mose is presented in life like way. He is initially involved in farming activities but with the change in political scenario of the land got involved in 'underground movement' against India. Women characters such as Khrienuo (Mose's grandmother), Vilau (his mother), Neilhounuo (his spouse), Sabunuo (his daughter) are true representatives of the women of the Naga society who are backbone of traditional family system and conservators of unique culture of the society. Relationship between Khrienuo and Vilau is an example of harmonious relations between mother-in-laws and daughter-in-laws in the Naga community. The novel records the strong psychology of the Naga women to bear any loss. Khrienuo, Mose's grandmother, on the loss of her only son says to Vilau, "Life is hard to you, you simply harden yourself so it's grieves are easier to bear. That is the only way to meet it." (2011:22) Women in the novel have great share in the Naga Independence movement. Neilhounuo has actively participated in the struggle of Independence. She was known as 'Rifle Girl' among the undergrounds.

The Northeastern states of India are abode to many indigenous ethnic groups. They were far away from the outer world and developments. It is only in 19th century, this remote part came in touch with the world. Easterine Kire underscores this major change in her novel. The technology and Christianity have brought major changes in the land. In the novel, radio connects Mose and his family to the rest of the world which was far away from the alien land. They become familiar to Indian politics and big names in Indian politics. The society which was aloof from the world for centuries has got connected to India and outer world. It is only the radio that makes them to know "India and Pakistan are being divided into two separate nations..." (2011:38)

The changes brought by Christian Missionaries in the Northeast region have been realistically depicted in the novel Bitter Wormwood. American Missionaries were instrumentals to bring religious and educational changes in the land. They opened schools in Nagaland and introduced English language which proved seminal for the spread of Christianity in the land. In the novel, Mose goes to the school run by missionaries. He learns English therein and comes across Christianity. The utterances of the grandmother, Khrienuo, in the novel reveals it, "Ah, you must remember we have never had a God before who was so close that we could call him by name." (2011:52) Christianity brought the god 'Jesus' to the land. The mother and grandmother in the novel call 'Jesus Christ' as 'Jesu' and visit Church to offer the prayers. It is only Christianity that has made the people realize the importance of forgiveness. Neibou's views prove this. For him "Christianity is a life style and not just a religion". (2011:237)

Easterine Kire has realistically depicted the violence in the land caused by factional groups. The novel opens with a brutal killing of a young man in the crowded market of Kohima. In fact the deceased is the victim of the factional politics in Nagaland. Mose gets shocked to see the brutality in the market. He broods over the loss of humanity and cultural decline of the land.

He was once a part of the Naga Independence movement which had started against India. He enjoyed pride to be a part the movement. But the things got changed rapidly. The Naga people, referred as the 'Undergrounds' in the novel, who were fighting united for freedom; they began to factionalize into groups. The land which was under the shadows of fear and brutalities of the Indian Army experienced killings of its own people by the people of its own land. The Naga Independence movement against the government of India and its misled course of movement due to the opportunistic politics by the factional groups is the major theme of the novel. Mose's contemplation over the brutal killing ascertains the theme. "He had felt so proud to be a soldier back then, a freedom fighter. But now, these killings, this terrorizing of their own people -was this what it had come to?" (2011:10)

Realistic descriptions of killings, brutalities, rapes and atrocities by Indian Army give voice to the miseries lived by Nagaland. It is worth to mention here that the AFSPA (Armed Forces Special Powers Act) is a controversial issue in the North east part of India. Since the act has provided some powers to the armed forces, there are agitations, protests by the students' associations, women's associations for dissolution of the act. It is also a central focus of the novel to foreground the miseries caused by the act to the people. As Neituo suggests: "It is just an excuse for the army to kill us, that is all that the AFSPA does.

Why don't we join the Manipuris? They have been protesting for a long time to have it lifted, and their women are the ones forming the backbone of the struggle," (2011:169)

Rape, abductions and murders of girls and students from the Northeast India by mainland people are highlighted in the novel. Easterine Kire raised the issue of 'otherness' in their own homeland called India realistically. She has recorded the miseries of students from the Northeast studying in different parts of India. Northeastern girls are taken as 'Badchalan' (Easy women) (2011:182), they are molested and raped. The feelings of the northeastern students are depicted through Mose's grandson, Neibou, who studies in Delhi. He is ragged on the basis of his race and culinary habits. Neibou experiences atrocities against the students from the Northeast part of India. He started feeling 'homesick and very lonely'. (2011:182) The violence done to the Northeast students is really a serious concern in the identity crisis of the Northeast India. It has made the Northeastern students think about their identity in their homeland called India.

The novelist also has portrayed the other side of the gentle feelings of the people from Northeast India and the mainland India through a friendship between Neibou (from Nagaland) and Rakesh (from Harayana). The friendship between the duo and their occasional visits to their families is a great solace in the tense relations between Nagaland and the mainland India. When Neibou visits to Rakesh's family, Himmat, Rakesh's grandfather and once the policeman in Nagaland, enquires affectionately about the Naga people and particularly about Neibou's grandfather. These some incidents are representational to show hidden but soft feelings of the people from India and the northeast part of India. Neibou, like Mose, wants peace to be established in Nagaland.

The novel depicts the culture of Nagaland through several traditions, beliefs and taboos prevailing in the society from the time unknown. The people believe in spirits and ominous powers in the nature. Midwife on the birth of Mose says, "Our people always name our children as soon as they can, because naming them makes them members of the clan and protects them from being taken by spirits." (2011:17) The novels also throws a light on several other traditions, festivals which makes us understand the uniqueness of the land. In the novel, tree ritual is a

chapter wherein we come across a ritual to construct village gate made of a tree and the superstitions related to it. Genna-day is a ritual when people do not work or go in the fields. The day is observed to please the spirits.

To conclude, As Easterine Kire is one of the literary figures from culturally rich, yet politically disturbed Northeast region of India, her writing holds a mirror to the society. The society which is culturally and ethnically different from the mainland India has been minutely reproduced in the novel Bitter Wormwood by Easterine Kire. It is a rich social document to understand the social system, culture, traditions and superstitions of the people from Nagaland. She is a true realist to document the Naga struggle against India for a separate nation and the sufferings caused by Indian armed forces as well as by the factional groups in the state.

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Tribal Identity Concerns in Indian English Literature : A Critical Study of Arun Joshi's *The Strange Case of Billy Biswas*

Miss Tejsvini Anandrao Desai
Email ID- tejudesai1988@gmail.com

Abstract:

*'Tribe' means a group of people living at a particular place from times immemorial. Tribe's identities are differently by named at different places according to their geographical positioning, their social stratification in the society and so on which makes them distinctive from others. Tribes are rich in their culture, customs and folk tradition etc. There are few authors all over the world who writing tribal identities in literature and their social life is rich in their creative works. A few Indian English writers have dealt with the theme of Tribal India in their writings. Arun Joshi's *The Strange Case of Billy Biswas* (1971), Kamala Markandaya's *The Coffer Dams* (1969) Manohar Malgonkar's *The Princes* (1963) Gita Mehta's *A River Sutra* (1993) and Ruskin Bond's short stories are a few examples of work that deals with different aspects of Tribal India. Present paper makes a study of in order to understand Arun Joshi's '*The Strange Case of Billy Biswas*.' A thematic approach from tribal identity concerns perspective has been adopted for this research paper.*

Key Words: Identities; traditional; rituals; culture

Objectives:

- To understand the Indian tribal literature in English.
- To understand the Arun Joshi's representations of Tribal India.
- To analyse the tribes issue in literature as a discourse in societal, customs, traditional, rituals within the reference of the writings of Arun Joshi's '*The Strange Case of Billy Biswas*'.

Introduction:

The word "tribes" refers to a culture heritage and historical identity concept. It is used for the tribe as a separate group of persons having their own identity, and cultural traits. This society lives in isolated areas and their social life style is different from the main stream society. Its culture, customs, rituals and traditions are in heritage from the earlier generations and moves to the next generation. Tribes are named differently at different traditional identity places according to their customary, geographical positioning, their social stratification in the society and so on which makes them distinctive from others. Indian English writers generally come from the elite section of the society and deal with general themes confronting the nation and society. Tribal India is the 'other world' for them. We hardly find Indian English novels based on this theme. Nevertheless, a few Indian English writers have dealt with the theme of Tribal India in their writings. Arun Joshi has produced a few novels that are highly valued. Because of the quality of his work he occupies an important position as an Indian English novelist. Joshi comes from a distinguished family. He was born at Benaras on July 7, 1939. Arun Joshi passed his B.S. from Kansas University, USA in 1959 and M.S from the Massachusetts Institute of Technology, USA in 1960. After his studies, Joshi joined the Delhi Cloth & General Mills Company as Chief of its Recruitment and Training Department in 1961. He won the Sahitya Akademi award. As a

writer he has made a significant contribution to the world of Indian English Fiction. He has written four important novels and a dozen short stories. The Foreigner (1968) is Joshi's first novel. It received both critical acclaim and disapprobation in India and abroad, but ultimately established Joshi in the front rank of Indian English fiction writers. The novel relates how Sindi (Surinder) Oberoi, an immigrant Indian, suffers in his quest for the meaning and purpose in his life. His novel The Apprentice (1974) is a stark exposure of the sordid social corruption, and a powerful indictment of the tyranny of bureaucratic organization that depersonalizes man and stifles his humanity. Joshi's The Last Labyrinth (1982) illumines with a fresher perspective on some aspects of the earlier novels. It explores the dilemma of existence with greater intensity and against a wider backdrop of experiences and relationships.

A Critical Study of Arun Joshi's "The Strange Case of Billy Biswas":

The novel The Strange Case of Billy Biswas (1971) revolves around Bimal (Billy) Biswas and his encounter with the tribals. The story has been narrated by Billy's friend Romesh Sahai. Billy Biswas is the son of a Supreme Court judge. He is sent by his father to the United States to study Engineering. However, he studies anthropology there. He reads books on tribal attitudes and customs and gets immensely interested in the tribes described in them. Billy's interest in the tribals goes back to his youth. At the age of fourteen, he had a strange experience at Bhubaneswar. When he watched a tribal dance he felt that he belonged to that tribe, and became obsessed with the culture of the tribal people.

In America, Billy comes across a Swedish girl called Tuula. Billy and Tuula are very good friends and share many intimate moments together. Tuula understands that Billy is interested in the primitive world. After some years, Billy comes back to India and joins Delhi University as a Professor of Anthropology, During this period, he undertakes a number of expeditions to investigate primitive communities. Sometime later, he decides to marry Meena, a sophisticated and very beautiful girl from his Bengali community, but this marriage turns out to be unsuccessful. On one of the expeditions to a hilly region of Madhya Pradesh, Billy mysteriously vanishes, leaving his wife, his beautiful child and his parents behind. A great search is launched by the police, but they fail to locate him. The police declare that Billy has been killed by a tiger in the deep forests. Ten years after his disappearance, Billy meets Romesh Sahai, who is a District Collector now and who is on a tour of the Maikala Range. Romi sees Billy wearing a loin cloth and nothing else. At this point, Billy discloses some of his experiences during these ten years to Romi, and tells him how he hates the so-called civilized world. Billy's wife and father come to know about Billy being alive through Romi's conversation with Situ, and move the police force to locate Billy in the forests, despite Romi's efforts to save Billy from the police. In the confusion that follows the search, Billy is shot down by a policeman.

The novel has attracted the attention of a number of critics. Notable among them are D. Prempati, Hari Mohan Prasad, R. K. Dhawan and O.P. Bhatnagar. In an essay "The Art and Vision of Arun Joshi," O.P. Bhatnagar says that Billy is a new type of character in the whole range of Indo-English fiction. He is not the stereotype of a traditional Indian hero spouting wisdom through philosophical speculations, but a character with metaphysical dimensions. He makes no cowardly compromises nor has pity for himself. He has a strong will and determination. He feels a passionate resentment against modern Indian society. He is a man of conviction, capable of turning his vision into reality. R. K Dhawan in his essay "The Fictional

World of Arun Joshi" points out that Joshi's novel is a revelation of a world where man is confronted by the self and the question of his existence. Dhawan adds that "Joshi seeks a process of the apprehension of reality which may lead him to the world of the core of the truth of man's life. He realizes man's uniqueness and loneliness in an indifferent and inscrutable universe"(17). D. Premapati in his essay "The Strange Case of Billy Biswas: A Serious Response to a Big Challenge" says that in the novel Joshi seems to be mediating between New Delhi and the Satpura Hills, between two different cultures. Hari Mohan Prasad in his essay "The Primitive Pilgrim" says that the novel is important in two ways:

- (1) It is explicated as an indictment of the phony, hot-shot, sordid, modem culture;
- (2) it is an embodiment of Purush-Prakriti unification.

It will be apparent from a consideration of these views that all of them are focused on the existential themes in the novel. The issue of the representation of the tribal's has been largely ignored by these critics. Here, our attempt will be to concentrate on the representation of the primitive or the tribal people.

It is imperative at this point to dwell upon the notion of primitiveness in brief. Billy Biswas is obsessed with primitiveness. His obsession is a result of his dislike for modern civilization. Primitively is something that is considered the opposite of modernity or as something which is pre-modern. In this context what Michael Bell says provides a context for an understanding of Billy's attitudes. As Bell points out:"primitivity is dauntingly ancient and characterized with a correspondingly wide range of manifestations". It refers to the classical concept of the golden age: the first state of innocence, before man knew how to sin. If we look at the development of this concept we find that primitivism and the popular fashion of admiration for the 'noble savage' began in the Eighteenth century. As mentioned in the third chapter, Rousseau preferred the natural man to his civilized counterpart. Some of Rousseau's ideas are present in the poems by Goldsmith in which he evokes the idyllic and the pastoral world. The poet laments the growth of trade, the demand for luxuries and the mercantile spirit. As we see in the novel, Billy's idea of primitiveness is that it is opposed to civilization. He studies anthropology to explore the world of primitivism. Anthropology, in principle, advocates an equal interest in societies of all types. But here it has been reduced to the study of primitive society. In addition to anthropology, Billy reads the National Geographic Magazine, which has coverage of the tribal treatises on black magic, witchcraft and so on. It should be noted here that anthropology as a discipline is itself the product of colonialism, and was set up with the aim of studying primitive society for better administration and has a record of describing them as exotic and as the 'Other.' In the same manner, The National Geographic Magazine also has negative things to say about the tribal's. In their book Reading National Geographic (1930), Lutz and Collins have commented that this magazine portrays the tribal's as " 'exotic,' 'idealized,' 'naturalized,' and 'sexualized' " (qtd. in Manganaro 207).

Influenced by his strong obsession, Billy goes into the tribal society. Before he disappears he writes to Tuula mentioning the strange obsession that he has about the tribal woman who appears in his dreams. The concrete form of the tribal woman is Bilasia, whom he meets in the Maikal region. As a part of his search for primitive culture and his desire to be with them, Billy marries Bilasia. Billy's action reminds one of Verrier Elwin, who in a similar way went into the tribal society and married twice into the tribal community. The first marriage to a

Gond woman was unsuccessful, but later he married a Pardhan woman by whom he had two sons. This was part of Elwin's attempt to be one with the tribal's and to participate in their life.

About his obsession Billy writes:

“A strange woman keeps crossing my dreams. I have seen her on the streets of Delhi, nursing a child in the shade of a tree or hauling stone for a rich man's house. I have seen her buying bangles at a fair. I have seen her shadow at a tribal dance, and I have seen her, pensive and inviolable, her clothes clinging to her wet body, beside a tank in Benaras. And once I saw her, her face strangely luminous in the twilight, loading a freight train with sulphur on a siding in one of our eastern ports. Yes, this woman keeps crossing my dreams causing in me a fearful disturbance, the full meaning of which I have yet to understand. (Joshi 93)

Romi also shares the same perception with Billy about the tribal woman. About Bilasia he says:

It was three months after I rediscovered Billy and nearly ten years from the night of which Billy was speaking when I first set my eyes on Bilasia. And looking at her I had thought then, as I think now, that it was quite possible that a woman like her could have affected a person of Billy's sensibilities in the manner that she did [...]. She had that untamed beauty that comes to flower only in our primitive people.(140-41)

The popular perception that the tribal woman is beautiful and sensuous is upheld by both Romi and Billy. However, novelists generally essentialize the tribal and non-tribal women in different ways: the manner in which their qualities are contrasted. An essay: "Figures for the Unconscious" by Kumkum Sangari is instructive in this regard. Sangari studies the manner in which a tribal woman and a woman from the mainstream society are depicted in relation to each other. She makes a study of two women characters depicted in R.C.Dutt's Bangla novel *Rajput Man Sandhya* (1879) translated as *The Last of the Rajputs*. In the same manner, one can examine the way Joshi juxtaposes the tribal girl- Bilasia and Billy's legitimate wife Meena. Meena (Banerjee) comes from a middle class family and shows all the traits of the middle class. She follows a strong behavioural code, and is devoted to her husband. As Sangari points out: "Her repressed kind of sexuality does not have any attraction for Billy. On the other hand, Bilasia the tribal woman is dark, inscrutable, a kind of repository of unrepressed, orgiastic, magical sexuality with therapeutic powers and the 'unconscious' and such a solution for the urban malaise" (79). Billy says that the tribal world is not an organized one. According to him the tribals have no ambition. He comments: "What kept us happy, I suppose, were the same things that have kept all primitives happy through the ages: the earth, the forest, the rainbows, the liquor from the mahua, an occasional feast, a lot of dancing and lovemaking, and, more than anything else, no ambition, none at all" (146).

It is surprising that a novelist writing about the tribals in the nineteen sixties fails to see any movements or struggles active in the region and portrays the tribals as a quiet and peaceful lot. One also gets the sense that the tribal world as described in the novel is an isolated one, and that there is no connection between the tribals and 'civilized' society. Billy gets into it and appoints himself its saviour—as if the tribals were in need of Billy's intervention for their well-being. The tribals of the sixties were not isolated totally from the mainstream. They were educated and mobile. They were in different professions such as teaching, law, engineering, etc. They aspired to come out of the clutches of slavery. The tribal youth organized tournaments. They were not without ambitions. Joshi fails to notice all these aspects in their life, and provides only a partial view of tribal life. In sum, as Hansdak points out, the novel fails to portray larger

issues, and remains romantic in essence, and "the tribal society is reduced to a picturesque backdrop against which Billy Biswas's tragic destiny is enacted" (67).

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Nature of Kaikadi Language

Asst. Prof. Abhimanyu P. Mane
(Dept. of English)
Yashwantrao Chavan Mahavidyalaya, Karmala.
Dist : Solapur

Kaikadi is the nomadic community in Maharashtra. Because of their Language and tradition it is said they have migrated from southern states like Tamilnadu, Andhra Pradesh and Karnataka. As there is no written literature on them and also being small nomadic tribe, there is no their own script and Literature.

Kaikadi community is too backward. State Govt. of Maharashtra has given them the status of Backward Class and has categorised in VJNT that's Vimukt Jati and Nomadic Tribe and also given reservation. Majority of Kaikadi community is illiterate or less educated. They do hard work for their livelihood. Mainly they are engaged in donkeywork, weaving baskets for vegetables, fruits and huge baskets for Wheat and Jwar. Now a days as modernization has advanced their traditional works came in danger. Now they are doing any kind of hard works like digging foundations for houses, bringing sands on donkeys working in farms, on tractors etc.

This community speaks very distinct Language Kaikadi. Distinct in the sense, it is not by any way the dialect of Marathi as we see in case of Ahirani, Konkani. All these languages have their origin in Marathi and these languages can be identified with Marathi. But Kaikadi Language is too different in case of Vocabulary, its structure and also grammar. When we hear it, it sounds like Tamil, Telugu, or Kannada.

Let's take some illustrations from Kaikadi and Tamil Languages:

1. Numerical :

Sr.No.	Kaikadi		Tamil		English
	Words	Phonemic Transcriptions	Words	Phonemic Transcriptions	
1	Wand	/Vənd/	Wonru	/vonru/	One
2	Rand	/rənd/	Irandu	/iradu/	Two
3	Mund	/mund/	Munru	/mnunru/	Three
4	Naal	/nal/	Nangu	/nangu/	Four
5	Anj	/andz/	Endu	/endu/	Five
6	Aar	/ar/	Aaru	/aru/	Six
7	Ag	/əg/	Elu	/elu/	Seven
8	Atta	/ət/	Attu	/ətu/	Eight
9	Ombad	/ombd/	Ombadu	/ombdu/	Nine
10	Patta	/pət/	Pattu	/pətu/	Ten
11	Nur	/nur/	Nuru	/nuru/	Hundred

Interrogative Words :

Sr.No.	Kaikadi		Tamil		English
	Words	Phonemic Transcriptions	Words	Phonemic Transcriptions	
1	Eppo	/epo/	Eppo	/epo/	When

2	Enge	/enge/	Enge	/enge/	Where
3	Edaa	/eda/	Edu	/edu/	Which
4	Ed	/ed/	Yaaru	/jaru/	Who
5	Eddun	/edun/	Fwalu	/evalu/	How Much

2. Pronouns

Sr.No.	Kaikadi		Tamil		English
	Words	Phonemic Transcriptions	Words	Phonemic Transcriptions	
1	Naan	/nan/	Naan	/nan/	I
2	Nee	/ni/	Nee	/ni/	You
3	Aawo	/avo/	Awan	/avən/	He
4	Aawa	/ava/	Awal	/aval/	She
5	Taan	/tan/	Taan	/tan/	We
6	Nanga	/nanga/	Nangal	/nangal/	We
7	Aaya	/aja/	Andu	/andu/	They

3. Body Parts

Sr.No.	Kaikadi		Tamil		English
	Words	Transcriptions	Words	Transcriptions	
1	Kann	/kan/	Kann	/kan/	Eye
2	Pyall	/pjal/	Pall	/pal/	Teeth
3	Muk	/muk/	Muku	/muku/	Nose
4	Wai	/vai/	Wai	/vai/	Mouth
5	Necchi	/netsi/	Netri	/netri/	Forehead
6	Naak	/nak/	Naaku	/naku/	Tongue

There are so many words denoting relationships, body parts, food material etc. Which directly shows that Kaikadi language has its origin in Tamil Language.

Thought Kaikadi Language Nomadic Tribal Language of small community, it has technically perfect morphological structure and grammar pattern. This language has gender system, Number System, tenses etc. like any other well developed Languages Like Marathi, Hindi, or English.

Gender System in Kaikadi Language.

Sr.No.	Words	Masculine	Phonemic Transcriptions	Feminine	Phonemic Transcriptions
1	Goat	Bukud	/bukud/	Aat	/at/
2	Cat	Bokyo	/bokjo/	Funa	/p ^h una/
3	Donkey	Pot	/pot/	Kheda	/k ^h eda/
4	Hen	Saaw	/sav/	Kugi	/kugi/
5	Child	Gau	/gəu/	Gubli	/gudli/

There is no neutral (Third Gender) in Kaikadi Language.

Number System in Kaikadi Language

Sr.No.	Words	Singular	Phonemic Transcriptions	Plural	Phonemic Transcriptions
1	Dog	Nai	/nai/	Naya	/naja/
2	Mouth	Vai	/vai/	Vaya	/vaja/
/	Cow	Gay	/gaj/	Gaya	/gaja/

4	Pod	Kayi	/kaji/	Kaya	/kaja/
5	Ghost	Pyai	/pjai/	Pyaya	/pjaja/
6	Thief	Thido	/t ^h ido/	Thidorga	/t ^h idorga/
7	Man	Mansu	/mansu/	Mansurga	/mansurga/
8	Uncle	Satto	/səto/	Sattorga	/sətorga/
9	Eye	Kann	/kan/	Kanga	/kanga/
10	Hand	Kayi	/kaji/	Kayiga	/kajiga/

As far as tense is concerned, Kaikadi Verbs show very perfect pattern of present, Past and Future Tense. We will see some examples.

Sentence constructions in Kaikadi Language also follow the patterns like Marathi, Hindi, and

Sr.No.	Verb	Present	Transcription	Past	Transcription	Future	Transcription
1	Eat	Tinn	/tɪn/	tinch	/tɪnts/	Tingar	/tɪngər/
2	Drink	Kudya	/kudjə/	Kudyach	/kudjəts/	Kudykir	/kudjəkɪr/
3	Come	Waa	/va/	Waanch	/vants/	Waarar	/varər/
4	Go	Hu	/hu/	Hosach	/hosəts/	Hogar	/hogər/
5	Sit	Khanya	/k ^h anjə/	Khanch	/k ^h ants/	Khanyakir	/k ^h anjəkɪr/
6	Walk	Nadya	/nadja/	Nadyach	/nadts/	Nadyakir	/nadjəkɪr/
7	Sleep	Bujyo	/budzjo/	Bujunch	/budzunts/	Budungar	/budungər/
8	Write	Lihis	/lihɪs/	Lihisch	/lihɪts/	Lihisar	/lihɪsər/
9	Dig	Khyall	/k ^h jal/	Khyallch	/k ^h jaləts/	Khyallar	/k ^h jalər/
10	Lift	Pyacch	/pjats/	Pychch	/pjats/	Pyacchar	/pjatsər/

English.

a. Assertive Sentence :

<u>Awa</u>	<u>PunenK</u>	<u>nikyaka</u>	
1	2	3	
	/əva	punenK	nikjaka/
<u>She</u>	<u>Lives</u>	<u>inpune</u>	
1	3	2	
<u>Aad</u>	<u>thido</u>	<u>Kir</u>	
1	2	3	
	/ad	t ^h ido	kir/
<u>He</u>	<u>is</u>	<u>thief</u>	
1	3	2	

b. Imperative Sentences :

<u>Nina</u>	<u>utk</u>	<u>hu</u>	k	hu/
1	2	2		
<u>Go</u>	<u>to your</u>	<u>home</u>		
3	1	2		
<u>Fani</u>	<u>Shey</u>			
1	2			
		/p ^h ani	fej/	
<u>Do</u>	<u>the work</u>			
2	1			

C. Interrogative Sentences

- Ed Wandir?
/ed vandir?/
(Who has come?)
- Ni yenge nikyaka?
/ni jenge nikjaka?/
(Where do you live?)
- Ninna Pariksha yeppo kir?
/nina pærikʃa jepo kir?/
(When is your Exam?)
- Eddun Kechch?
/edun kets?/
(What's time?)
- Hena wadsak?
/hena vadsak?/
(How do (you) feel?)

D. Negative Sentences:

- Na warrao illa
/na varərao ila/
(I will not come)
- Aad Mangai tindy illa
/ad mangai ʃinde ila./
(He has not eaten mango.)
- Aat pull tingak illa
/at pul ʃingak ila./
(Goat does not eat grass.)



Kaikadi community is leading life with main stream society. Therefore Kaikadi language got affected. This Language couldn't develop its own vocabulary, but accepted them from Marathi in large number. Even Kaikadi language has many words from English also. Though words from Marathi, Hindi and English have been in use in Kaikadi Language, they are processed in case of number, gender, tenses etc. by Kaikadi system.

For Example

Sr.No.	Marathi	Transcription	Kaikadi	Transcription
1	Shala	/ʃa a/	Shala	/ʃa a/
2	Shalemadhe (in the school)	/ʃa eməd ^h e/	Shalkule (in the school)	/ʃa kule/
3	Lihile (Wrote)	/lihile/	Lihisch (wrote)	/lihists/
4	Wach (Read)	/vats/	Wachis (read)	/vatsis/
5	Fek (Throw)	/p ^h ek/	Fikis (Throw)	/p ^h ikis/
6	Roadne (by Road)	/rodne/	Roaduta (by road)	/roduta/
7	Cyclone (by Cycle)	/saiklne/	Cycleta (by cycle)	/saiklta/
8	Tablawar (on the table)	/tebəlavər/	Tablemhine (on the table)	/tebəlmhine/

But unfortunately it has to say that kaikadi language is in danger. As new generation is getting mixed up with main stream society and started to take modern education, they are feeling shy of speaking Kaikadi language. They feel, it shows the backwardness of community. I came across many Kaikadi families who are not able to speak Kaikadi Language and this number is increasing generation after generation. As mothers are unknown of the language, their children got completely cut from the kaikadi language. As many other dead languages, kaikadi language will also die in next fifty years.

The study of Kaikadi Language will lead to study the community, its history, tradition, culture and rituals. The research of Kaikadi language will make very important documentary record and will prove very helpful for further study of the language as well as the community.

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Depiction of Tribal Life and Culture in Ngugi's the River Between

-Dr. Balkrishna Dada Waghmare

Head, Department of English

Krantiagrani G. D. Bapu Lad Mahavidyalaya, Kundal

(Affiliated to Shivaji University Kolhapur)

Abstract:

Ngugi's novel, The River Between, depicts the pre-colonial tribal life and culture. It tells the story of the separation of two ridges, Kameno and Makuyu, within Gikuyu tribe in Kenya. According to Ngugi, pre-colonial tribal life was without any conflict and the introduction of colonialism laid the seeds of conflict and separation among people of same origin. In this novel, Ngugi has revived the glorious past of pre-colonial Kenya where women were the rulers of the land. Ngugi has also revived Kenyan myths such as Gikuyu and Mumbi and tribal religion to prove that Africa has its own history. But with the advent of missionaries the tribal way of the life and rites were considered as savage acts. It also gave birth to religious antagonism which later turned destructive to both ridges.

Key words: Tribe, colonialism, Christianity, myths, rites, religion, culture

Ngugi wa Thiong'o, a Kenyan novelist, is considered as a major voice speaking on the behalf of the African people. His work basically deals with what colonialism has done to African soul and body. He has tried to portray the impact colonialism in his novels. He also criticises his own people or ruling class who continued the legacy of the colonial masters.

Set in 1920s pre-colonial time, *The River Between* (1965) is Ngugi's first novel and the second published novel after *Weep Not, Child* (1964). Ngugi tries to convey through this novel that the pre-colonial Kenya was without any turmoil. It was land of peace and prosperity. It depicts pre-colonial past of Kenya as well as the impact of colonialism in terms of clash between Christianity and traditional religion and culture. The novel tells the story of the separation of two ridges, Kameno and Makuyu, within Gikuyu tribe in Kenya. These tribes are neighbours but difference in faith has separated them. Out of these two villages, one is dominated by traditional culture. The other represents the Christian-influenced culture that has begun to replace the tradition. Waiyaki, a missionary-educated local leader and hero of the novel vainly tries to reconcile the two opposing forces through a symbiosis of Gikuyu tradition and Western education.

The beginning part of the novel unfolds the glorious past of the Africa and the early impact of colonialism. Ngugi's portrays pre-colonial African society as a peaceful one devoid of any major conflicts and social differentiations. In the traditional African society, land was common ownership of all which was worked by all for the common good. The novel's opening records the peace between two Kenyan landscapes that has yet to experience the effects of British colonialism. Ngugi describes acutely the scenery of valley. The novel begins as,

"The two ridges lay side by side. One was Kameno, the other was Makuyu. Between them was a valley. It was called the valley of life. Behind Kameno and Makuyu were many more valleys and ridges, lying without any discernible plan. They were like many sleeping lions which never woke. They just slept the big deep sleep of their Creator" (Ngugi 1).

Though there was peace between them, a rivalry on the topic of leadership and superiority was also there. Makayu and Kameno people were claiming their superiority from time to time. A man from Makayu claimed their superiority because their fore-parents Gikiyu and Mumbi sojourned their stay at there with Murungu. He claimed that the fertile land has been given to them to till by them. On the other hand, Kameno claimed their leadership by the fact that they have produced so many leaders than any other ridges. The great seer Mugo wa Kibiro, great witch Kamiri and a great warrior Wachiori all were born in Kameno.

Chege, father of Waiyaki, further adds facts to the pre-colonial history of Kenya. He takes his Waiyaki with him to valley of Nyama. They travel through the forest. He explains the use of various herbs and also the fruits that should be avoided. They climb the hill. Finally, he takes him to the sacred grove. He discloses the history of Kenya to Waiyaki. He says,

“You don’t know this! Long ago women used to rule this land and its men. They were harsh and men began to resent their hard hand. So when all the women were pregnant, men came together and overthrew them. Before this, women owed everything” (15).

Waiyaki realises why Kenyan women possess nothing and why his mother owes nothing. This was the early method of pre-colonial Africans to educate their young generation. They were handing over their knowledge orally from one to another. Chege continues his teaching to Waiyaki. He tells him about the parents of their tribe Gikuyu and Mumbi. He talks about Murungu the maker of Gikuyu and Mumbi as, “it was before Agu; in the beginning of things. Murungu brought the man and woman here and again showed them the whole vastness of the land. He gave the country to them and their children and the children, tene na tene, world without the end” (18). People of Kameno and Makayu were of same origin. Gikuyu and Mumbi were the tribal parents of them. Even Ngugi concludes the first part of the novel by describing the unity of Makayu and Kameno in the following words,

The ridges slept on. Kameno and Makayu were no longer antagonist. They had merged into one area of beautiful land, which is what, perhaps, they were meant to be. Makayu, Kameno and other ridges lay in peace... (16).

The story and myths are intertwined in Ngugi’s narration in the novel. Some sections or even some whole chapters trace the origins of the Gikuyu tribe. They tell about mythical forebears, Gikuyu and Mumbi, the father and mother of the Gikuyu tribe and their nine daughters in chapter one. There is also Mugo wa Kibiro, a seer or prophet; Kamiri, a powerful magician; Wachiori, a great warrior; and Demi na Mathathi, giants of the tribe. These all are invoked here to show that the ridges had a history and that their existence can be dated back to antiquity. Even they had a religion. They worshiped Murungu, their god or ‘supreme being’ who dwelled at the unreachable snow-capped top of Mount Kenya, Kerinyaga in Kikuyu. In this way, Ngugi advances a defence of the Gikuyu culture and challenges western notion that Africa doesn’t have its own history or African history started with the arrival of whites in Africa.

The novel also deals with the early impact of colonialism on the tribal culture. According to Zida:

In this novel, Ngugi answers two basic questions: What are the roots of the African predicament? And what role can Africans with formal education play in a divided society? These questions recall the now-famous Achebean saying: the man who does not know where the rain began to beat him cannot know where he began to dry himself. In Ngugi's historical vision, the rain began to beat the African with the arrival of missionaries, with the conversion of a handful

of local inhabitants to foreign ways, and the consequent confusion and contradictions that resulted at both societal and individual levels (49).

Ngugi, by unfolding tribal culture and religion, exemplifies that Christianity is the root cause of the rivalry and destruction of the land. Kameno and Makuyu are the ridges that represent the opposite religious views. Kameno is led by Waiyaki, a follower of tradition and Makuyu is led by Joshua, Christian convert. Before the advent of colonialism, there was peace in the valleys. Earlier both ridges were following same tribal ways. With arrival of missionaries, Makuyu's were converted into Christianity which started religious antagonism. Both ridges have different views regarding female circumcision. Followers of Christianity consider it a pagan rite and followers of tribal culture consider it as a uniting factor for tribe. The rivalry worsens more when Muthoni, the daughter of Joshua gets circumcised and dies when her wound fails to heal. Her death widens the gulf between them. Waiyaki vainly tries to bring harmony among these two tribes. He looks at education as a tool to bring it. But his betrayal, his love for Nyambura, another daughter of Joshua or un-circumcised girl brings his downfall. He fails to maintain purity of his tribe and follow the oath of purity. As a result, he loses his position. Thus, the religious antagonism turns destructive to both ridges.

The title of the novel also contributes a meaning to the central theme. Earlier the novel was entitled as *The Black Messiah*. Ngugi later changed it to *The River Between*. The river Honia in this novel serves as a uniting factor when both ridges have same religious faiths and a dividing factor when both ridges follow opposite religious faiths.

Ngugi's main motif behind revival of tribal life in this novel is to show that the tribal past was without any conflict. The introduction of Christianity or coloniser's religion turned destructive to the land. It separated people of the same origin. The colonial education also played a decisive role in this connection. All tribal rite and religion were considered as barbaric by the missionary educated people like Joshua. All these things later turned destructive to tribal culture and religion.

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The Primitive Culture of the Jarawas in the Andamans

Mrunalini B.V. Aher

Dada Patil Mahavidyalaya, Karjat

Dist- Ahmednagar

Department of English

Mob- 9860717679.

Abstract –

The Jarawas are primitive tribal aborigines, they are known as the stone age settlers in Andamans. Being indigenous tribe, the Jarawas are the preservers of deep forest and natural environment. They are the hunters of wild animals but aren't cannibals. They live in commun but they don't have gluttony for personal property and wealth. The Jarwas are good hunters, their survival in the forest depends upon hunting. Even a Jarawa girl chooses a skilled hunter as her life partner. The Jarawas don't have practice of polygamy or divorce. Most of their marriages are love marriages. They are healthy strong, and active. Their leader is called 'Chur'. The Jarawas are skilled craftspersons. The Jarawas don't follow any institutional religion.

They have their own conventional, indigenous, medicine system. The Jarawas have their own colloquial, oral dialect without any written script. They have some blind beliefs and superstitions. The Jarawas after 1998, came in contact with the outside civilized society.

The Ministry of Home Affairs of the Central Government, Andaman and Nicobar Administration and the Ministry of Tribal Affairs have observed the report of the Experts committee and decided to form strategies for the Jarawas. The glaring strategies are :

- 1.The Jarawas autonomy shouldn't be intervened by the outsiders and near by locality.*
- 2.The Jarawas culture, art, dialect and their indigenous medicine system must be preserved.*

The Jarawas and other tribes in Andaman and Nicobar Islands are human heritage of the whole world, so, they should be preserved and protected.

Key Words – Jarawas, primitive, Negrito, indigenous, cannibals, stone-age-settler, polygamy , Chur, intervention, tribal habitations, dialect, Pangnung chadda., aborigines.

It is quite interesting to know about the Stone Age people in the world. They are primitive tribal aborigines, especially primitive inhabitants on the Andaman and Nicobar Islands, they are Jarawas, Sentinalise, Great Andamanis, Nicobaris, Shompen and Keren. These primitive tribes have their own social structure, culture, dialect and life styles.They like to be for away from the civilized society. They are Nature friendly like other creatures in the forest.

Among these primitive tribes, the Jarawa is age old settler in the Andaman and Nicobar Islands. Many scientific, anthropological and historic investigative studies proved that the Jarawa tribe has the ancient Negrito roots from Africa. The Jarawas are known as the Stone Age settlers in Andaman. Before thousands of years, they had migrated from Africa to Asia (Andaman Island) Their settlement in Andaman and Nicobar Islands in approximately more than 50,000 years old. Many generations of the Jarawas have been dwelling on the above Islands. The Jarawas are now the natural claimants, the sons and daughters of the soil and forest of Andaman and Nicobar Islands. These indigenous tribes are the preservers of deep forest and natural environment. The Jarawas never exploit Nature but they preserve and protect it as their natural abode. They meet their daily needs with the help of forest.

The Jarawa men, women and children are naked people. Sometimes, they wear leaves, threads of plants and steams of trees to cover their body parts. They like to make and wear ornaments made by shells, bones and leaves. The ornaments like necklace and bracelets made by human bones they are the bones of their ancestors. These ornaments are as if pride and sweet memories for them. As well as they believe that the bones are like protective shields for them. Desire to decorate human body is quite natural but they don't have passion for valuable jewellery like civilized people. Even they use clay and natural juice of leaves to paint their bodies. The Jarawas are hunters of wild animals but they aren't cannibals.

The Jarawas live in commune, they don't have gluttony for personal property and wealth. Nature is real wealth for them They enjoy fresh fruits, roots, flowers and sweet honey from Nature. Hunting is an integral part of Jarawas routine life. They hunt and eat meat of wild pigs by roasting and baking system of cooking. The flesh of wild pig is the great source of proteins, so, the Jarawas never became the victims of anaemia. Meat of the wild pig is the main stuff of Jarawa woman after delivery. This heavy diet helps her to provide a great amount of breast milk for her infant and also for other small children in her community. An anaemic Jarawa woman is a rare case. On the other hand 80% woman are anaemic in civilized society. The Jarawa men, especially husbands are trained to handle and conduct deliveries of their wives successfully. They are trained by the elder and experienced Jarawa women in their community. The Jarawas are healthy, strong and active. They don't have habit of eating spicy and oily food. Several fish, maggots, fruits, roots, a particular variety of snake, monitor lizard and honey are supplementary food for them.

Jarawas survival depends upon hunting. They do hunting with bows and arrows. Usually they prefer group hunting, they hunt jungle pigs to fulfill their hunger. Jarawa women catch fish by hand made net and even they hunt big fish by using bows and arrows. A Jarawa girl chooses a skilled hunter as her life partner. To kill a jungle pig is a kind of examination for a Jarawa youth. When he kills a pig independently, he is declared as an adult by his community. When a Jarawa girl's menstruation starts, she is declared as an adult. The Jarawa women use leaves of Mak chun plant during their menstrual period. After declaration of adulthood, a Jarawa boy and a Jarawa girl get girl community sanction for marriage. They enjoy sex before marriage but after their engagement. Their marriage is simple event without any exhibition. They paint their faces and bodies with clay and tie bands and rings of jungle flowers. Then all they enjoy grand feast of marriage. It is a feast of baked jungle pig. The Jarawas don't have practice of polygamy or divorce. Most of their marriages are love marriages.

The Jarawas don't follow ill practices like: gender discrimination, female infanticide, dowry and exploitation. They believe in unity and equality, so after group hunting they distribute equal portions of meat among all. Yet internal minor disputes are there but they get solved by their leader, who is called 'Chur.' Clashes among tribes had happened in past but now they are less in number.

Being strong and active, the Jarawa youths are good players, swimmers, dancers and even signers. They love singing in chorus. After hunting they sing and dance around the fire in front of their huts. Thus they entertain themselves. They are not victims of T.V., Mobile phones, Internet and Social media.

The Jarawas are skilled craftspersons. They are not trained by the trainers but it is conventional skill. They manufacture bows and arrows, the Jarawas build their huts by using

wood, leaves of trees, herbal threads and bamboo. They weave fishing nets and baskets. They prepare earthen pots, water pots, honey pots and lamps. While going for hunting, the Jarawas wear chest guard made by the bark of tree or bamboo.

The Jarawas have their own conventional medicine system, they are herbal medicines. They can do small surgeries successfully. The Jarawas have their own delivery system. A mother delivers a baby in squatting position. Their medicine system is effective and without any side effect. They have oral convention of medicines made by herbs, plants, roots and juices of plants.

The Jarawas have their own dialect, it is colloquial. They don't have written script of their language. The Jarawa dialect should have written script and it must be preserved. It should not disappear in the course of time.

The Jarawas have some blind beliefs and superstitions. They never accept a baby from a widow or a baby from an unmarried woman. In fact their leader Chur takes an infant to the holy place called Pangnung Chadda. It means he kills an infant. The Jarawas don't believe in the concept of god but they believe in the existence of the supernatural power. They are always suspicious about the outsiders because they have been getting tortured by the outside hunters, tourists and police. But some people from civilized society like Dr. Ratan Kar, Baban Phalley have tried their best to be friendly with the Jarawas.

The Jarawas after 1998, came in contact with the outside civilized people. They began to accept modern medicine system. They have tried to learn outsiders languages. They have acquired Hindi language and Hindi songs. Naturally the Jarawa is very interlligent tribe. Now-a-days a few Jarawas have acquired eating habits of the outsiders, they eat spicy, oily food and fast food. They use plastic jars, bottles and pots. The Jarawas natural immunity power has been decreasing.

The Ministry of Home Affairs of the central Government, Andaman and Nicobar Administration and the Ministry of Tribal Affairs have observed the report of the Experts Committee and decided to form guidelines and strategies for the protection and welfare of the Jarawas and other tribes in Andaman and Nicobar Islands.

The Strategies are :

- The Jarawas autonomy shouldn't be intervened by the outsiders and nearby locality.
- The Jarawas culture, art, dialect and their indigenous medicine system must get preserved.
- The Jarawas must get sucurity and protection from outsiders, non-tribals, civilized society, near by locality and tourists.
- The tribal habitations shall be reserved and protected only for tribal people.
- The Jarawas must get sudden help and protection from in any type of calamity.
- The team of the medical and health professionals and experts will do a periodic health survey to protect Jarawas from diseases and infections.
- The Jarawas food system and medicine system should be preserved.
- The Jarawa dialect must get codified in written script.
- The Jarawas against their will should not be forced to be the part of mainstream.

The Jarawas and above mentioned tribes in Andaman and Nicobar. Islands are human heritage of the whole world. They have their own unique culture and life-styles. They are pride of human culture. Their way of living life, their commune without exploitation, their food habits and their indigenous medicine system are primitive heritage.

Being the people from civilized society, we boast and claim ourselves cultured and civilized people. But actually these Jarawas are more human, more cultured than us. They have their own social system based upon the values like: Equality, Unity and Humanity. They don't have written script of ethics but they believe and follow the above values and ethics. They don't follow any institutional religion, they don't have any caste system. They never do discrimination on the basis of colour and gender. The civilized society must have friendly approach towards them. The Jarawas are the great primitive pride of human race.

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Culture and Lifestyle of 'Gypsies' Reflected in Literature

Yelwatkar Gopikrishna Anantrao

Research Student

At Balapur, Po & Tq. Dharmabad

Dist. Nanded (MH)

Gypsies were used rarely though having different cultural aspects and life styles. As a foreign and wild image of the cultural man, most part of the society constructed an imagined 'Gypsy' to define them and express their suppressed desires.

Gypsies were actually Romani people. They arrived in England around 16th century. Very little grounded information is available about their identity and existence. Much is known from literary reflection of their identities through contemporary works. The wild and exotic Gypsy transformed into tropes in the 19th century.

'Gypsies' is a popular, collective term used to refer to an ethnic minority whose members, in reality, belong to distinctive tribes. Gypsies arrived from northern in India in 1400s. They were called Gypsies as Europeans though they came from Egypt. Zigeuner, the German word for Gypsy, derives from a Greek root meaning untouchable. In the Balkan principalities of Moldavia & Wallachia, Gypsies were slaves brought & sold by monasteries and large estate holders until 1864, when they newly formed nation of Romania emancipated them.

The Romani people faced discrimination because of dark skin. They have been portrayed as cunning mysterious, outsiders who tell fortunes & steal before moving on the next town. The term 'Gypped' is abbreviation of Gypsy meaning sly, unscrupulous person. For Survival Roma moved continuously and developed a nomadic lifestyle and highly insular culture. Because of their outsider status and migratory nature few attended school and literacy affected. Much is known about them by stories told by singers & historians.

Stereotypes and prejudices have had negative impact on the understanding of Roma culture as they lived scattered in different parts, thus their respective culture influenced by surrounding population their spiritual beliefs also got affected by the religion of the country where they are living. They are described as

"Many starts scattered in the sight of God".

Having varied groups Roma speak one language called Romanis, it has roots in Sanskrit languages, and is related to Hind, Punjabi, Urdu & Bengali.

Many Sinti and Roma traditionally worked as craftsman, such as blacksmiths, cobblers, tinkers, horse dealers, and tool makers, others were performers such as musicians, circus animal trainers and dancers. By the 1920's there was also a small, lower middle class of shopkeepers and some civil servants, such as Sinti employed in the German postal service. The numbers of truly nomadic Gypsies were on the decline in many places by the early 1900's, although so called sedentary Gypsies often moved seasonally, depending upon their occupations.

Gypsies became permanent residents of various European countries by the 18th century, Romani people had dispersed across the continent. This is how European societies began to create their own image of the Roms often based in to imagined representation of Romani appearance.

In the present paper I am trying to put forward my claim about the negative perceptions of Romani culture, lifestyle and character reflected in literature. To support my claim I tried to throw light on some well-known literary works of literature in English.

“The Roms became an object of fantasy and imagination. Art literature and music embraced a romantic image of Gypsies while at the same time perpetuating the notion that they were outsiders who did not belong & who did not answer to societies moral code & behavior norms”

English literature was affected by the same impression and was no exception, from the Gypsy imposters of Ben Johnson's Bartholomew Fair to Dodie Smith's dog stealing Gypsies in the Hundred and the Dalmatians. Also the great English writer Shakespeare has used the word Gypsy with its negative connotations, suggesting acts or eastern lewdness (In Antonio and Cleopatra its is shorthand for “Egyptian” an old conviction that Gypsies came from Egypt). In A Midsummer Night's Dream included the lines “Sees Helen's beauty in the brow Egypt”.

Egypt is used to refer to the Romani people of England. In the context that imagining face of a lover can make the dark – skinned Gypsy look like ‘Helen of Tray’, a great beauty. The role of “Egyptian Charmer” who can read the thoughts of the people presented as Desdemona's handkerchief a gift to Othello's mother is a gift from a Gypsy. Caliban in the tempest named after the word Kaliban meaning black with blackness in the English Romani language.

Gypsies representation also seen in maxim Gorky's short stories, especially in Makar Chudra. A love story between the gypsy girl Rada and the horse thief zobar. In Gabriel Garcia Marquez's ‘One Hundred Years of Solitude’ depicts Gypsy as a bearer of advanced technologies who fill Maconda with the all the newly inventions. In Daniel Defoe's Moll Flanders, Moll's earliest memory is of wandering “among a crew of the people they call Gypsies or Egyptians”, who did not blacken her skin as they did all the other Children “they carry about with them”.

The literary image of the Gypsies became so powerful that they had perceptions with stereotypes and also had legal policies towards Roma. Gypsies considering as wrong doers and different from mainstream society made them dumb to speak about their culture & identity. The imputation that Gypsies Kidnap children is Frequently involved George Eliot, however, inverts the superstitions in Maggie Tullivers childhood encounter with Gypsies in the Mill on the Floss. Maggie runs away to the Gypsies, but finds them strange, dirty and terrifying, she has gone out of her depth. They do not harm her, but the episode darkly prefigures disastrous steps that she will take in her adulthood. Jane Austen's Gypsies are straight forwardly disreputable; they make a brief appearance in Emma as a children who bait Harriet in a lonely lane. Mr. Knightly is wormed about them as a neighborhood nuisance requiring swift expulsion.

At present Roma's are known through only films and fictions. People have few opportunities to make direct contacts with the Roma's Gradually as Romani people became a part of everyday social life through providing mobile services, attending regular markets, speaking local languages and the state policies towards them. It might be the misformed writers and their unchecked works who contributed in creation of such misguided perceptions of Romani appearance and culture. An example of faked tradition is found in Man Fri Fred Woods much publicized in the life of a Romany Gypsy (1973)

In literary works Gypsies were often described as characters that represent both envy and fear. They were described as people with characteristic appearance, charismatic and often

appealing, very often those who befriended Gypsies were perceived as characters who wanted to live out fantastic and break the rules of middle class lives.

In the 19th & 20th century the literary Gypsy became saturated with the prevailing romanticism. The Gypsy Lore Society, inspired by the works of George Borrow, was founded; its members were Victorian Intellectuals eager to learn about the Romani language and way of life. Their interest in Gypsies sprang from their abhorrence of industrial change; the Gypsy perceived as innocent, superstitious and the bearer of secret knowledge. This portrayal mutated into a literary Gypsy as a rustic noble savage (as in Orlando) or fortune-teller (as implied in Charlotte Bronte's *Jan Eyre*). D. H. Lawrence's Romani hero in *The Virgin & the Gypsy* is a useful antidote to a rigid social class system. He exists outside it as strong brooding, erotic, but essentially pure.

In fiction gypsies are usually shown as dishonest, thieves, pickpockets, can artists, trespassers and tricksters. The danger of children being kidnapped by gypsies was a common Old Wive's Tale. The term gyped comes from the dishonesty. Originally they were Indians but mistaken as Egyptians.

These Roma, Nomadic Tribes, outcasts, subalterns, have reflected in all genres of literature. Its portrayal is also found in translation literature. Though it varies region to region but develops some peculiarities. Hence, scope of subaltern literature widened, still it reflects regional characteristics. Writers of different parts of the world contributed for this neglected part of the society.

It becomes our priority not to accept writers' miss interpretations of cultures and lifestyle with stands rootless. So it becomes essential to understand history of Romani culture and society to know real Gypsies.

Today, most Roma's have settled in the houses & apartments. It is a tough task to acknowledge them. Most people of the western come to know about them from stories, songs, films & fictions then real life experiences.

Hence we have to change our perceptions for this neglected part of the society and try to know their roots from their history of culture and lifestyle. We shouldn't be depended upon the third party presentation of these historical tribes and pursue as it is.

Subaltern Vision: A Study of Ecocriticism in Amitav Ghosh's *The Hungry Tide*

Sunil Uttam Fulsawange,

Assistant Professor, Extension Education Section,
RCSM College of Agriculture, Kolhapur,
Mahatma Phule Krushi Vidyapeeth Rahuri
Mob. No.8888928737, fulsawange2008@gmail.com

Abstract:

Amitabh Ghosh was praised for his important novel in which he expressed his concern about the poor people of the Indian society. Amitabh Ghosh's sympathies can be shown in the suburban areas in his important novels. In the life of the disadvantaged sections of society, segregation, migration and problems of the present crisis are discovered through their novels. The voice of the subalterns, their struggle and sacrifice is being ignored in the history of society, but the voice came in Amitav Ghosh's in a different way. Through their writings, they provided suburban center forums and made them the main characters of their imagination so that they could raise their voice against the oppression of their community. My objective in this article is to analyze Amitabh Ghosh's novel, The Hunger Tide. In this novel, Amitav Ghosh has shown the reality of the suburban and tragic circumstances. The bad faces of poverty, homelessness, exploitation and misfortune have been exposed in Amitabh Ghosh's novels.

Key Words: Amitav Ghosh, Subaltern, center, struggle, voice.

Introduction

Amitabh Ghosh was praised for his important novel in which he expressed his concern about the poor people of the Indian society. Amitabh Ghosh's sympathies can be shown in the suburban areas in his important novels. In the life of the disadvantaged sections of society, segregation, migration and problems of the present crisis are discovered through their novels.

Before analyzing his novels from this perspective, it is important to undergo the concept of subalternity and the views of different thinkers. In the postcolonial view, concept of subalternity has incepted from the concept of self and other. Self-constructed these binaries and hierarchies to mute the Other. The concept of Other is a considerable and universal matter in which self-claims to be main and supreme and all the rest come under the concept of Other. The term Other is highly complex and relative that changes its significance in accordance with the context. The self tries to dominate the Other and tries to sideline the other from the mainstream of life and they are treated as marginalized. Their contribution is nil in respect to the growth of society.

They do not have even the capability to represent themselves and hence west as being superior take the responsibility of presenting orients, Other in the form of literary text. These Others are basically the marginalized group who are considered being the suppressed and muting for years. The term, subalternity, highlight the quandary of those who are allotted 'sub' or 'secondary' space in the human society;

Studying history of these groups comes under the term subaltern studies. Subaltern Studies is considered as History from below. The formation of subaltern studies group is not a

sudden or an abrupt phenomenon. Ranajit Guha initiated this group in 1982 when a collective of South Asian scholars in Britain especially Partha Chatterjee and Dipesh Chakraborty, initiated publication of a book titled Subaltern Studies.

The most prominent writers of the subaltern scholars are Ranajit Guha, Partha Chatterjee, Dipesh Chakraborty, Gayatri Chakraborty Spivak, Gyan Pandey, Edward Said, Gautam Bhadra, David Hadriman, Shahid Amin, Sudipta Kabiraj etc.

Amitav Ghosh writing truly exhibits the manifestation and implications of the term 'subaltern' in contemporary writings. The issue of subaltern in his works is to be studied in two manners: first the concept of subaltern as an pretentious exercise, kind of parallel exercise that existed during colonial period but never taken note of, as meant by Subaltern Study Group. Ghosh in his works talks about the alternative histories and practices of people. Secondly subaltern as an approach that represent marginalized as they have the inability to speak and empowers them to represent the marginalized people and their issues. Telwani also mentioned that, 'Almost all of his works replete with the experiences of the subaltern characters. The mosaic of the characters in his works is characterized by the subalternity almost in his all works.'

The distinguished critic of subaltern is Gayatri Chakravorty Spivak whose pivotal line is fully pertinent "Can the subaltern Speak?" suggests that silence is the critical characteristic of subaltern identity. Amitav Ghosh works strongly confirm to the notion that the subaltern can speak in contrast to Spivak's concept of 'subaltern cannot speak' if given a proper chance and with an appropriate employment of the discourse. Ghosh purposefully brings subaltern characters into stories and focuses on personal histories of these individuals. The marginalized characters help us perceive life, events and issues from their point of view

Amitav Ghosh, who took a degree in social anthropology before turning to writing fiction, in historical methodology. Ghosh has been asked several times about the links between his writing and the Subaltern Studies group, and has embraced this association. "The Subaltern Studies people are old friends of mine," he said in one interview.

"They are people I went to school and college with, and in that 3 Travels Outside the Empire: The Revision of Subaltern Historiography in Amitav Ghosh S. McClintock, *Topologies of Fear in Contemporary Fiction* © Scott McClintock 2015 66 *Topologies of Fear in Contemporary Fiction* sense, I suppose, there's been a shared point of view for a long time, one which goes beyond the Subaltern Studies project... I think, in a sense, they and I came out of a similar moment in the intellectual life of India and that's really been the connection" (Silva and Tickell 217). Asked about the affiliations between his writing and the Subaltern Studies group by John Hawley in 2004, Ghosh replied:

I am sure at some level I have been deeply influenced by the ideas of the "subaltern studies" group. The founder of Subaltern Studies, Ranajit Guha, is a close friend and so are many other members of the group. As you may know I have even published in Subaltern Studies. More generally speaking, however, I think I share some of the concerns of the Subaltern Studies group because I am a member of the same milieu as many of the group's members. But it is true also that anyone who looks into Indian history must necessarily be amazed by how little is actually known about it. And I don't just mean the history of "subaltern" groups, but even of the dissenting elites (for example the story of the founding of the Indian National Army is unknown to most Indians). (12)

Ghosh's writing, like that of others in the boom in Indian writing in English, has been both praised and reproved for its "cosmopolitanism,"¹ a dispute orbiting around the same schism between indigenous elites and subalterns as the quarrel over the leadership and agency of peasant revolts in the historiography of Indian resistance and Independence.

Ghosh's work as the occasion for reevaluating, with the perspective of hindsight, focuses on the notion of "subaltern agency." Often the notion of subaltern agency in the Subaltern Studies circle essentializes it as "the" subaltern, and Ghosh is actually often more sensitive to the complexity of subaltern agency than some of the figures associated with Subaltern Studies historiography. If one of the purposes of the Subaltern Studies project, which it shared with the historical novel of the same period.

Telwani mentioned 'In The Hungry Tide Amitav Ghosh sketches the out-caste Dalit refugees from Bangladesh in Sunderban forests.....The Hungry Tide registers a response to the social and political concern of the marginal sections of the society.' The novel unfolds the events at Morichjhapi in 1979 and the subaltern consciousness which demarcates the post partition movement of persons from East Bengal to West Bengal. Sushil Sarkar mentioned that the refugees who belong to the subaltern classes were forced to seek out a dwelling elsewhere. Morichjhapi incident took place when these refugees were fighting for the survival. They were forced to flee after the water and food supplies were cut off to the island. The Morichjhapi incidents and silence towards it enthused Nirmal, a revolutionary, to write everything so that history can get known through the Kanai.

This incident is brutally repressed by the government forces and aftermath Kusum is killed. Nirmal as a Marxist believed in rapprochement across class barriers that can bring subaltern people, the Other and the elite, the self together. Morichjhapi incident, a brutal violence against subaltern can be attributed to the indiscernibility of the low caste and class identity. The massacre, the tiger killing Kusum's father and Fokir's vulnerability to the state official are instances in the novel that depicted the subaltern as well as the marginalized people's predicament.

Homi Bhabha has emphasized the importance of relation of social power while defining subaltern groups. According to his notion about subalternity the presence of these oppressed minority groups was vital to the self-definition of the majority group. Subaltern social group were also in a position to subvert the authority of those who had hegemonic power. This can be well exemplified by Kusum in The Hungry Tide. Kusum gives vision to Nirmal to see the entire movement of Morichjhapi to feel the agony, pain or sufferings caused to these refugees. This upheaval is from below or the subalterns which is being evinced by voiceless nobodies who want to be heard. For Nirmal, the cry of the refugees becomes a representative of all such subaltern communities without home. It becomes a cry for 'not just themselves, but on behalf of bewildered humankind. Who, indeed, are we? Where do we belong?' (254)

The story of Bonbibi, the goddess represents one of several intersections of Hinduism and Islam that can be found in Indian religion and culture, especially in areas that border India and Bangladesh (formerly East Pakistan). As a young girl in Medina, the legend goes; Bonbibi was called on by Allah to travel to the tide country in order to free it from the grips of the demon-tiger Dokkhin Rai. Once an ordinary Brahmin living in the forest, the greedy Dokkhin Rai eventually started devouring humans whom he saw as encroaching on his territory and pilfering

his forest products (namely honey and timber) -- at which point he assumed the form of a tiger. Thus the legend sets out the typical forces of good and evil symbolised by Bonbibi and Dokkin Rai as well as establishing affinity of Hindus and Muslims and humans versus nature.

Ghosh purposefully brings subaltern characters into stories and focuses on personal histories of these individuals. The marginalised characters help us perceive life, events and issues from their point of view. The themes evoked in his works are in tune with the concerns of subaltern theory. B.K. Sharma delineated this in his book, 'influenced by his association with the Subaltern Studies, Ghosh with his rigorous mode of empirical research recovered the characters of the masters, possessing hegemonic power and of their slaves, sighing and crying under the burden of oppression, be it for their caste hierarchy or for the British power or for their gender status.'

To sum up, his depiction of the term subaltern generates following points: the investigation of and notion of origin, to trace their customs and identities to their native location, an absorbing play of center and margins, enmeshing of cultural identities, complexity of the very play and shifts of nucleus, a demonstration of the fact that the subaltern can speak for themselves can be spoken about either through making them speak their stories or by creating stories on and around them in his writings. Thus, his writings are a demonstration of connotations and manifestations of the term subaltern in contemporary writings.

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Classifications and Nature of Nomadic and Denotified Tribes According to the Professions

Dr. Narayan Bhosale,
Department of History, University of
Mumbai, Vidyanagari,
Mumbai (E), PIN 400 098,
Email: bhosalenr@gmail.com,
Mob: 09822348361

The society group, far away from food, clothing, shelter, water, education, health and honor, is strayed. The study of this community group is seen in the colonial and post-independence era. Many mmigrant communities wander in India as merchants, traders, religious practitioners, rulers, and even as slaves. A number of factors may have led to migration of people. Some of these are as follows: Economic, Ecological change/ natural calamities, Socio-religious causes, Conflicts, Development schemes, They can be categorized according to the things they have done for living and living. According to TAG, Renake commission and Idate commission there are 1000 nomadic tribes in India. For understanding of nomadic tribe they classified about their professions. 1. Hunting, collecting nomads, 2. Agriculture Nomads, 3. Food gathering nomads, 4. Pastoral Nomads, 5. Partial Trader and seasonal nomads, 6. Beggar Nomads these are sum classifications.

Nomads are people who are constantly on the move and have no permanent home. On the other hand, Semi-Nomadic group tend to have a fixed habitat for a part of year and are itinerant in the rest of year.¹

Hunting, collecting nomads: They do not have any business of wandering. Their business stays awake due to their wandering condition. Still, it has to be categorized for the convenience of study. In the very beginning, when man was in the world eating tubers and after seeing his deficiency, the stray turned towards the hunter. Eating and living by eating becomes a daily matter. Some of these groups turned to stable farming and some groups did not stabilize in this field, they kept wandering hunt. Hunting and gathering was humanity's first and most successful adaptation, occupying at least 90 per cent of human history.² Many Itinerent communities in India seem to be getting food by hunting them. Until about a few thousand years ago, human societies followed hunting and gathering practices as a pattern of subsistence. Today, only a handful of communities around the world, follow this subsistence pattern as their main or subsidiary form of livelihood. Paradhi nomadic community is haunting nomads. Hunters and food-gathers have always been nomads. These communities move in search of forest for food according to a seasonal pattern. Eco-systems are usually connected with migratory game species and hunter-gathers tend to adopt migratory settlement pattern. Hunter-gathers have been

¹. De Notified Nomadic and Semi Nomadic Tribes report, 2016, Government of India, New Delhi, p.12

²Lee, Richard B.; Daly, Richard Heywood (1999). Cambridge Encyclopedia of Hunters and Gatherers. Cambridge University Press. p. inside front cover

described as egalitarian, living in small community groups in forest, in social harmony with each other, and in ecological tune with their environment.³

Agriculture Nomads: Cultivation is the major source of livelihood of the tribes of India. In fact, about two-thirds of the tribal populations are agriculturists. There are mainly two types of cultivation-Hill Cultivation and Plain Agriculturist. But the Indian nomads are not farming but they are constantly carrying cattle those help for farming. Dhangar, Vanjarahava agricultural nomads.

Food gathering/ Hauntings nomads: The principal economic activity of the hunter-gatherer or foraging communities consists of hunting, fishing, gathering or collecting food as they have little or no regular access to cultivable land. Since the foods foraged are unevenly distributed over large stretches of land they need to be highly mobile.⁴ Wanderers of the practitioner V. Raghavya has done well in this regard.⁵ Paradh of Madhya Pradesh are a semi-nomadic tribe, who have permanent houses away from peasant villages, where they live during the rainy season. During the dry months of year, they are the move, usually camping in forests, trying to catch wild animals that they hunt.⁶

Pastoral Nomads: Pastoralism is a livelihood system based on free-grazing animals that is used by communities in marginal areas. Pastoralism is a pattern of subsistence in which by domesticating large herds of animals' people make their living. The pastoral subsistence economy adjusts to these conditions as it promotes the conversion of low-quality plant resources into portable, high-quality animal foods. Ghangar, Gavali, Ahir found in Gujarat, Rajasthan, Madhya Pradesh and Uttar Pradesh, only nomadic in Gujarat and Rajasthan, his main occupation is cattle. Charan found in Gir forest region of Gujarat, his main occupation is cattle.

Partial Trader and seasonal nomads: Many types of natives of India are constantly inclined towards the needs of those days. The discovery of animal fodder, selling the goods once and for sale, selling small children's toys, selling forest medicines, diversion, floods, droughts, and dissecting in the pursuit of food. Banjara and Vanjari nomadic community is trading and seasonal nomads.

Beggar Nomads: Since there are no resources for the survival of many natives, many of them have become devotees. The number of such dreaded beggars is very much in India. In it, the idol or goddess of the Goddess, asking for face, asking for future and praying for it, praying, praying, praying, praying and praying for various animals, is there. It is diverse to ask for help, ask for fortune, pray for it, pray for many forms of mercy, ask for gestures and ask for help, make various animals and play games and ask them for help. Gosavi, Baba, Bairagi, Gosavi, Nathpanthi Gosavi, Balsantoshi, Kingarivale, Nath Jogi, Dawari, Bhope, Sapagarudi, Hilav, Budabudaki, Damaruvale, Sarvade, Kolhati, Raval, Bahurupi Maraivale, Daraveshi, Aswalavale these nomadic tribes are wander for beg.⁷

³De Notified Nomadic and Semi Nomadic Tribes report, 2006, Renake Commission, Government of India, New Delhi, p.26

⁴egyankosh.ac.in/bitstream/123456789/.../Unit-1.pdf, p-18.

⁵Raghvan V., Nomads, Mysore, 1988, p.11-139.

⁶De Notified Nomadic and Semi Nomadic Tribes report, 2006, Renake Commission, Government of India, New Delhi, p.35.

⁷Narayan Bhosale, 2012, Vimukti Bhabodhan, Atharv Publication, Jalgaon, P-118 to 121.

Artisan nomads: Some of the devotees ask for a variety of art forms. Polymorphs can articulate their art. Many devotees ask for a variety of gods and goddesses. Tribes playing crazy games The rookie makes fun games and asks for help. Kolhati chooses to sing and dance. Some tribes ask different kinds of animals to make them go through various exercises. Nandi Bailwalebeg on Nandy. The Asvalavale beg on bears.⁸

Apart from that Wikipedia has provide some more information about the nomadic tribes' traditional occupations. It is very difficult to categorize 1000 natives by their business. But for the benefit of the study, people of nudge communities, hunter-gatherers, grasshoppers, gymnasium, gymnasts, and other tribes, who want to learn about their experiments, will be able to study the tribal communities demanding the begging, the people demanding the begging, the goddess-goddess. The Nomadic tribes, which have a population of 16 crores, are the only refugees. It should also be studied. Various such commissions have mentioned this in its report and have submitted the draft of its revised government to the government. Due to its lack of implementation, these tribes are in wandering in the modern world. It is a difficult task to find and classify these stray businesses, but not necessarily.

Various natives of India are found in Buddhism, Muslims, Hindus, Sikhs and Christians. There seems to be a difference in the business of their business. But their wandering status does not seem to have any difference.

The only religion that gives them more dimension of begging can be said.



⁸Narayan Bhosale, 2008, Bhatakyanchi Pitrusattakjatapanchayat: Parampara Ani Sangharsh, The Taichi Prakashan, Pune, P. 28.

Lifestyle & Culture of Nomads Depicted In Laxman Mane's Autobiography Upara: An Outsider

Pachpimpalikar Rahul chandrakant

Research Students
M.A.English Net Set Bed

Abstract:

The Present paper aims to give the detail account of lifestyle and culture of the nomadic tribe. Laxman Mane belongs to downtrodden community, kaikadi community. If we have to study their culture and lifestyle, how they live there life as an outsider, what are their festival and rituals. Their Community panchayat and the punishment of excommunication all these things are depicted in the autobiography of Mane. The oppression, suffering, poverty, starvation, superstition all these are the hurdles in the life of Nomad kaikadi community. The Nomads addicted with liquor. The root cause of their problematic lifestyle is wandering from place to place in search of work to get two time meal. The second cause is illiteracy.

Key Words : Nomads, community panchayat, starvation.

Introduction:

Upara is a autobiography written by Laxman Mane in 1980 in Marathi. It is translated by A.K. Kamat Entitled As Upara An Outsider in 1997. It is a milestone of subaltern literature. Upara is a Marathi word which means an outsider i.e. who are away from the mainstream of the society. The Nomads are wandering people, who don't have their own home or place like common established people in Maharashtra. Kaikadi's are basket weavers. They weave and sell cane basket all the day. They live on the outskirts of the village so their children usually engage themselves playing with donkeys, dogs on the dunghills outside the village. Mane states his childhood days:

I usually played on the dunghills or in the places where the villagers come to relieve themselves. (P.g. 17)

Laxman Mane also is a victim of poverty & starvation from his childhood. He suffers a lot when his Parents went out to sell baskets. He and his sister were hungry when his mother went in village to weave torn basket to get food but the villagers give her all the stale food.

Mother had borrowed some buttermilk from somewhere, she had also brought some drumstick curry, pickle all stale and of course collected as Alms. (P.g.23).

They have no proper food no clothes and no houses no proper education due to wandering. Every tribe have their own culture, tradition, dialect of speaking through they communicate with one another. They have their own customs and Traditions. The Kaikadi community have their own Jatpanchayat which solve their problems, If someone disobeys panchayat excommunicated him. Kaikadi people are fully addicted of country liquor. They are illiterate. The status of women in kaikadi community is submissive superstitious. It was in tradition in Kaikadi community that to inform the village chief of their arrival in village and provide all the information of their belongings. Also they had to give him the details of the Number of people, Donkey's, Dogs and so on (p.g.32)

Kaikadi people celebrate Festivals and rituals. It is the inseparable part of kaikadi people. Festival of Navratra is their big festivals. Laxman mane recalls The gods were seated at a particular place and worshipped during the days of Navratra and Dassera. Second instance was of Mane's Mother's delivery & the Baby born, near the ocean of Mumbai, they put the name samindrya. As the children born, the fifth day celebrated as a festival in kaikadi community, the

family member killed the goat in the name of God Mother Satwai and worshipped her. They believe that she cares the child. They also worshipped Lord Khandoba.

The Kaikadi being a wandering tribe has developed their own rules, laws, customs and Tradition. Their quarrel were solved in the community panchayat. The community panchayat was a king of supreme court for the Kaikadi community. If somebody disobeyed the order of panchayat, his whole family was excommunicated from the society, Then nobody would eat and nobody would attend a wedding, funeral ceremony. They were completely excommunicated from all kinds of social, religious, economic condition of the society.

Jatpanchayat it is like a moving court... is the supreme court of nomadic tribe, the justice given there is final & binding to all (P.g.78)

The Jatpanchayat instance depicted was of Parumami, she is beautiful and she comb her hair and bath regularly. Being a kaikadi women it is assume that people from dirt need not to follow cleanliness. Aftersometime at the night she was kidnapped by the native villagers and they humiliated her at extent level. After all this happening Maroti as a husband of Paru did not console her but he comments: The whore arise invited all this I knew it all along... This bitch was not going to be faithful to me (p.g.68) from this situation Paru aunt was divorced by her husband, instead of punishing the Jatpanchayat give adverse to Paru aunt due to this incident she become mad.

Another instance is JatPanchayat was of Punappa a poor man borrowed some money from the Dharmya for four years. So he as a guarantee mortgages his wife to dharmya. After four years punappa returns whole amount to dharmya but dharmya was dening to return punappa's wife to punappa because after she beared a child from dharmaya. When this case gone in front of the Jatpanchayat to solve, the Dharmya says that she was good and I accepted her, when we will keep milk on fire, it overflows likewise I fulfilled the desire by her. punappa gives me my money I return to him his wife. After dharmaya talk Punappa said in front of the them that I was in need of money very badly but as a servant fellow gives me a child, punappa is unable to receive the baby, then all of these incident the jatpanchayat members give penalty to punappa not to the Dharmya, form this instance the Jatpanchayat can be understood.

Supersition is also seen in kaikadi community due to illiteracy and their blind faith on god. An instances from Upara is when when Laxman's Father said to him : "Come hurry ! otherwise a 'Mahar' may cross our path (p.g.27) It shows that as dalit has no indentity and value in society, it is bad to saw them. Another instance Once Sami sister of Mane brcomes ill, her jaws were locked, she was in pain in such atmosphere mane father makes terror around kaikadi community and said: Are you God or Ghost? Speak? If she is guilty, forgive her!(p.g.35)

Another focus is on the status of women in akaikadi community. The kaikadi women had to follow their husband whenever they go. They were badly beaten even if there is no reason they had no social status while focusing on the status of women Mane also talks about the high caste women are so respectable. Mane tries to show the difference between the higher caste women and kaikadi women. On the other side kaikadi women married twice or thrice for money and other reason. Where was the honour and respect of these women gone? "It was all restriction to high caste women Mane's Mother said to him for them a women's honour is as delicate as glassware".(p.g 148), Also of Gajra.

Laxman Mane portrates the real picture of a Nomadic kaikadi community, their lifestyle and culture. .

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Voicing the Struggle with Self and Situation: A Study of Laxman Gaikwad's The Branded(Uchalya)

Mr. Deshmane Onkareshwar Raghunath

M.A. (Eng.), M. Phil., SET, NET,

Research Scholar

New High School Chikalthana,

Aurangabad (Airport) Jalna Road Chikalthana, Aurangabad

Contact No. +919403325550

Email Id: onkardeshmane1@gmail.com

Abstract:

Indian Tribal Literature, the literature about the suffered and oppressed tribes under both the British ruling system and Indian caste system. These kinds of creative and intellectual literary expressions are the creation of these systems. It transformed the social realities into various literary genres. It has true relationship with the social and economical exploitation of tribal people in all over the country from hundreds of years. Of course, this literature witnessed a gradual development of Dalit autobiographies in the last three decades of the twentieth century. These autobiographies were written by writers' belonging to the grassroots of the Indian tribal society. Some of these have been translated not only in English language but other languages, too. No doubt, about that, this paper is an attempt to purport and assess autobiographical narrative in Laxman Gaikwad's realistic and pathetic autobiography, The Branded (Uchalya). It explores with full of realistic picturisation of caste-discrimination, human violence, thievery, corruption, imprisonment, hunger and bitter and verse poverty as the dominant themes in it. Laxman Gaikwad employed the language of his community to share his stigmatized experiences of discrimination, exploitation, injustice, harassment, violence and atrocities and marginalization in the text. This brand of thieves has been given to a particular tribe which is expert in thievery, pilfering and pick-pocketing. This community is known as Uchalya community which is just like a Nomadic community. The people of this community have to suffer the tyranny of both the police and society. This paper is humble efforts to give a voice to such a people's suffer with their self and the situation in which they have been living since long back.

Key Words: struggle, suffering, tribal community, situation, the Branded, tribe

No Native place, No birth date. No house or farm, No caste either. This is how I was born, in an Uchalya community, at Dhanegaon in Taluks Latur. (Gaikwad,1)

Laxman Maruti Gaikwad is famous Marathi Novelist from Dhanegaon District Latur in Maharashtra. He was awarded the Maharashtra Gourav Puraskar, SAARC Literary Award, Gunter Sontheiner Memorial Award and Sahitya Akademi Award. He is writer of many more realist and meaningful novels such as Dubang, Chini Mathachi Divas, Samaj Sahitya Ani Swathantra, Wadar Vedna, Vakila Pardhi, Utav , A Swathantra Konasathi and Sahitya Akademi Award winning (Uchalya) The Branded. No doubt, Gaikwad is a social activist and has actively worked for the welfare of the peasants, slum-dwellers and the lower strata of society. He has been associated with many social services for a long time. Since 1986, he was the President of the Jankalyan Vikas Sanstha and since 1990; he has been the President of Denotified and Nomadic Tribes Organization. This organization associated with the welfare of Tribes. He has

actively participated in the Labour movement and worked for the welfare of the farmers, slum-dwellers and other weaker sections of the society. His treatment of the Dalit theme, in which his own delicate subjectivity is a part, is widely acclaimed for its masterful sensitivity and supreme craftsmanship. He depicts in all their subtlety and poignancy the inner feelings, sufferings and emotional complexities of a tribe historically viewed as criminals.

The Branded (Uchalya) 1998 a Sahitya Akademi Award winner novel is an autobiographical novel. It was written by Laxman Maruti Gaikwad in Marathi. But later it was translated by P.A. Kolharkar into English and entitled as The Branded. In this book, Laxman Gaikwad describes the life of a downtrodden that was brought up in Uchalya community. This community is known as a criminal tribe under the provision of the criminal tribes' act of 1871. Born in 1956 at Dhanegaon in Taluka Latur, he identified his personal sufferings and the sufferings of his community. The aim of Laxman Gaikwad to write this autobiography is to share his experiences as a Dalit and to describe the sufferings of the Denotified tribes. He gives an account that how the people of his tribe is exploited at every place and they had to face insult due to born in Dalit families. According to the words of Manusmriti, a Dalit is denied any kind of access to Vedas, Srutis and other Shastras. The nomadic tribe bore stigma of being born criminal from pre-colonial times and has been continuing even today too. Insufficient and ineffective measures of rehabilitation and the legal stamping as criminals perpetuated a stereotype of nomads which created a permanent identity for them as criminals and wrongdoers. Consequently, they lived as outcastes on the fringes- deprived of education, dignity and freedom. The tribal communities lost their legitimate means of livelihood. They were denied stable jobs. The only alternative left to them for survival was thieving and looting.

Consequently, the thousands of such nomadic tribes lived sub-human life in abject poverty and acute hunger. Tragically, the agonies of these tribes could not be brought to the forefront till nineteen eighties. It was at first recorded by the first learned person from Uchalya community- Laxman Gaikwad with the publication of his autobiography The Branded (Uchalya) in 1998. It was only after the publication of this autobiography that the untold saga of Uchalya community was brought to the forefront of the academic and social platforms and discussions began to be held about the conditions of the Uchalyas.

Uchalya is a tribe which was notified as a Criminal Tribe under the provisions of Criminal Tribes' Act passed in 1871 and subsequently amended in 1952 and 1959. For thousands of years many tribes in India have been living with an invisible existence completely unknown to the so-called sophisticated society. Uchalya is one of the tribes which were wandering from place to place for livelihood and survival. Vilas Kamat rightly underlines the injustice done to the Uchalya community. He says...

'Jangama' (also Jadhav, Uchalya, Kasakonore, Ilenore, Gant-Chor..) is a wandering tribe whose main profession for ages has been stealing. The caste system of India had rejected this lowly placed segment of the society as born criminals' and Gunhegaars. The British classified this community as the 'Criminal Tribe' and put a lot of restrictions on their employment and movement. Since all other means of earning were closed to a Jangama, they typically took to small thefts. (Kamat)

Uchalya community bore multifaceted exploitation due to caste hierarchy and prejudice against behaviour of people of the Uchalya community. They were forced to shift from one place to another in search of livelihood. The caste based social order and the biased legislative amendments kept them away from education, economics, politics and civilization of the mainstream society. Consequently, they have been living in their own world of ignorance, superstitions and primeval norms of justice. Laxman Gaikwad, being a committed social worker and a leader, endeavours to expose the inner linkages of low caste/ community subjugation and creation of prejudice against them in the name of caste or community. The Dalits have long been victims of such caste prejudices which threw them away from the mainstream social set up. Laxman Gaikwad tries to eradicate this prejudice through this narrative and asserts the need for uplifting the downtrodden to get human privileges. The translator of the autobiography P.A. Kolharkar aptly pinpoints it out and says...

Gaikwad's book is an eloquent attempt to expose this prejudice and bring people round to the view that the people of these tribes are human beings and are in need of a helping hand from all to bring them into the mainstream of social life. (Kolharkar)

Laxman not only narrates the saga of his community but also exposes the wickedness of the caste system and its consequences on the low castes. At the very beginning of the autobiography, he exposes the cause of his sub-human status and puts the onus on caste hierarchy. He writes...

The community in which I was born has ever been rejected- ostracized by the caste-ridden hierarchy among which it has been fated to live. For hundreds- nay- thousands of years this man-forsaken community denied its innate humanness by all and sundry, has been forced to live a life no better than that of a godforsaken animal. (Gaikwad II)

Uchalya- The Branded begins with a striking account of the wicked picture of Uchlyya community which was ostracised by the society and was born with nothing. Laxman begins his life account with pinching details of nothingness and uselessness of Uchalyas which compels us to think of the seriousness of their problems. He writes, "No NATIVE PLACE. No birth-date. No house or farm. No caste, either. That is how I was born. In an Uchalya community, at Dhanegaon in Taluka Latur (Gaikwad 01). Gaikwad presents the predicament of such a community which was born with nothing like animals. Gaikwad has put the words 'NO NATIVE PLACE' in all capital letters which has the strong sense of alienation.

Uchalya- The Branded by Laxman Gaikwad is the autobiographical account of the wandering tribe. The members of this family were forced to pilfer to meet daily needs required for the survival. Laxman's grandfather used to pilfer but then the Police beat him harshly and forcefully made him a state informer. His grandmother too was removing ornaments from children or women's neck and ears with her teeth or a blade. The practice of pilfering had made them well verse in their skill of thieving. They were known thieves in the neighboring villages but people did not know the reasons behind their misdeeds. They were stamped as thieves and therefore Laxman's father Martand and mother Dhondabai were not employed by anybody. The people belonged to the branded caste of the 'Uchalyas'-petty thieves- were considered as cheaters and disloyal. Unavailability of earning sources and acute poverty made them choose such unlawful means of survival. The notion of disloyalty and unfaithfulness was not the result of their misdeeds rather it had its origin in the tyranny of the caste system. Uchalyas were not

even allowed to travel freely in the independent India. They were given passes to travel from one place to another. Many a times, they were exploited to get travel permission by the high caste police-patil.

Laxman Gaikwad next indicates that how his community was branded as thieves and everybody suspected the members of the community and did not employ them for any job. Therefore, the men and even women from the community were forced to get involved in the task of petty thieving. Parents force their children to join the profession of stealing instead of schooling. It was their ignorance that they could not realize the value of education. They engage their children in thieving profession deliberately as a part of their 'traditional occupation'. It was the tyranny of the caste system that being born in the community of "Uchalyas"- petty thieves- they were compelled to follow the same course and continue the same routine of life as long as they are alive. The tyranny of caste continues from one generation to the other, from this to the next. Instead regular schools, the school for pick pocketing, deception, footwear stealing was preferred for the training to be imparted to their children by parents. Noon among parents even imagined sending children to schools. This negligence to schooling was the most crucial effect of the tyranny of the caste system.

Later, Laxman describes the incidents how he was insulted and beaten out of suspicion of theft by the high caste woman and how his family members were suffering from the untouchable treatment given by the high caste people. He remembers the incident in which a Brahmin woman slapped him suspecting that he was stealing the wheat-ears stored by rats in rat-holes. He also tells about his father beating his mother mercilessly wondering her on the road. Saybu Tata's death made him sad. He attended the Harchanda when he had an epileptic attack. Then he tells how Manikdada's wife went to the village to retouch flour-grindstones.

Laxman suffered hatred and humiliation during school time both at school and community. Being a Patharut boy, he used to sit in a corner as if he is he is forcibly dragged there. He meekly bore the insult at the hands of his classmates. They used to insult him by calling "Lachhmantata, crab-curry khataa." He recalls his school days, "Since then everybody in the school called me Lachmantata. But I did not feel piqued. I believed that because I belonged to the Patharut clan, a lower clan, they were privileged to mock at me" (Gaikwad).

Laxman did not mind the taunts and derogatory remarks at all while attending the school but he was upset with the beating at the hands of his ignorant father for scribbling alphabets in the note book. His father did not know that note books are made to be scribbled. He trashed Laxman for the same and repented after knowing the truth. The carpenter's son told him, "Your son has written down dictation from the book in the notebook". Then he relented and said, "I beat you foolishly, don't cry now." (Gaikwad) It was sheer ignorance which made Laxman's father beat him first and then realize his mistake. Such was the condition of the illiterate untouchables belonged to the communities like Uchalya.

Conclusion:

Laxman Gaikwad knows very well that he has yet much to attain and has to give voice in a struggle full manner to completely wipeout the stigma of brandness. He puts all blame of his profession on the circumstances which forces a person to do wrong and for stealing. He is still determined to do that and this has made him an indispensable pillar of the organized downtrodden tribes, communities and other marginalized communities. Throughout his life he

fought against the tyranny of the caste system and through his courageous fight he became a respectable leader of his community and an independent human being in the mainstream society. He pursued education, got self and social awareness, united his community, established social organization, contested election, adopted low but dignified sources of survival and dedicated himself to the upliftment of his community. Laxman's journey from birth to youth is full of caste ridden humiliation. Irrespective of having great difficulties, he strived to get out of the dungeon of caste confines and broadened his canvas up to be a leader of his community. This journey is symptomatic of his desire to break down the circle of tyrannical caste system and reach to the central locus of the society.

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The Unique Art Forms of Nomadic Tribes from Maharashtra.

Shri Gangadhar D. Sakhare
gangadharsakhare373@gmail.com
Samata Vidyalaya, Ahmedpur
Dist. Latur

Abstract :-

The caste system is today mixed in controversy and stepped in various socioeconomic issues that make it tricky political ground to tread on. The traditional professions of several ethnic groups and tribes, past their glory days, are challenged due to the advent of technology and its consequence : an information explosion. Attention spans have contracted as resources have multiplied and many of these tribes lead a hand to mouth existence today with waning patronage for their offerings.

As modern urban culture goes back to nature with the interest in natural remedies, yoga and nature trecks skyrocketing within and outside the country, home grown decided to hit rewind and take a look at tribal communities in Maharashtra who have been the closest to nature all along we wanted to find out what it is that made these communities unique cultures so rich and vibrant – we wanted to know about their arts, their traditional cultural performances, very little has been documented about most of these tribes though, driving us to text books and anthropology to best recollect the cultures of these tribes, by virtue of being nomadic the travels often span the geography of the country and several sub sects of communities exist as well.

Here are nine of unique traditional arts of tribal communities in Maharashtra that one found to leave you curious for more.

1.Marathi Folk Theatre and the Gondhali community.

Literally meaning 'commotion' Gondhal is a Marathi folk theatre form that involves a dramatic narration of mythological tales and folk legends and is generally a part of the rituals following important ceremonies such as weddings, or with the birth of a child performed exclusively by a group of men, there are two types of Gondhalis the Kadamalai, who worship the goddess Bhavani of Tuljapur, and Renurai, who worship the Renuka of Mahur in Nanded District.

Young boys in the community obtain the right to perform Gondhal through an initiation ritual in which they wear a string of cowrie shells called 'genmal' given by five married males of the same caste. Taking place in front of the host's house, the chief Gondhali clad in traditional knee-length attire, cowrie shells, gondas [tassels] and a kangnidar pagri [turban] leads the devotional singing or dramatic narration, and has three to six men accompanying him with instruments like tal an Cymbals, Samblan, Chaundkedrums, Conch, and the stringed Tuntune. The performance of the Gondhal follows a particular structure, but what's really interesting about it though is the several social messages they try to incorporate through their jokes and anecdotes- whether it's about how to keep the peace between your wife and the mother-in-law dedicating your time and money to your family or treating everyone with equal respect, the Gondhal dance is full of nuggets of wisdom, performed before a small gathering of people, it is also a more intimate performance than that performed before a stage audience.

2.The Potraj worship Tribe and self Flagellation [Kadak Laxmi]

Hailing from Maharashtra, member of the nomadic tribe of Potraj worship a goddess called 'kadak laxmi' their profession traditionally leads them to travel and ask for alms in a manner that is literally back – breaking while the women perch a small platform on their heads upon which they mount their diety and play the dhol, the men dance and twirl to the beats and flagellate themselves with heavy knotted whips made of jute, leather or woven coir. The whips generally weigh about 10 kilograms each, and if you've ever seen one of these performances on the street you're highly unlikely to forget the resounding noise the whips make as they land on their backs, children are often initiated into this ritual at a young age so as to build their tolerance for pain with the weight of the whips increasing in relation to their age. The Potraj community wanders from city to city and members often lead a hand to mouth existence from their negligible earnings and their exposure to harsh conditions over the course of their travels.

3.Street Performance by the Dombari Community.

Traditionally dancers, singers and performers for centuries together, the Dombari community strive to earn their livelihood with street performances such as young girls walking on tight ropes stretched between two bamboo poles or young gymnasts exhibiting their dexterity on the roads of a city. Exposure to the elements and the gruelling conditions they live in lead to a very low quality of life and the Marathi realistic social drama film 'Dombari' sheds light on a lot of problems they face including limited availability of shelter, medicine and education. They are generally to be found around Pune, Kolhapur, Satara and Sangli in Maharashtra and both men and women of the Dombari community can also be found performing the popular theatre-form Tamasha in these parts of the state scattered all over India. Doms have traditionally been renowned for their inclination to music as described by medieval history, with certain ragas such as Dombakrity, Dombkriya, Dombacri and Domb named often them. In more recent times acrobatic feats, juggling and street performances have taken precedence and a typical show is often referred to as Dombaryacha Khel [Dombarauta in the south of India]. Where in the entire family, participates in the show while the older male members put up a display of gruelling self-flagellation, younger ones balance an hour glass shaped object on a string stretched between two sticks. This object is flung upwards almost 50 feet in the air before being caught in the string on its way down with uncanny prowess. Dogs and pets are also often adopted and trained as a part of these performances.

4.Street performances with Monkeys by the Makadwalas.

Originally hailing from Nilgiri hills in Tamilnadu the Makadwala community eventually migrated to other regions in the vicinity including Andhra Pradesh, Gujrat and Maharashtra coming to Mumbai only post 1950 searching for a better way of life the Makadwalas have dabbled in several occupations to earn their livelihood, one of their primary means being street shows with monkeys more recently they have also been involved in weaving baskets and making brooms.

5.Warli Art By Warli Community, The Maklhar Koli, Kathodi Etc.

Warli art is today one of the most popular and easily recognisable traditional art forms of Maharashtra that has made its presence felt in the urban sphere as well with the warli community's rudimentary paintings dating back to 2500 or 3000 BCE, other communities that

practise this art form one Malkhar Koli, Kathodi, Kokana and Dhodi tribes found to the north of Mumbai. Using only a circle, a triangle and a square, the monosyllabic ritual wall paintings often surrounded the themes of hunting, fishes, dances and trees and animals: as apposed to depicting mythical stories, these documented the social lives of the community, Interestingly the circle and triangle come from the tribals observation of nature-the sun and the moon and trees and mountains simplified into their basic shapes around them whereas the square is a relatively 'man-made', denoting pastures of land. Squares are generally the element that these paintings are built around, known as the 'chauk' which is of two kinds the LagnaChauk or devchauk the latter hosting 'palaghata' a goddess signifying fertility. The warli paintings were generally done on ochre walls inside huts which were made of branches, earth and cow dung, white pigment which was a mixture of rice paste and water, with gum to bind it together, was used to paint these walls with bamboo sticks chewed at the end to use as a brush. These rudimentary paintings, the mainstay of the women in the community till the 1970's, depicted animals and humans with two triangles joined at the tip, the precarious structure symbolising the balance of the universe a simple figure that has caught on famously in animation and fabric prints today.

6.The Gond Community's Rich Storytelling and Digna Art.

Located all over Deccan peninsula, the Gond community is one of the most populous tribes in south Asia, and perhaps the world and Gondi have an incredible flair for aesthetics pardhans are bards by lineage and these traditional storytellers narrate stories about Gond legends and myths rooted in a rich oral tradition with narratives like the Gondwani and Ramayani binding the community together. The Gond myth of creation speaks of the god Badadev, who crafted the earth and every living being residing on it, with different myths about the origin of the Gond kings of different trees, especially the Mahua and flowers and fruits, which are central to their life both the inner and outer walls of Gond houses are often are beautifully decorated with digna a traditional geometric pattern and bhittichitra on amalgamation of animals, flowers and leaves, painted with hand made brushes of neem or a babul twig and a rag.

They also express their creativity through the gudna, or tattoos with images of the sun, moon and other elements of nature traced on body parts; these tattoos are said to accompany them beyond death and to the next world. The Gond women also have a distinct sense of dressing; traditionally forgoing a blouse, their saris are draped in a different fashion and they generally wear various types of hamshi or necklaces. Their ornaments also include the bhimindia dhar; Worn on the head, and a series of hair pins, Floor painting pottery and baskets- making are other activities they partake in and dance, creating musical instruments with the materials available to them as well.

7.The versatile performances of the Bahurupi community.

Bahurupi translating into various appearances; the eponymous community is the ultimate personification of versatility the artists changed their veshas or appearances, mannerisms and modes of speech to assume different personalities with unaffected ease, playing out their characters roadside or a crossroads their performances used to be loaded with melodrama, exaggerated dialogues and social commentary that was engaging and hilarious.

Legend has it that baharupis used to be hired as spies by kings in the past, and they go by a variety of different names, such as Bahurupgyaru in Karnataka, Rayaran in Khandesh, and

Rayadar in Marathwada. Besides performing in plays, dances and dramatic narrations, the community also used to be engage audiences in traditional folk entertainment with myriad renditions of various gods and animals in a bygone era, with an upswing in education, information technology and urbanisation in the 20th century, though the demand for such rudimentary forms of entertainment has significantly waned and consequently led to much heart wrenching poverty within the community.

8.The Snake Charming Talent of The Garodi Community.

The Garodis or Garodiya are generally found in parts of Northern Karnataka and Maharashtra [belgaum, Kolhapur, Sangli, Pune and Miraj]. They're a wandering tribe of snake charmers and jugglers who have been considered to be a muslim sect, converted from scheduled castes, The Irula tribes of Tamilnadu and Kerala are also involved in similar professions. They've perfected the art of catching poisonous snakes and extracting and collecting venom from them.

9.The Paithani Paintings and Rich Storytelling of the Chitrakatha community.

This nomadic community tells stories from legends, mythical folklore and the puranas though vivid paintings or 'chitras' depicting one story kept in a handle called a 'pothi'. The paithani paintings or chitrakatha often resemble puppets, especially with regards to their expressions and the stories vary depending on which region; the storyteller hails from Chitrakathi is often performed on special occasions in the temples of the Konkan region, the oral narratives being inspired from epics like the Ramayana, Mahabharata and puranas performed similar to a keertan, folk instruments like the Dholki and the Veena are accompanied by hand made paintings, and the lead performer is assisted in the performances by two or three other artists. Chirakathi is usually performed on festive occasions in the village temples of the konkan region in Maharashtra. The oral narratives of Chitrakathi, inspired from texts like Ramayana, Maharashtra and puranas are performed in a keertan like style using folk instruments like the dholki and Veena accompanied by hand made paintings portraying characters and events from the texts. The Nayak or the lead performer is assisted in the performance by two to three co-artists.

Conclusion :-

A culture of castes and communities of the nomadic and liberated people, who live their lives by performing the traditional arts, entertaining plays and by doing the labour's work is reflected in literature.

The Reflection of Work Culture of the Gypsy and Liberated Tribes in Art and Literature

Vithoba Pandit Khairnar

Research Student,
Mahatma Gandhi Nagar, Dyane, Malegaon
Tq.MalegaonDist Nashik-423203
Mo.No.9860953842/9421060129

Introduction:-

Literature is a mirror that reflects human mind as well as human culture. It is a medium of expression and is a good source of cultural exposure. The hidden, neglected aspects of civilization can be well explained through literary work. Besides this art also reflects culture of particular community.

Right from the early civilization we find evolution of different races and cultures across the globe. Some human communities were well established and well settled while many other communities were deprived landless and marginalized hence they didn't possess much resources and wealth since they were landless and poor they had to or have to wander in search of employment and resources such people are called denotified or nomadic (Gypsy) Communities or tribes. They have been indulging / involving in different occupations earning their livelihood. These tribes have developed and retained their customs and cultures. Some writers and poets have reflected these customs and cultures in literature while nomads reflect it in their work and art therefore we shall see how the culture of the gypsy and liberated tribes is reflected in art and literature. This can be particularly studied through the references of nomadic tribe in India.

Nomadic culture in India:-

As we examine the history of the patterns of human settlement on the Indian subcontinent we are struck by an early stage among the human groups which directly relates with the nomadic ways of living. Early nomads in India either hunted animals or reared them. This is called pastoral nomadism even today also some nomadic tribes like Dhangar (shepherds) hold animals captive and rear them. They have their distinct culture while there are other tribes such as bullock Cart Blacksmith, Jugglar, Banjara, Vanjari, Gondhali, Kathiawar, Kaikadi, Vaidu, Vasudev, Nandiwale etc. These nomadic communities are known for their specific occupation and way of leading life which constitutes their culture. These aspects find expression in their art and literature.

The Reflection work Culture of the Gypsy and liberated nomadic tribes in art and literature:-

The unique customs, ways of living life, languages etc. find expression in work of art and literature. Many writers have attempted to depict these aspects in detail. The detailed point wise study will elaborate this reflection in art and literature as given below.

Symbolic Nature of Mother tongue of the Gypsies - Language is an effective means of communication and expression. Since mother tongue is required from the childhood it well defines the culture and customs. Language symbolizes the marginalized community. It is preserved by that particular community. Hence it stands for gypsy (Nomadic) community. It's

their voice. We have Romani language. Language that highlights their separate existence. The Massai community in east Africa uses Massai Language.

In India too languages spoken by gypsy or nomadic are unique. The languages spoken by these nomads have emerged from either Sanskrit or Hindi the mother tongue of nomads is a dialect which stands for their unique culture. It symbolizes the aloofness and illiteracy of nomads. In Maharashtra we have Lamani or Banjari language spoken by Banjara nomadic community in Eastern and South eastern part Beldari or Vodi is used by Beldar community. Nandiwala and Gadi-Lohar speak their own languages. In literary work we find their mother tongue used.

Types and Nature of Arts and Culture of Nomadic Tribes:-

Nomads or gypsy arts are divided into different types and nature of arts and cultures. There are various folkarts, dramas, paintings, music, sculpture etc. that signify nomads in India and areas the world. The painting especially rock – painting depict the nomadic people in India in addition to rock paintings the wall and page paintings minutely describe the nomads . The folk dance is a special feature of some nomadic communities in India i.e. Banjara community have their folk dance called 'Lengi'.

Songs also from a major part of Nomadic culture. Pastoral communities such as Kathiawar, Jammuwala and Dhangar compose and sing the song while wandering and grazing their cattle or livestock. Nandiwala or Vasudev nomads in Maharashtra sing during their round from house to house to collect money and food.

Besides this the customs, marriage function, cuisines are different from sedentary communities. The costumes of Banjara and Dhangar community distinguished them from other communities. Their rituals are slightly different.

Tattooing and painting is a significant aspect of Banjara identity.

Literature of the marginalized and the deprived:-

Since Nomads are landless moving people they do not have sedentary studs, they have various socio-economic problems. Hence some writers from nomadic tribes have tried to write literature seeking attention of the public in Maharashtra to the problems of nomadic tribes arising out of their social and economic condition.

The literature of less privileged, marginalized deprived nomadic community aims to highlight the problem faced by them and seeks solution from the government.

Laxman Mane wrote his autobiography *Upra* means an outsider for which he received Sahitya Academy award. There are literary works in Lamani or Banjara language.

Some songs, ballads depicting Lord Khandoba have been composed by Dhangar writers. At international level there are some literary works depicting tribal community and their culture. 'Things Fall Apart' a novel by African writer Chinua Achebe narrates the journey of African nomadic civilization in detail. Daniel Defoe's 'Moll Flanders' also depicts some nodes characters and their lifestyle. Charles Dickens' 'David Copperfield' have references to nomads.

Thus literature of nomadic Tribe i.e. marginalized and the deprived is a medium of focusing on the problems and customs, culture of related to nomadic tribes.

Tribal literature in English:-

Taking the reference of India we throw light a tribal literature in India. Being a rich county with a diversity of religions, arts, customs, races, traditions and languages the tribal literature created in non-mainstream languages has not been very recognized or available for an Indian or global reader. One of the major reasons for this is that tribal discourse including folk tales and songs are mainly oral in nature. But now intellectuals and social activities have stepped forward to encourage the conservation and translation of these unheard voices and to share their literary gems with the world. So various works of tribal literature have evolved in last few decades. Miso songs and folk tales have been collected by Laltunglianga Khiangte 'Painted Words- an Anthology of Tribal Literature' has been edited by G.N. Devi.

Besides these works there are some translated works in English for example 'Black Lilies' a Telugu Dalit poetry in English translation. 'Kochavethi - the Araya Woman' by R.K. Narayan has been translated in English by Catherine Thankamma. The songs and tales of Khasi Tribes of Meghalaya state have been documented and translated by Desmond Kharmawphlang as 'Khasi folk songs and tales' in English language.

At global level too tribal literature has acquired its place in English literature. African and American literature depicts tribal culture and there are many novels and stories related to Nomadic tribes. Thus English literature includes tribal literature raising the voices of deprived less privileged people.

Socio – Cultural Narratives in Literature:-

Socio cultural narrative is the kind of story a nation an ethnic or minority group within that nation a band of pilgrims that tells about their past present and future as literary studies lends with cultural and historical studies, narrating is increasingly interpreted in cultural and historical terms.

The stories describe and define nomads' identity values and relations to the world. 'Things Fall Apart', 'My First White Hair' are examples of African cultural narratives. 'Azadi' by Khushwant Singh is a social narrative depicting Indian partition and its effects on Indian people.

As per as socio – cultural narratives of nomadic tribes are concerned tribal life, its history, present and various dimensions to it are delineated in literature. The customs, language, attire, folk art, songs of tribes are described in detail. Ballads. Folk songs, poems, verses describe this sociocultural aspect of tribal / gypsy. 'Upura' by Laxman Mane, the subordinate role of women, less value of virginity and practice of polygamy are pictured in 'Upura'. 'Kollatyache Por' by Kishor Kale are fine examples of socio- cultural narratives in Maharashtra.

Literature and Subaltern Discourse:-

Literature is an effective medium of representing the life of common subaltern people. The unheard, unseen life styles and cultures of nomadic subaltern are expressed through literature. Their problems, struggles to survive and various customs they practise are depicted in literature, there can be gender, culture or linguistic subaltern.

'The Attention to the Exceptional Normal' for example has focused on village scandals, local legends, peasants attacking landlords. The category subaltern intended to shed light on the practices of dominance and resistance outside the framework of class and resistance outside the framework of class struggle of class struggle but without ignoring class itself. The various sectors

of nomadic life style,arts,folk songs, dances find place in literature and people know it after reading.

Literature in English Translation:-

Translating Indian literature has become serious academic engagements only in recent decades. The literature in local language is inaccessible to the foreigners. Hence it needs to be translated in English besides this the local literature must get worldwide identity the writer from nomadic tribes try to represent the culture and they wish that their literary words are to be translated in English. The British government laid the foundation of translation. Now in post independent era 'Gitanjali' and 'Upanishads' were translated. In recent years many tribal novels, short stories have been translated in English. R.K.Navayan's 'Malgudi Days', Laxman Mane's 'Upra', Kishor Kale's 'Kolatyache Por' and many other tribal literary works have been translated

Conclusion:-

To sum up we can say that indeed literature is a mirror that well displays the culture of tribal community. The wondering' landless and poor strata of society with its unique lifestyle is depicted through art and literature. Hence untold, unread, unheard life stories of tribes reach to every reader.



Woman in Kolhati Community with a Special Reference to Kishore Shantabai Kale's Against All Odds

Dr. Uttam Ramchandra Patil,
Associate Professor & Head,
Department of English,
Rajarshi Shahu Arts and Commerce College,
Rukadi, Dist. Kolhapur [MS]
Mob. 8805909873, email- uttamnayana@gmail.com

Abstract:

Woman, since the inception of patriarchy, has been the object of oppression and subordination. She is oppressed from all dimensions. She is considered a mere puppet that acts to the tunes delivered by man. This is found, it can be observed, in all the strata of life in almost all the corners of the world, whether it is a developed, developing or underdeveloped community. However, the intensity of the oppression intensifies as per the nature of the community. If the community is well settled, educated and civilized, its woman may receive some respect, sympathetic treatment, and support. In such a community she may get opportunities to display her abilities and stand on her own and create a world of her own. However, woman in the nomadic and primitive tribes undergo oppression beyond our imagination. The Kolhati community is one of the nomadic tribes in Maharashtra. It used to go from village to village in search of livelihood. The source of the livelihood of families in the Kolhati community is their women. This is depicted in the autobiography of Kishore Shantabai Kale's 'Against All Odds'(2000). The present paper is an humble attempt to study the status of woman in Kolhati community with a special reference to Kishore Shantabai Kale's autobiography.

Key words: woman, patriarchy, oppression, nomadic tribes, Kolhati community

Human life has been undergoing a quick and drastic change since the beginning of industrialization and the revolution in the field of technology. Inventions of science and technology have changed human life to a great extent. It sometimes becomes, it can be observed, difficult to understand how human life was before forty or sixty years ago. However, literature records life like a mirror. It is an honest reflection of the society about which it is written. So whether it is a novel, a short story, a play, a poem or an autobiography, the writers try to present honestly what they experience. Earlier due to lack of education, the people of backward castes, classes and obviously of tribal communities could not write about their life and its stark realities. But with the spread of education, these people became literate. They started writing about dark side of their life.

Life without woman is impossible. Her status varies from community to community. However, it can be commonly observed that every community subordinates woman to man. Man is at the centre. It is woman who goes round him. She is enslaved at every stage of her life. She is oppressed at the level of family as well as community. If the family is educated and of modern views, woman may receive some respect, support and freedom to pursue her interests and to make her own identity. But when it comes to tribal communities, the life of woman turns into the hell and all she is allowed to do is to serve the purpose of man. She is yoked to the plough of interests and comforts of man. This is what is one of the theme of the autobiography of Kishore Shantabai Kale, 'Against All Odds', the translation of 'KolhatyachePor' (1994).

Kishore Shantabai Kale was an young activist and reformist. He was from Kolhati community. His very name shows the plight of the children born to a Kolhati woman. He was an illegitimate son whose father is not known. So instead of using his father's name his mother name is used in his full name. He was born in 1970. He had to struggle hard. He could stay with his mother. His relatives did not treat him with love and affection. Throughout his life he went through hardships. Kishore Kale understood the importance of education and studying sincerely, he took his M.B.B.S. degree from Grant Medical College, Bombay and became a medical doctor. Even after becoming a doctor, he left the government job and started serving the people of the tribal villages. He could bring a great change in the psychology of the women of the Kolhati community. When his autobiography was published. The book became a grand success, but it also brought Kishore Kale many enemies. Many in his community did not like their community being exposed. As most of the community was illiterate, they started denouncing the book and the writer. Somebody attempted to murder Kishore, but could not be successful. Unfortunately, Kishore Kale died in a car accident in 2007 at the age of 37. He has also written the second part of his autobiography, 'Me Doctor Zhalo'; 'AaiTujheLekazu', a collection of poems; 'HijdaEkMarda', the tale of a very feminine-looking young man who lives among eunuchs; and 'Buddha Batla'. He was a social reformer who tried help the people of Kolhati community and tribal villages to overcome the odds in their life.

'Against All Odds' (2000) is the translation of 'KolhatyachePor' by SandhyaPandey. The book is an autobiography of Kishore Shantabai Kale. The author unfolds his miserable life and the wretched life of women in the Kolhati community. There is no doubt that he tells about his struggle in life. Besides, the book is an influential documentary on the illicit and uncivilized traditions of the Kolhati community. In fact, the Kolhati community is nomadic. It is found in Central India and Maharashtra. The Kolhatis are professional entertainers and jugglers. 'The Kolhati community of Maharashtra is said to have migrated from Rajasthan. They were originally acrobats and jugglers, but poverty drove them to dancing. The dance form that evolved through their shows is called the tamasha or jalsa, and the genre of music and song to which it is performed is called the lavani'(Kale, 2000: 4). The women perform lavani dance to entice the attention of male spectators. The young, teenage girls are trained in charming and alluring dancing. They are forced to dance even though they do not like dancing. Kishore Kale depicts the plight of the women in his family. They represent the women in the Kolhati community. While unfolding his life, he goes on unveiling the horrible life of women like Lakshmi, Jiji (Tarabai), Shantabai, Shalan, Susheela, Rambha, Baby and many other women.

All these women, except Shalan,are subjected to exploitation and oppression as per the inhuman customs of the Kolhati community. The daughters of the Kolhati family have to learn dancing when they are very young. They are used as a source of money making. Through dancing they are expected to attract the attention of rich men and eventually earn money from them. According to Kale,

The Kolhati community forces its women to dance to attract male attention. Young, teenage virgins are given to men in a ceremony called 'chirautarna' with all the trappings of a wedding, but none of its sanctity. The man pays a prefixed price for her virginity. As long as he visits her, she does not dance on stage and does not see any other man. But if she is abandoned by the man, she has to go back to the stage and earn money which is appropriated by her father and brothers. A Kolhati family survives on the money earned by the women of the family. The

men consider any labour below their dignity. Their wives do not dance, but all other female relatives are made to step on the floorboards of the dancing stage. They are given no part of their earnings, in fact they are given nothing at all in return. (4-5)

Lakshmi is not a Kolhati by birth. She is a Sali, the caste of weavers. Her mother-in-law and brother-in-law used to maltreat her. They also harass her husband too. Tired of the harassment, her husband leaves home. As Lakshmi is fed of the ill-treatment, she too to runs away with her son, Gangaram and daughter, Tarabai from Sholapur to Karmala. At Karmala, KrushnaKolhati sees her desolate condition and takes her to his home and makes her his wife though he has his first wife. KrushnaKolhati starts training Tarabai in dancing and acrobatics against Lakshmi's will. He 'had found himself a hen that would lay golden eggs and was not going to let her get away. Jiji was pretty, with a fair complexion and a straight nose. Years of training had made her a graceful dancer and a competent acrobat.' (5) While performing lavanis at Nerla in Karmal district, Madhavrao Patil sees her and is captivated. He demands Jiji from KrushnaKolhati to whom he gives a six-room house and twenty-five acres of land. In this way, Jiji stops dancing and acquires an important place in MadhavraoPatil's life.

However, after death of Madhavrao Patil, Kondiba, the son of KrushnaKolhati exploits and oppresses Jiji. He makes her to work on the field for the family. This shows that the Kolhati men do not work. They rely on the money earned by the women in the family.

In the hands of Kondiba the life of his own daughters, Shantabai, Susheela, Rambha, and Baby become miserable. Shantabai has been admitted in the local school by Madhavrao Patil. However, after his death, Kondiba stops her education and forces her to learn dancing. Shantabai was bright student and she wanted to be a schoolteacher. Madhavrao Patil had fixed her marriage with an officer in the Construction Department at Bidargaon. But Kondiba cheats the officer and marries Shalan who is not so beautiful to him. He wants Shanta as she was beautiful and could earn money for him. She is forced to dance in Chandrakalabai's tamasha party. In this way a brutal father crushed the delicate dreams of a daughter. Shantabai has to suffer. In the beginning, when she is just thirteen to fourteen years old, she is given to the MLA 'Namdeorao Jagtap with all the 'ceremony' of the - chirautarna, the Kolhati ritual of selling a virgin girl.' (15) And in this way Jagtap takes the place of a husband. But she cannot become his wife. Kondiba gets a lot money from the MLA who makes Shanta pregnant and abandons her. Kondiba orders to abort the child. A midwife-cum-abortionist is called but the child can not be aborted. In this Kishore Kale comes into this world.

That does not end Shantabai's misery. She is made to dance and sing with her sister Sushila. Then she comes in contact with Krushnarao Wadkar with whom she elopes to his village Sonepeth. He promises her comfortable and happy life but he just exploits her sexually and adds to her miseries. She is separated from her family. She has to suffer a lot. Still she lives with Nana (Krushnarao Wadkar). When he tries to have relation with other women, she quarrels with him but lives with him.

Jiji's life is not less than a hell. She is not given enough food to eat by Kondiba's family. She is forced to work on the field and accompany the dancers, Shantabai and Sushila. When she becomes old and falls ill, nobody takes pains to take her to hospital. They want her land, but not her.

All the Kolhati women are exploited and oppressed by the males in the family. The family travels from village to village and presents tamasha or jalasa. The women are maltreated

and insulted by the upper caste people and they are mercilessly made to dance by the males in the family. Every beautiful Kolhati daughter undergoes chiraurna in which her virginity is destroyed, when she is just in her teenage, by a much older rich man. This is barbaric. This happens with Sushila, Rambha and Baby too. They cannot escape this. They ceaselessly dance throughout the night and make money for the idle and shameless males in the family.

Kishore Kale in his short life stood against all these odds. With his efforts the Kolhati girls have turned to education. They are undergoing a kind of reformation. The stories of Kolhati women show that their life is tied with ghungroos and rich lusty men who want to just to use them and throw them away like a cheap object.

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Life of Deprived People Reflected in Premchand's Short Story 'The Shroud'

Dr. Sukhadeo Raghunath Bhosale

Asst Prof. Dept of English

Raja Shripatrao Bhagwantrao Mahavidyalaya, Aundh.

Abstract:

This paper throws light on the drastic situation of deprived people in the Indian Society who are always struggling for food, water and other basic needs for living life. Premchand is the first Hindi author whose writings are related to the reality of deprived people in the Indian society. His works are related with the problems of deprived and downtrodden people. He depicted the poor deprived rural as well as urban middle class people. His books depict a rationalistic approach of the people. He focused major themes about the women's sufferings. He has given stress on literature for the purpose of arousing public awareness about national and social issues related to the development of Indian society. He always writes about corruption, widowhood, Prostitution, Poverty and women's suppressed life.

Dr. B. R. Ambedkar used the term Dalit at first. Dalit People are untouchables, depressed classes, Exterior class, Harijan, Deprived classes and Low caste people etc. Dalit means broken, scattered in Sanskrit and Hindi. This term is mostly used for the ethnic groups in India that have been kept depressed by subjecting them to untouchability.

The story "Shroud" highlights the poor people's life and death. Shroud means Kafan which is used for cremation ceremony. This short story shows how men are selfish and insensitive and women are helpless and victimized because of poor condition of their life. It is about the inflicted customs and traditions that religion and society impose on men and women. Premchand is the writer of social realism in the society. He wants to convey a wider message to the society. He is invoking moral issues and trying to open the eyes of the insensitive society of the upper classes. This story has severe criticism at that time because two men belonged to the Chamar, cobbler caste. Tanning is their traditional profession which is related to Animals Leather. Through this story Premchand is attacking the establishment rather than being anti Dalit. He was doing what the great reformer Dr. Babasaheb Ambedkar wished and tried to do annihilation of caste through the Indian society.

To Sum up Poverty causes degeneration of man into a beast. The greedy, selfish, deceitful behavior of the two men makes us hate them, we cannot be untouched and unsympathetic to them after a cool consideration when we begin to understand that the real culprit is poverty and dehumanizing poverty is reality in India. Premchand has a humanitarian, a champion of the disadvantaged, deprived, downtrodden and depressed

Dr. B. R. Ambedkar used the term Dalit at first. Dalit People are untouchables, depressed classes, Exterior class, Harijan, Deprived classes and Low caste people etc. Dalit means broken, scattered in Sanskrit and Hindi. This term is mostly used for the ethnic groups in India that have been kept depressed by subjecting them to untouchability. It was used as a translation for the British Raj Census classification of depressed classes prior to 1935. M. K. Gandhiji described as Harijans remained in currency until the 1970s. Survey of India studied more than 750 caste as 'Scheduled Castes'. Recently Dalit and reserved term is in controversial condition. Political leaders give different color to this term.

In Dalit literature we get number of famous writers. Dalit writers described life of deprived at the bottom of level. There are some pioneers in this field. E .g. Mahasweta Devi, Namdeo Dhasal, Raja Dhale, Shankarrao Kharat, Laxman Mane, Daya Pawar, Laxman Gaikwad, B. Krishnappa, Arun Kamble, Keshav Meshram, L. S. Lokade etc. Dalit Panthers actively raise the voice of Dalits. Dalit literature played important role in imparting and inculcating deep rooted sufferings of depressed classes. Dalit literature got a number of awards and Puraskar.

A Dalit writer reveals the motive and volition of Dalit Literature. The main purpose of Dalit Literature is to give liberation and freedom of development to Dalit people. These writers depicted the struggles of deprived people against customs, traditions. They depicted strict rules inflicted by upper caste people on lower class and caste people. They used language of dalit people for describing their life condition through literature. Sorrow, anger, injustice, dirty life, illiteracy are the part and parcel of Dalit people reflected in the literature. Exploitation of deprived classes by upper caste are focused and highlighted by dalit writers. Many Dalit writers point out the divisive nature of the Hindu Society. They were influenced by Dr. B. R. Ambedkar, Mahatma Jyotiba Phule, Chh. Rajarshi Shahu Maharaj. Many short story writers, novelist and poets depict the deprived families who were and are illiterate and lacking any kind of sophistication. They describe the real life situation of Dalit People. They depict their sufferings, miseries and economic imbalance of the untouchables. Their writing reflect on individuals who are the victims of the social system. They portray the sufferings, discrimination, exploitation, injustice and pressure of upper caste on Dalit etc.

Premchand is the first Hindi author whose writings are related to the reality of deprived people in the Indian society. His works are related with the problems of deprived and downtrodden people. He depicted the poor deprived rural as well as urban middle class people. His books depict a rationalistic approach of the people. He focused major themes about the women's sufferings. He has given stress on literature for the purpose of arousing public awareness about national and social issues related to the development of Indian society..He always writes about corruption, widowhood, Prostitution, Poverty and women's suppressed life. The story "Shroud" highlights the poor peoples life and death. Shroud means Kafan which is used for cremation ceremony. This short story shows how men are selfish and insensitive and women are helpless and victimized because of poor condition of their life. It is about the inflicted customs and traditions that religion and society impose on men and women. Premchand is the writer of social realism in the society. He wants to convey a wider message to the society. He is invoking moral issues and trying to open the eyes of the insensitive society of the upper classes. This story has severe criticism at that time because two men belonged to the chamar, cobbler caste. Tanning is their traditional profession which is relates to Animals Leather. Through this story Premchand is attacking the establishment rather than being anti Dalit. He was doing what the great reformer Dr. Babasaheb Ambedkar wished and tried to do annihilation of caste through the Indian society.

In the short story "The Shroud" Premchand described the small village somewhere in India. There are two persons Ghisu and Madho, father and son are seen sitting outside their hut in tense because of the poor economic condition of their family. They were treated with contempt by the villagers. For earn money Ghisu climb up a tree to gather some dry branches and sale to the villagers They are in sad mood on a dark winter night as Madho's wife Budhia lies writhing and wailing in childbirth in the hut. The whole village is drowned in darkness and

gloom. Madho is impatient and irritated at the heart rending cries of his wife and at one moment even wishes that she were better dead than be suffering such mortal pains. The family lives in utter poverty as the two men are lazy, greedy, selfish and unwilling to work for livelihood. These types of nature lead at the way to poverty. They choose to live on charity and theft. Begging becomes lazy to the people. They are real parasites of the society. There are some people in the society who beg money and give the money on interest to the needy people. It becomes begging profession in the society. As expected, Budhia dies in childbirth and the child also dead inside her stomach. All this while the two fellows are fast asleep. This is a problem of the two loafers as death rites need money, including buying a ritualistic shroud for the corpse. The two men collect their old ways of fund raising through begging and borrowing. Their belief is No need to worry. God will provide. Ghisu gets two rupees from the village Zamindar; the banias and money lenders of the village also contribute out of charity and pity. The Zamindar reluctantly flung two rupees at them but didn't utter a word of sympathy. He didn't look at them deliberately because they were Untouchables and in deprived classes. This is the traditional way to see at the untouchables of upper caste people. We understand the psychology of poor people through the following dialogue between Ghisu and Madho:

As they reached the Market, Ghisu said, 'we've got enough firewood for the pyre, what do you say?'

'Yes, there is enough wood. We only need the shroud now.'

'Let's get a cheap one.'

'Of course. It will be night when the corpse is carried to the pyre. No one will look at the shroud.'

'What an unjust custom! She who didn't have tattered rags to cover her body while alive must now have a new shroud.'

'And it burns to ashes with corpse'.

"So it dose. Now if we had these five rupees earlier we could've bought her some medicine" Thus two loafers got five rupees cash in hand. This turns their head. Hungry, greedy and addicted, they wander off to the village pub where they drink like fish and eat like pigs. They sing and dance and squander the entire money on such revelry. There is no money to buy a shroud and perform death rites for the dead wife. So they believe that just the money came, so will come the shroud also from somewhere. Dead drunk and with such consolatory thoughts they collapse on the ground.

When we consider about the characters in the story, They are restricted only three people. we ignore the Zamindar who appears and disappears instantly. The remaining three people are the woman dying in childbirth inside the hut, her husband Madho, and her father-in-law, Ghisu. We are told that Ghisu and Madho are of the tanner caste, looked down by the village,. They are idle, poor, lazy and selfish. Ghisu is completely unprincipled while Madho has some pinch of conscience still left in him. He pays a sincere tribute to the dead wife, "Sweet thing, she was a good woman. The e way she used to feed me!" His selfishness is not hidden even in the tribute as the goodness of the womanly in her "feeding" the man. Ghisu offers lip sympathy, "She has given so much happiness. She will earn a lot of merit in heaven."

Madho ids different he is not convinced about a good ritual for the dead wife. He is scared that she will wake up in heaven and ask about her shroud. Then who will give the answer?. This is moral and ethical issue for the husband. We can also note that he is different

from his father in that after having had his full fill of the puris in the pub, he gives the remaining ones to a nearby beggar staring hungrily at the food. “ Take this, eat your fill and bless her. The person who earned it is dead. But she will get your blessings all right. From every pore of your body, bless her,” Says Madho to the beggar. This is Madhos redeeming quality. In feeding the hungry and getting blessings for the wife he is getting blessed himself. There is some humanity left in him but Ghisu is completely devoid of it.

In the story Premchand depicted traditionally suppressed deprived class of women in Indian society. Their sorrows and sufferings, injustice and exploitation, their helplessness and isolation are inflicted on them by the man centric, Patriarchy driven system that clamps down on them senseless traditions, customs, morals, and manners. This stories action happens in a small Village drowned in darkness, of ignorance, misery, exploitation, and senseless superstitious practices. Here hut is the place of poverty. Darkness and dirt. The world of money lenders, banias, Zamindars. Wine shop around is hungry like vultures trying to peck at the door. The hut and Shroud assume some symbolic significance. The story is painful and disturbing experience. It exposes the cruelty in the society. This story raises many questions in the readers mind at last. Premchand remarks through Ghisu, “It is wicked, this custom of a new shroud for a dead person,- and she didn't have a threadbare covering for her when she was living ---think of it” “ And what happens to the shroud anyway, -- the corpse burns, and it burns with the corpse.” Thus burning both in life and in death is the lot of woman. It gives sympathy for the readers for the dying woman. It is in reflective mood.

To Sum up Poverty causes degeneration of man into a beast. The greedy, selfish, deceitful behavior of the two men makes us hate them. We cannot be untouched and unsympathetic to them after a cool consideration. We begin to understand that the real culprit is dehumanizing poverty and its reality in India. Premchand has a humanitarian attitude. He is a champion of the disadvantaged, deprived, downtrodden and depressed people . He portrays them with great sympathy and consideration. He provokes the reader to ask: Who is responsible for such a heartless social inequality?. It is not only economic inequality because Ghisu and Madho belong to the tanner caste which the society looks down upon. Such caste discriminations have dehumanized people for no fault of theirs. Upper Caste people have to change their attitude towards depressed classes. Yet We see and experience Untouchability somewhere in India towards Deprived and Suppressed classes .

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Postcolonial Subalternism in Girish Karnad's Play 'Taledanda'

Anuja Mandal,
Research Scholar,
Patna University, Patna
Mob. 8850058567

Abstract:

In critical theory and Postcolonialism, the term "subaltern" designates the populations which are socially, politically, and geographically outside of the hegemonic power structure of the colony and of the colonial homeland. The term "subaltern" was coined by Antonio Gramsci to denote subordinate position in terms of class, gender, caste, race and culture. And it was popularized by Gayatri Chakravarty Spivak's essay entitled "Can a Subaltern Speak?" (1985). She has used the term for the colonized / the oppressed subject; working class, blacks and the women whose voice has been silenced. Spivak has, observes B.K. Das, "laid stress on 'gendered subaltern—that, women, who are doubly oppressed by colonialism and patriarchy in the Third World countries".[1] Today subalterns have become the focal point of various english plays written by Indian writers and Girish Karnad evolved as a major writer who emulsified various aspects of Subaltern Literature. This paper magnifies the contemporary society as displayed in the plays of Girish Karnad with special reference to Taledanda.

Key words: Subaltern Literature, Postcolonialism, hegemony, Antonio Gramsci.

Postcolonial Subalternism in Girish Karnad's play Taledanda

The subaltern according to M.H. Abrams has become "a standard way to designate the colonial subject that has been constructed by European discourse and internalized by colonial peoples who employ this discourse"(237). Subaltern is a British word for someone of inferior rank, and combines the Latin terms for "under" (sub) and "other" (alter). The terms subaltern and Subaltern Studies entered postcolonial studies through the works of the Subaltern Studies Group, a collection of historians of the Indian Subcontinent who explored the political-actor role of the men and women who constitute the mass population, rather than the political roles of the social and economic elites, in the history of the Indian Subcontinent. Marxist historians had already been investigating colonial history as told from the perspective of the proletariat, using the concept of social classes as being determined by economic relations. In the 1970s, subaltern began to denote the colonized people of the Indian subcontinent and described a new perspective of the history of an imperial colony as told from the point of view of the colonized rather than that of the colonizers. In the 1980s, the scope of enquiry of Subaltern Studies was applied as an "intervention in South Asian historiography".

Antonio Gramsci used the term first to denote subordinate position in terms of class, gender, caste, race and culture. And it was popularized by Gayatri Chakravarty Spivak's essay entitled "Can a Subaltern Speak?" (1985). She has used the term for the colonized / the oppressed subject; working class, blacks and the women whose voice has been silenced. Spivak has, observes B.K. Das, "laid stress on 'gendered subaltern—that, women, who are doubly oppressed by colonialism and patriarchy in the Third World countries" (143).

The concept of the subaltern originated as Eurocentric method of historical enquiry for studying the non-Western people of Africa, Asia, and the Middle East. From its inception as a

historical-research model for studying the colonial experience of the people of the Indian Subcontinent, subaltern studies transformed from a model of intellectual discourse into a method of "vigorous post-colonial critique". In postcolonial theory, the term subaltern describes the lower classes and the social groups who are at the margins of a society: a subaltern is a person rendered without agency by social status. Nonetheless, the literary critic Gayatri Spivak spoke against an overly broad application of the term in 1992:

...subaltern is not just a classy word for "oppressed", for [the] Other, for somebody who's not getting a piece of the pie.... In post-colonial terms, everything that has limited or no access to the cultural imperialism is subaltern—a space of difference. Now, who would say that's just the oppressed? The working class is oppressed. It's not subaltern.... Many people want to claim subalternity. They are the least interesting and the most dangerous. I mean, just by being a discriminated-against minority on the university campus; they don't need the word 'subaltern'.... They should see what the mechanics of the discrimination are. They're within the hegemonic discourse, wanting a piece of the pie, and not being allowed, so let them speak, use the hegemonic discourse. They should not call themselves subaltern.

In Marxist theory, the civil sense of the term subaltern was first used by the Italian communist intellectual Antonio Gramsci (1891–1937). In discussions of the meaning of the "subaltern" in Gramsci's writings, Spivak and others have argued that he used the word as a synonym for the proletariat (a code word to deceive the prison censor to allow his manuscripts out the prison), but that interpretation has been contested, with evidence indicating that it was a novel concept in Gramsci's political theory.

Taledanda written in 1989 but first published in English in 1993, is set 800 years in the past, in the city of Kalyan, which historically was witness to a reformist movement unmatched in Karnataka for its courage and creativity. The movement was spearheaded by Basavanna (whose free-verse lyrics A.K. Ramanujan had translated to stunning effect in *Speaking of Siva*), a poet-saint, who gathered around him an astonishing assemblage of mystics, philosophers, poets and social revolutionaries. The play *Taledanda* endeavours to highlight the subjection, role, upsurge, and revolution of subalterns (i.e. lower caste). Under Basavanna, a social reformer of the 12th century assembled a congregation of poets, mystics and social revolutionaries and philosophers formed the Lingayat faith, giving impetus to courageous questioning and social commitment. The abolition of caste, equality of sexes, rejection of idol worship, repudiation of Brahminism, and of Sanskrit in favour of the mother tongue i.e. Kannad; were the main tenets of subaltern revolution. The resentment reaches its climax when Madhuvarsa, a Brahmin gives his daughter Kalavati in a marriage to an untouchable—Sheelvanta. This last act opposing caste hierarchy, not just in theory but in practice also, brought down upon the wrath of orthodox; the movement ended in terror and bloodshed. *Taledanda* draws its story from the life of Kannada saint Basavanna who resisted ideologically against the prevailing evils of caste hierarchy. Explosive situations after the official endorsement of Mandal Commission Report and Mandir issue in 1989, motivated Karnad to concentrate on subaltern issue. And the historical context, deeply implanted in his mind, which proved catalyst to the plays of Karnad was predominated with.

Karnad himself explains: "...tensions between the cultural past of the country and its colonial past, between the attractions of Western modes of thought and our own traditions, and finally between the various visions of the future that opened up once the common cause of the

political freedom was achieved” (Introduction to Three Plays: Naga-Mandala, Hayavadana, Tughlaq.).

Mallibomma though adopts Lingayat faith, can't think to enter Jagdeva, a Brahmin's house. King Bijjala tried to ascend to higher Varna from barber to Kshatriya but failed: For ten generations my forefathers ravaged the land as robber barons. For another five they ruled as the trusted feudatories of the Emperor himself. They married into every royal family in sight. One's caste is like the skin on one's body. You can peel it off top to toe, but when the new skin forms, there you are again; a barber –a shepherd. (14-15)[Taledanda] Among subalterns tribals, shepherds, cowherds and low caste untouchables figure. Resistance has two forms: ideological and physical. It was Lingayat faith (Shaivistic) in sharp opposition to Brahminical faith;(better known as Sanatan Dharma) founded on humanitarian grounds, open to all groups, austerity in living, trying to crumble the wall of untouchability, exposing rigidity and discrimination in traditional faith. They rejected anything “static in favour of the principle of movement and progress in human enterprise” (Preface to Taledanda). They tried to come out of caste venom and religious fanaticism. The devotee of the faith was called Sharana. Mallibomma (a tanner by birth), Kakkaya (skinner), Haralayya (cobbler), Kalayani (Haralayya's wife), Sheelvanta and King Bijjala are Sharanas from lower caste. Jagdeva, Basavanna, Madhuvarsa and Gundamma are Sharanas from higher castes. This ideological resistance touches climax when Sheelavanta, a cobbler is married to Kalavati, a Brahmin; and immediately violent reaction starts. Antagonistic forces are vis-à-vis to gain power – hence hegemonic war begins. Physical resistance of Sharanas comes to dismal end. It was a conflict between deep-rooted orthodoxy and new, and innovative ideas. The movement was not matured enough. Even Basavanna doubts the success of the marriage—i.e. hypergamous (Pratilom); it (movement) went into young hands of Jagadeva- a violent revolutionary who kills King Bijjala and finally commits suicide. Sharanas lost their drive, mutual differences and in-fights, prompt reaction from orthodox Brahmins against Sharanas led by young Sovideva; Basavanna's resignation from the movement and power politics brings failure to the subalterns' resistance. The violent reaction of Brahmins suggests even now subalterns are no match to defy the exploitation and discriminating behaviour of the orthodox Hindu society. Basavanna also anticipates: Until now it was only a matter of theoretical speculation. But this – this is real. The orthodox will see this mingling of castes as a blow at the very roots of varnashrma dharma. Bigotry has not faced such a challenge into two thousand years. I need hardly describe what venom will gush out, what hatred will erupt once the news spreads. (38, Taledanda)

Damodara Bahatta, Queen's priest and Manchanna Karmita, a Brahmin adviser to the King represent Hindu fanaticism and strongly plead for conformity with Vedic tradition—a measure to suppress subaltern revolution: Civilization has been made possible because our Vedic tradition controls and directs that self-destructive energy. How large-hearted is our dharma! To each person it says you don't have to be anyone but yourself. One's caste is like one's home – meant for one's self and one's family. It is shaped to one's needs, one's comforts, and one's traditions. And that is why the Vedic tradition can absorb and accommodate all differences, from Kashmir to Kanya Kumari. And even those said to be its victims have embraced its logic of inequality. (56) Sovideva, the Prince wins the game of power politics exploiting the Hindu Brahminical sentiments; but subtly used to perpetuate Vedic traditions. With the coronation of

Sovideva the triumph of the oppressor rings loud. Sanskrit chanting from ancient scriptures denotes the restabilization of caste order at least for the time being till another revolution.

Basvanna's vision of egalitarian society and spiritualized politics was the vision of Karnad himself, expressed by Bijjala: Basvanna wants to eradicate the caste structure. Annihilate the varna system. What a vision! And what prodigious courage! And he has the ability. Look at those he has gathered around him: poets, mystics, and visionaries. And nothing airy-fairy about them, mind you. All hard-working people from the common stock. They sit together, indifferent to caste, birth of station. (15) Taledanda, Karnad acknowledged in an interview, "is not necessarily an attack on caste. It is a question of 'Why', why is it that some of our problems seem perennial"(138). He raises many questions and few oblique suggestions provides but more are left to the audience to think and get them resolved. He is rightly called the 'cultural administrator'.

Vanashree Tripathi judiciously comments: Taledanda highlights the neglected portion of history that has immense bearing on the history and politics of contemporary times. Focusing on the class, caste, and gender configurations in A.D.1166, the play proves the subterranean and insidious motivations driving the diverse caste groups in complex power equation". She further observes Taledanda a thesis play that intends to revive upon the Indian stage the age old debate on the virtues and vices of casteism ...an endeavour to do justice to history—a stark reminder of our past, of the struggles and movements that bestowed upon us the freedom to think and question. The play is an invitation to look at ourselves—our empty present and our futurelessness. (91-92)

In Karnad's play, it is not Basavanna who is the most fascinating character, but the king of Kalyan, Bijjala, a man endowed with strength, scepticism, dignity, and a conscience. Bijjala is a close admirer and confidant of Basavanna - who for many years was his royal treasurer-yet does not hesitate to cross him in debate. Bijjala's ancestors came from the lower castes, and he, better than Basavanna, understands that caste is a skin you cannot shed, no matter how much power and money you wield. Inevitably, Bijjala- having acquiesced reluctantly to the doomed alliance-is the first victim of the inferno that erupts. Karnad apparently wrote this play at the time the "mandir" and "Mandal" movements were peaking. And it is with enviable inspiration that he has found illustration in an 800-year-old story of the troubling questions that continue to vex us.

As Thipperudraswamy explains, "Kayaka cuts at the root of traditional Varna or caste hierarchy, embodying in itself the principles of the equality of all men and also the dignity of labour" (Thipperudraswamy 41). It is this reality which is reliably foregrounded, even before the focal emergency ejects, through a progression of discourses that alarm us to this inconsistency, as exemplified by the accompanying trade amongst Basavanna and Bijjala:"

Basavanna: For a sharana, physical parentage is of no consequence. A person is born truly only when the guru initiates him into a life of knowledge.

Bijjala: That's what you believe. As a child you tore up the sacred thread and ran away from home. Birth, caste, creed mean nothing to you. But don't you delude yourself about your companions, friend. If you really free them from the network of brothers, sisters, sons, daughters, uncles and second cousins, and let them loose in a casteless society, they will merely sputter about like a pile of fish on the sands and die." (Karnad: 1, 27Taledanda)

Thus Girish Karnad shows great concern for subalterns in his plays. He has brought them from margin to centre through his plays and made them a medium of socio-political and cultural problems prevalent in Indian society. He calls upon us to discuss and evolve a common consensus rather than provide a ready made answer to the problem.

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Immigrants' Marginalization in the Plays of Rahul Varma

Mr. Tulshiram Dabde

Asst. Prof. Dept. of English
ASC College Naldurg ,Osmanabad
E-mail: anildabde80@gmail.com

Abstract:

Rahul Varma, a South Asian playwright has written plays on issues of marginalization of immigrants in host country. He is especially known for the handling of marginalization of immigrants in Canada, Asia and various parts of the World. Rahul Varma a Montreal based Indian playwright also writes on issue – oriented, provocative and socio-political plays. His plays like 'Equal Wages', 'Land Where the Trees Talk', 'Counter Offence' and 'No Man's Land' reveal problems faced by the working class immigrants in host country like Canada and their responses at the newness of their environment. Marginalization of Indian immigrants is multifaceted- it is cultural, economic, political, racial, environmental etc. The South Asian playwrights are marginalized in the sense that they have not received as much as much critical response as they are worth for. Hence the present paper will throw light on the multiple ways of marginalization of South Asian immigrants in Canada.

Introduction:

Marginalization is the state which reflects backwardness of a person, thing or various aspects, related to political, religious, educational, economic, and physical order. This concept expresses the condition of socially excluded people due to dominant culture or power mechanisms. Basically, the emergence of being "other" or "marginal" within the European culture has a unique history. The marginalized people are dragged between two or more social worlds, either they embrace the new culture and select it as their chosen homeland or experiences a sense of suppression or frustration. This paper is an endeavor to bring the facts of life in Canada. The people from South Asia and various parts of the World are coming to work in Canada. These working people are exploited at the workplace and given low wages by the white people in Canada. It discusses about the feeling of these marginalized people.

Rahul Varma's Dramatic Style at a Glance:

Rahul Varma is a playwright, artistic director, essayist and an activist who migrated to Canada from his birth country India in 1976. In 1981, Teesri Duniya ('Third World' in Hindustani) Theatre, co-founded by Rahul Varma and Rana Bose, which is dedicated to producing socially and politically relevant theatre examining issues of cultural representation and diversity in Canada. Teesri Duniya has staged a major production every year. Some of their plays are Job Stealer (1987); Isolated Incident (1988); Equal Wages (1989); Land Where the Trees Talk (1990); No Man's Land (1993); Counter Offence (1996); and Bhopal, translated as Zahreeli Hawa into Hindi. The themes dealt with by Teesri Duniya Theatre are racism; gender equality, identity crisis, Native Land Rights, work-place hazards, wife battering, and environmental colonialism among others. Rahul became the company's artistic director in 1986. Rana Bose later spilt to make his own theatre company, Montreal Serai. There are two theatre groups functioning in Montreal. Rahul Varma along with his company Teesri Duniya Theatre, whose mandate is to produce socially and politically minded theatre that reflects Canada's diversity.

Rahul Varma's play 'Equal Wages' (1989) deals with the exploitation of immigrants and refugees, particularly the female labour force in urban Canadian sweatshops. The fundamental violation of the dignity of a people by using them as mere instruments in successfully running sweatshops across Canada and in the third world, the immigrants' helplessness, and the systemic apathy to their plight all are reflected in this play. The play opens with a middle-aged immigrant woman, Shyamala working for a cloth merchant Mr. Shabby. She is working in Sly Textile Corporation and is afraid of losing her job. Hence she asserts working early in the morning. She has to work a long shift as she cannot refuse her master. However, she is denied equal wages. The women workers are threatened to be removed from the job that's why these workers have to give money to the company's X'mas fund even when the workers don't celebrate. As Shyamala says, "I give money to the company's X'mas fund even though I don't celebrateI get along fine with all white women even though I'm paid less than them. (Rahul Varma P.30)

Women have to work both at factory and office in order to earn as much as men. Shyamala and her daughter Rita speak with each other:

Rita: Why do you have to work in the factory as well as at home for this creep?

Shayamala: because working twice as hard, I can make as much money as man.

Rita: Money, money, moneyIs there anything else in life?

Shayamala : Yes taxes ...(Varma 23).

Immigrant male worker Mohan Patel faces number of interviews and each time he is denied a job due to the lack of Canadian experience. Hack Saw Sly is the owner of the Textile Corporation and hires immigrant workers paying fewer wages. Immigrant workers are paid less wages and are exploited. Immigrants want to raise their wages but the owner denies. Instead, Sly has frozen the wages of workers. Mohan Patel is another example of unemployed marginalised man is denied job because he has no Canadian experience. The people from other nations especially from Asia are denied the jobs due to lack of Canadian experience.

Shayamala: And in the interview they would ask

"Do you have Canadian experience." And if you say...

Mohan: No.

Shayamala: They will say no Canadian experience, no job.

Mohan: That's right, but how did you know?

Shayamala: That's my Canadian experience.

These marginalised workers from are paid less wages and are exploited. The immigrant workers have fear in their mind because they can be removed anytime without any reason. With Shyamala another woman Romilla, is doing work of two people alone and getting less salary. Once she is pregnant and expects light work from Sly the owner of Garment Industry. But instead of showing her sympathies, Sly lays off Romilla. Here we can see how the white people torture the marginalised workers.

In 'Equal Wages' the white owner of Sly Textile Corporation Mr. Hack Saw Sly exploits mentally and physically too. Here is a conversation between Pamella and Sly. Pamella requests him light work for Romila, because she is pregnant. This play deals with the very sensitive issues - immigrants facing racism and violence against women.

Pamella: she (Romila) can't. She is feeling sick.

Sly: She is faking.

Pamella: She isn't faking. She is pregnant.

Sly : I don't see her stomach bulging.

Pamella : It's something you won't understand.

Sly : She can't be pregnant. That's not compatible with her job.

His play 'Land where the Trees Talk' is an attempt to tackle the problem of environmental racism and the land rights of native people. The native people are marginalised by snatching their by the white people. 'Land Where Trees Talk and Other Plays' show the evolution of Rahul Varma's art over the last decade and his commitment to challenging the inequities imposed on new immigrants in Canada. In the title play, he enters new but related territory the encroachment of commercial technology on the rights of the first nations. His plays especially in 'Land Where the Trees Talk and Other Plays' show "his commitment to challenging the inequalities imposed on new immigrants in Canada" All immigrant groups have come across various problems in Canada in the second half of 20th Century. The immigrants are in double jeopardy by virtue of their newness and colour. Rahul Varma's plays deal with this jeopardy of the immigrants who are of working classes. However, the playwright is not content with the presentation of hardships faced by the immigrants in settling in Canada, he promotes cross-cultural understanding. His multiculturalism vision is clearly seen in his founding of theatre group entitled Teesri Duniya in which actors of various ethnocentric backgrounds play the various roles. His plays also depict the marginalization of women first due to their colour and secondly due to weaker sex. Double marginalization of women is seen in his plays. His plays deal with the very sensitive issues - immigrants facing racism and violence against women.

The play is set in Canada of first half of the 16th century. The play opens with actors coming one by one and sitting in a circle. The actor playing the role of trees also enters. The play is set in District society, Quebec. European explorer with a few crew landed in the Quebec. The natives are unaware of the explorers. As the explorers/ whites landed on the Quebec they discover black gold, oil, Texas tea. At the same time, the whites see the natives who encircled the whites. The natives are described as "The savages! The bunch of animals in animal skins" (Land Where 63). In the beginning the whites like Simon, Patrick and the captain of the ship are afraid of natives and so decide to use guns if necessary. The whites used power and religion to rule the natives. They establish trade relationship with the natives with the help of religion. However, the natives sense a danger in the trade of whites:

Chief: I want you take your cross back. I want you to take back everything you gave our tribes.

Captain: You want to call off this beautiful trade relationship we've got.

Chief: I am sensing a major catastrophe (Land Where 65).

All natives throw the cross back to whites because they felt that the whites engage the natives to fight against one another. The whites come not only with might and knowledge but also with diseases. The grandson of the thief of the Quebec dies due to a strange disease brought by the whites. All natives protested against the whites and asked them to leave their land. However, the whites refuse to leave the land: "This is our home, now" (Land Where 66).

Natives walk and kneel at earth's feet. The whites conquered the land without war as the natives are not able to resist the whites. The whites used the disease as a weapon against the natives and established first permanent settlement in Quebec in 1608. Near about 90% natives died of various diseases and two million tribal people were wiped out working in mines. African

slaves are brought in order to replace natives. The explorers established their government and remaining natives signed the land treaties and these land treaties are later violated. The speaker narrated various incidents like the Russian revolution, death of 30,000 west Virginians due to silicosis, death of millions in the Second World War, discovery of AIDS in 1983, lead contamination in Western Canada, global warming, acid rain and PCB sears in 1990. The narrator ceased to narrate events and individual members recite a personal event and exit. The speaker has given a detailed description about the scientific and technological development in Canada and consequent terrible effect of such development on the natives.

As the natives don't want to separate from their land, natives create blocks in order to protest against project. The policeman is called to threaten natives. But natives are not willing to separate from their lands:

“We belong here. You can take the land from us,
but you cannot take us from the land” (Land Where 75).

The deep attachment of natives to the land is seen in above line. One of the natives, Thomas is lured by the promise of job. As he is always denied the job due to his color, he is attracted to the job at Megawatt Project. In this way we can see here how the non-natives people are snatching the rights of land from the natives.

'Counter Offence' treats the problem of woman's marginalization. This play examines a case of conjugal violence against woman and being twisted into a crime against race. In this play an immigrant is arrested for beating his wife and he ends up becoming a mere instrument to air the racial fire in the hands of a community leader, a human rights activist and the two contrastive elements of the police force. Counter Offence blends the twin issues of the violence against women and crime against race in such a manner that the crime against gender is subordinated to the crime against race by an opportunistic leader who is given voice by the policies of multiculturalism of the government. Here it seems that leaders of ethnic groups are sometimes bought off by political recognition or patronage. Such leaders are therefore unwilling to and incapable of formulating any ethnic interests. As a result ethnic groups get reduced to preserving quaint customs and folklore but their social mobility is not advanced in real terms. An individual of a particular group may gain but the group as a whole does not. The leaders of ethnic groups not propagating the interest of an ethnic group fits entirely on Moolchand. But there is a paradox here. He does play the racial, ethnic card, but not to get Shapoor any respite, only to manipulate his own political ambitions, and to manipulate Shapoor's parents' entry into Canada. For example, he is shocked to learn that Shapoor has applied for his parents in the family class.

You are a certifiable idiot." Why in the family class? With that kind of money, they are investors before they are your family. (163)

In order to explain further, he says,

They should be put in "investor class". You fool. If you had listened to me, by now your father would have been buying up real estate in Laval.

Now you can't transfer them to a different class. (Counter Offence: 163)

Moolchand's speech in the opening scene (149) is-factually, emotionally and politically correct but he is using it all for the wrong reasons. He sees everything with colored glasses-"..If you don't mind helping a colored man." In the same breath he tries to play with the word, Brotherhood. As also "...a white officer?" "a large number of citizens are uncomfortable with the way white officers treat other people" (156). He himself introduced the colored vs. white conflict

in the police station and now he testifies in the court “Mr Prougault seemed quite nervous when I introduced myself” in the overconfident way as a member of a “race tribunal.” By his tactful approach, he tries to prove Galliard guilty. It is perhaps a case of “reverse racism”. His typical East Indian attitudes towards women make him patronize Clarinda, and he also makes light of the suffering of Shazia. “I expected to see somebody black and blue” (Varma 160.)

Moolchand rapidly can change his accent to “a Canadian accent instead of his usual East Indian”(Varma 169.) It is his way of identifying with the Canadian environment. Even after moving to Canada, the Asians carry their family hegemonic values with them. Moolchand is astonished at “why should an East Indian wife behave in such a strange way?” (Varma 158.) (read = why should an East Indian wife report her abusive or violent husband to police?). In trying to color the immigration department’s decision as racist, he caustically comments to Prougault, “ One more ethnic out of Canada eh Mr. President?” (163) He vehemently seeks justice for Shapoor but never once does he mention that Shazia is ethnic too, that she is a victim, not of a racial crime but of a crime against her gender.

She has been battered and ironically she is the one who is and is supposed to be ashamed. The typical Asian and East Indian concept of shame associated with battered women is used in the play to show how the so-called multiculturalist leaders use the situation to their advantage.

Conclusion:

Hence marginalization of Indian immigrants is multifaceted- it is cultural, economic, political, racial, environmental etc. The South Asian playwrights are marginalized in the sense that they have not received as much as much critical response as they are worth for. Hence the present paper will throw light on the multiple ways of marginalization of South Asian immigrants in Canada. Varma’s plays as discussed above throw light in the hardships and difficulties faced by the marginalized immigrants in an attempt to settle in Canada. Though Indian immigrants faced a lot of problems still they try to adopt the alien culture.

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A Study in Translation Strategies of Ernest Hemingway's 'A Farewell to Arms'

Dr. Sachin Sampatrao Salunkhe

Assistant Professor

Karmaveer Bhaurao Patil

College of Engineering, Satara

Abstract:

American Literature has a relatively short but colorful history. American novelists were expanding fictions social spectrum to encompass both high and low life and sometimes connected to the naturalistic school of realism. The first widely read American author was Benjamin Franklin; whose wittily aphorisms and sound advice written in the early journal Poor Richard's Almamack helped shape ideas of what it means to be an American. With the world recognition won by Arthur Miller, Edgar Allan Poe, Edith Wharton, Emily Dickinson, Ernest Hemingway, William Faulkner, Mark Twain, Robert Frost, Toni Morrison, F. Scott Fitzgerald, Eugene O'Neill, a strong impetus was given to research in American Literature. During a period of the last thirty years, a research on American Literature has had a substantial history in terms of thematic studies, author studies, genre studies, etc. Surprisingly, the phenomenon of the relationship between American Literature and regional literatures in India has not received the kind of critical attention it deserves. Different critics and scholars have written about Ernest Hemingway's original novels. However Marathi translations of Hemingway's novels have not been made a subject of detailed research so far. The present study intends to fill this gap and examine Marathi translation of Hemingway's A Farewell to Arms. The present researcher believes that this relationship can be studied at several levels—translation of American Literature into regional languages being one of them. The history of translation culture in Marathi is characterized by a large number of translations made from English and other regional languages into Marathi. Several novels, short-stories, poems, plays, essays, articles, etc. from other languages have been translated into Marathi. The proposed study seeks to examine Marathi translation of American novels with special reference to Ernest Hemingway's A Farewell to Arms.

Keywords: Source Text, Target Text, Translation, Translation Strategies

Introduction:

Hemingway's A Farewell to Arms offers powerful descriptions of life during and immediately following world war I. Lieutenant Frederic Henry, a young American ambulance driver serving in Italian Army, become involved with Catherine Barkley, an English nurse, in an elaborate game of seduction. When Henry is wounded on the battlefield, he is brought to the hospital in Milan where he finds Catherine begins his recuperation under her care. During the following months his relationship with Catherine intensifies and there love becomes powerful and real. Once Henry's damaged leg has healed he tries to plan a trip with Catherine who reveals to him that she is pregnant. Henry is diagnosed with jaundice and he is sent to the front once the jaundice has cleared. As they part Catherine and Henry pledge their mutual devotion. Henry Travels to the front where Italian forces are losing ground and manpower daily. On his way into the great column of evacuating troops, one engineer was shot dead by Henry. The Battle police

seize Henry who at a crucial moment seizes away thinking that his obligations to the war effort are over and dreaming of his return to Catherine. Henry reunites with Catherine and they settle happily. Catherine delivers a stillborn baby boy later that night she dies of a hemorrhage. Henry stays at her side until she is gone. He walks back to his hotel in the rain. In this novel Hemingway brilliantly maps the psychological complexities of his characters. The notions of loyalty and abandonment apply equally well to love and war. Henry is most loyal in his relationship with Catherine. The novel cannot be said to condemn war. Hemingway is able to suffuse the entire novel with the power and pathos of an elegy: A Farewell to Arms which Henry narrates after Catherine's death confirms his love and his loss. V.V. Dalawi was the first to introduce Hemingway to Marathi readers. In 1957, he translated his Farewell to Arms under the title Shastrasanyas. He adopted various translation strategies in translating Hemingway's novel into Marathi. Let us study these translation strategies with the help of few excerpts from the novel.

In the late summer of that year we lived in a house in a village that looked across the river and the plain to the mountains. In the bed of the river there were pebbles and boulders, dry and white in the sun, and the water was clear and swiftly moving and blue in the channels. Troops went by the house and down the road and the dust they raised powdered the leaves of the trees. The trunks of the trees too were dusty and the leaves fell early that year and we saw the troops marching along the road and the dust rising and leaves, stirred by the breeze, falling and the soldiers marching and afterward the road bare and white except for the leaves. The plain was rich with crops; there were many orchards of fruit trees and beyond the plain the mountains were brown and bare.

(A Farewell to Arms: 3)

त्या वर्षी उन्हाळ्याच्या अखेरीस अखेरीस एका खेड्यांतल्या घरात आम्ही राहायला गेलो होतो त्या घरांतून नदीपलीकडला भाग आणि डोंगरापर्यंत पसरलेलं मैदान दिसत असे. नदीच्या पात्रांत खूप गोटे आणि खडक होते. ऊन पडलं म्हणजे ते खडक शुभ्र आणि कोरडे दिसत; आणि नदीच्या पात्रातून वेगानं वाहाणारं पाणी निळनिळ दिसे. घराच्या बाजूनं गेलेल्या रस्त्यानं सैन्याच्य तुकड्या कूच करीत सैन्य पुढपुढं जाई त्यांच्या पायांनी उडणारी धूळ बसल्यामुळें वृक्षांची पानं, भुरकी होतं, धुळ डत होती आणि वा-याच्या केवळ स्पर्शानंही पानं गळूं लागली होती. सैन्य पुढं निघून गेलं म्हणजे मग रस्ता ओकाओका दिसूं लागे. झाडांवरून गळून पडलेली पानं सोडली तर बाकीचा रस्ता कसा पांढरा शुभ्र दिसे. शेतं पिकांनी ओथंबली होती. पलीकडे फळबागा होत्या ;अन त्यांच्या ही पलीकडे डोंगराच्या पिंगट रांगा.

(Shastrasanyas : 1)

The narrator Lieutenant Henry, describes the small Italian village in which he lives. It is summer during world war. I The novelist is able to raise the picture in front of our eyes through the powerful use of language. The translation appears to be target language oriented. He has used different words in place of the equivalent words. So instead of doing the literal translation, he has done the translation creatively. As far as syntax is concerned; he has broken the long sentences reducing them into simple but effective sentences. At different words which suit the long text and add to the effect. For example 'blue' is translated as 'निळनिळ' 'orchards of fruit trees' is translated as. 'फळबागा' The translator has tried to do free translation for instance the leaves fell early that year is translated as 'वा-याच्या केवळ स्पर्शानंही पानं गळूं लागली होती'. I went along the narrow road down toward the river, left the car at the dressing station under the hill, crossed the

pontoon bridge, which was protected by a shoulder of the mountain, and went through the trenches in the smashed down town and along the age of the slope. Everybody was in the dugouts. There were racks of rockets standing to be touched off to call for help from the artillery or to signal with if the telephone wires were cut. It was quiet hot and dirty. I looked across the wire at the Austrian lines. Nobody was in sight.

(A Farewell to Arms: 22)

एका अरुंद रस्त्यानं मी नदीपर्यंत गेलो टेकडी खर्लीं एका चौकीत मी गाडी ठेवली आणि झुलता पुल ओलांडला पुलाच्या बाजूला टेकडीचा भाग आल्यामुळे पुलाला संरक्षण लाभलं होतं. पुल संपल्यावर खंदकातून आणि उध्वस्त गावांतून टेकडीच्या कडेकडेन मी पुढं गेलो. अनेक सैनिक त्यावेळी खंदकात लपले होते. ठिकठिकाणी रॉकेटस उभी होती. लढाईच्या कामी या रॉकेटसचा उपयोग होत असे. तोफखान्याचं सहाय्य हवं असलं म्हणजे ते रॉकेटसच्या द्वारे संदेश देऊन मिळवितां येत असे; तसंच शत्रूंना टेलिफोनच्या तारा तोडल्या तर त्या रॉकेटसच्या सहाय्यानं संदेश पाठविता येत असे. सगळं वातावरण कसं स्तब्ध आणि उका आणणार होतं. उष्मा तर खूपच होत होता. कंपनी पलीकडे ऑस्ट्रियनांची छावणी होती. तिथं एकही माणूस दिसत नव्हता....

(Shastrasanyas: 25)

The extract describes Henry drives back along the trenches, investigating the road that, when completed, will allow for an offensive attack. The translation of this extract is target language oriented. The translator has taken freedom to add some expressions, to provide context to the originally brief sentences for the purpose of acquiring clarity. Original extract is complex in terms of syntax but the translator has used simple sentences in its place. The translator has used simple words while translation for example 'pontoon bridge' is translated as 'झुलता पुल' The translator has made use of the devices of addition and deletion. It appears to be free translation. For instance, "bridge which was protected by a shoulder of mountain" is translated as 'पुलाच्या बाजूला टेकडीचा भाग आल्यामुळे पुलाला संरक्षण लाभलं होतं.' 'You know how your major is? Gentle? Many people are like that now.' 'I feel that way myself,' I said 'It has been a terrible summer,' said the priest. He was sure of himself now than when I had gone away. 'You cannot believe how it has been Except that you have been there and you know how it can be many people have realized the war this summer. Officers whom I thought could never realize it realize it now.'

'What will happen? I stroked the banks with my hand.

'I do not know but I do not think it can go on much longer.'

(A Farewell to Arms: 160)

"तुझा मेजर कसा आहे तो पाहिलास ना ? किती सभ्य! सैन्यांतली खूप माणसं आता तशीच आहेत सभ्य आणि चांगली, म्हणूनच आशा वाटू लागली आहे मला." "मला स्वतःला तशीच माणसं आवडतात." मी म्हटलं पाट्टी म्हणाला, "हा उन्हाळा फार भयंकर गेला." पाट्टीच्या स्वरांतला मधांचा कंप नाहीसा झाला होतो. तो पुं म्हणाला, "कितीतरी भयंकर गोष्टी घडल्या. मी सांगत बसलो तरी त्या तुझ्या ध्यानांत येणार नाहीत. तुं स्वतः इस्पितळांत होतास तिथल्या परिस्थितीवरून काही ताडतां आलं तर पाहा. लढाई म्हणजे काय ते गेल्या उन्हाळ्यांत पुष्कळ लोकांना पूर्णपणे कळून चुकलं. ज्या ऑफिसरांना एरवी ते कधी हि कळलं नसतं अशा लोकानाहि लढाईचं खरं स्वरूप कळून चुकलं आहे."

ब्लॅकेट वरून हात फिरवीत मी विचारलं, "यापुढं काय होईल?"

"तें कळत नाही मला पण एक गोष्ट निश्चित लढाई फार काळपर्यंत चालू राहाणं शक्य नाही."

(Shastrasanyas : 170 - 171)

The novelist very beautifully describes the conversation between Henry and the priest. After dinner Henry talks with the priest. The priest thinks that the war will end soon, thought he cannot say why he thinks so. Henry remains skeptical. Again it appears to be free translation. The translator focuses on the content of the target text rather than the form, which means that the same content is expressed in the target text but with very different grammatical structures if need be. In the beginning of the extract the translator has creatively added his own expressions. For example, you know how your major is? Gentle! Many people as “तुझा मेजर कसा आहे तो पाहिलास ना ? किती सभ्य ! सैन्यातली खूप माणसं आता तशीच आहेत सभ्यं आणि चांगली म्हणूनच आशा वाटू लागली आहे मला.” The translator has retained the word ‘blanket’ in the target language he has not tried to see its equivalent.

That night there was a storm and I woke to hear the rain lashing the window panes. It was coming in the open window someone had knocked on the door. I went to the door very softly, not to disturb Catherine, and opened it. The barman stood there. He wore his overcoat and carried his wet hat.

‘Can I speak to you Tencente?’

What’s the matter?’

‘It’s a very serious matter.’

I looked around. The room was dark. I saw the water on the floor from the window. ‘Come in’ I said. I look him by the arm into the bathroom; locked the door and put on the light. I sat down on the edge of the bathtub.

‘What’s the matter, Emilio? Are you in trouble?’

‘No, you are, Tencente.’

‘Yes?’

‘They are going to arrest you in the morning.’

(A Farewell to Arms: 242)

त्या रात्री खूप मोठ वादळं झालं. मी जागा झालो. पावसाच्या सरीवर सरी कोसळत होत्यां. खिडक्यांच्या तावदानांवर पावसाचे थेंब नगारा वाजवीत होते. खिडकीच्या उघड्या फटीतून पाणी आंत येत होतं. कुणीतरी दार ठोठावलं मी हळूच दारापाशी गेलो आणि दार उघडलं मुळीसुद्धा आवाज होऊं दिला नाही न जाणो कॅथेरीन जागी व्हायची. दारासमोर बारमन उभा होता. त्याच्या अंगात लांब ओव्हरकोट होता, हातांत भिजलेली हॅट होती तो मला म्हणाला,

“मी एक गुप्त गोष्ट सांगायला आलों आहे.”

“काय झालंय ?” मी आतुर होऊल विचारलं.

“घटना मोठी गंभीर आहे.” तो म्हणाला.

मी सभोवार पाहिलं. खोलीत अंधार होता खिडकीच्या बाहेर गॅलरीत पाणी जमलं होतं. बारमनचा हात धरुन मी त्याला शेजारच्या खोलीत नेलं, दार लावलं आणि दिवार पेटवला. मी अंधोळीच्या टबच्या काढावर टेकलो, बारमन शेजारी उभा राहिला.

मी त्याला विचारलं, “ एमिलियो काय झालं?संकटात सापडला आहेस कां तू ?”

“मी नाही तू” तो म्हणाला

मी चमकून विचारलं, “माझ्यावर संकट ! आणि तें रे बोवा कसलं?”

“तुला सकाळी अटक होणार आहे. (Shastrasanyas : 254)

The extract describes how Emilio coaxes Henry to inform him that the military police plan to arrest Henry in the morning. He suggests Henry and Catherine row to Switzerland. It appears to be free translation where the translator has made use of addition and deletion. The translator has added adjectives unnecessarily for example 'a spr.' is translated 'मोठे वादळ' The translator has made use of idiomatic phrases such as 'नगारा वाजविणे' appropriately. The translation is target language oriented. He has used different words in place of equivalent words so instead of doing the literal translation he has done the translation creatively. The translator has retained some of the words from source language in target language without translating them at all for instance, the words like 'Overcoat' 'Hat', 'gallery', 'tub'. The translator has mistranslated 'bathroom' as 'खोली'.

Conclusion:

The extracts illustrate various social and cultural components, customs, art, literature, various beliefs and world-view of people, war experiences, love and romance, passionate descriptions, feeling and emotions and typical American culture. While analyzing the extracts from source language text into target language text, the translator has used a variety of devices as a part of his translation strategy. They include faithful translation, elaborations, expansion, deletion, addition, code – mixing, repetition, the device of paraphrasing, the device of alternatives, allusions, condensing device and experimentation at the level of vocabulary and syntax, strategy of alteration especially in imagery. By using the above mentioned strategies of translation; the Marathi writer V. V. Dalawi seems to have overcome some of the problems of translation. He has made a serious attempt to render Hemingway's dramatic scenes in Marathi. His translation of the conversation on war between Henry and the priest is quite effective. While translating Hemingway's dramatic scenes Dalawi seeks the easy way of translation. Dalawi uses the devices of omission and addition, but not cleverly. Because, he omits Hemingway's fresh and concrete images and adds his own images which are stale and ridiculous. While translating the source text Dalawi misses for several times irony and emotional effect of the original.

It can safely be claimed that despite different problems and difficulties in translation. The Marathi translator V. V. Dalawi though not great, has achieved success in transferring different expressions and coordinates of American culture and society to the target Marathi culture and society.

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Social Discrimination in Dalit Short Story 'The Poisonous Bread' by Bandhumadhav

Mrs. Manjusha Dadaba Suryavanshi

Assistant Professor in English

Dada Patil Mahavidyalaya, Karjat, Dist: Ahmednagar

Email ID- suryavanshimanjusha5@gmail.com

Abstract:

This article is about the social discrimination in the life of Dalit people in the society. "The poisonous Bread" is a short story which tells us about the poisonous caste system which destroys the life of untouchables. Upper caste people treat them as a toy in their hand. Dalit people don't have their own space and identity in the society. Their life is worse than animals. This article exactly tells us about the inequality between upper caste people and lower caste people. Dalit people means all the depressed, deprived, untouchable, illiterate, lower caste people who are not able to raise their voice. But in the present age there is a medium which tells us about their exploitation is a Dalit literature. It is a literature written by Dalit writers for Dalit people about Dalit people's suffering.

Keywords: Poisonous Bread, Discrimination, Exploitation, Untouchable, deprived, depressed, oppressed.

Introduction:

Dalit literature itself tells us about Dalits, by the Dalit writers and for the Dalits. Dalit writers can exactly tell us about the atrocities of the deprived people. Dalit is a Marathi word, translation of the term 'Depressed classes' which is used by British people for the term the scheduled caste. It is a literature about the oppressed class and caste of India. This literature helps to raise the collective voice of oppressed people and Dalit writers play an important role to show the social reality and status of these people.

The roots of Indian society is embedded in the caste system. From the historical period there is always caste system which is followed by upper class people specially by the Brahmans. Rights were given by these Brahmans on the basis of purity and impurity of the people by their caste. According to them, Dalit people or the people who are poor, uneducated and belongs to lower caste are impure and unfit for the society so they will not get any political, social and economical rights.

Dalit literature describes the restriction which has been put on Dalit people by the other Hindu caste people. They were not allowed to let their shadow on non- Dalit caste member, not allowed to enter in the Hindu temple if they did this the temple will lose its sacredness. They were not allowed to take water from the well where all the Hindu people goes to bring a water because they think that the water will be contaminate if it touched by Dalits. Dalit people were living outside the main village because they were not the part of that village. It means Dalits were living the life of deprived and depressed class who don't have their own identity in the village where they were living.

It was Dr. B. R Ambedkar who stressed on literary world as a means to struggle against the caste system and because of that the ceaseless movement of writing about Dalits or Dalit literature began. Dalit writers started to write powerful stories about their lives. Poems, stories,

novels, biographies, autobiographies produced by Dalits established a new body of literature in which, for the first time, the downtrodden took the step and started to transform the lives of themselves through the written word. Dalit literature helped Dalits to grow stronger and to show the unseen side of India which was so much brutal and inhuman.

Literature is a mirror of society so it helps to tell the exact condition and the life of Dalit people in the society. In the present age ,literary world has new Dalit writers who can transform the life of these depressed classes by their powerful writings. These writers are slowly taking their rightful place in the literary world because they have lived the life of depressed, deprived and untouchables life in the society. Dalit writer present Dalit issues to understand the discrimination of castism. Dalit literature specifically tells us about the voice of the marginalized people ..It tells us about the people who has been tortured mentally, physically by the other Hindus or we can say the non-Dalit human being. The life of Dalits is beyond the imagination because they have been treated worse than animals. Their presence and their identity usually denied by the upper class localities ..This situation we can see in the short story "The Poisonous Bread".

"The Poisonous Bread" is a short story written by Bandhumadhav who tells as about the life of unprivileged, depressed and untouchable people. In this novel the story is about a small boy named Mahadeva and his grandfather Yetalya Ajjya. Mahadeva comes to a village to spend holidays with his grandfather. Yetalya Ajjya was working as a servant at the land of Upper cast landowner named Bapu Patil. Bapu Patil was a rich person in that village with lot of land properties. He treats his servant worse than the animals because according to him being a lower cast person dalit people should not have any right and their position is always below the animals. It means they don't have any decision power because these entire people who are depressed and deprived are uneducated. From this we can see position of Mahar People in the Indian society.

Mahatma Gandhi has used a word Harijan for the Mahar people because he wants to remove the blight of untouchable from india, but it became never ending struggle till this date. In the short story "The Poisonous Bread "grandfather and his grandson work for whole day in the land of Bapu Patil. At the end of the day they both think that they will get some share for their work from Bapu Patil but Bapu Patil doesn't pay anything to them rather he insults the grandfather with the bitter words. Mahadeva listens all the conversation between them and feels sad for grandfather and it also increases the anger about the upper-class people. Mahadeva tries to resist the Bapu Patil but he denies to give anything to them and he says that they have not work in the whole day. This exploitation we can see in the life of every Dalit. They don't get enough share to feed their family, instead of that they have to bear all the insult by the upper caste people.

At the end of the short story Bapu Patil throws some breadcrumbs towards the cow then grandfather collects them all quickly. It shows that bapu patil gives importance to the animals rather than lower caste people. The cows reject the breadcrumbs because they where stale bread but grandfather takes them happily because it is the only way to feed his family. It means depressed, deprived people always get their share only after some people who refuse to take them; it shows they don't have their own space and identity in the society till this date.

Mahadeva and his grandfather returns to their house, Yetalya ajjya throws some breadcrumbs in front of dogs who were near their house. It shows that lower caste people are always ready to share their things with others who really need that. It means the animals are also

important for them because he gets a very little share but also he shares this with the dogs. His wife runs towards dogs and collects all the breadcrumbs because she thinks that the crumbs are not enough to feed the family. It means she is also worry about the animals but more about her family members because they were working in the whole day in the land. She cooks the Dulli with the stale breadcrumbs and gives it to all. When the Stale breadcrumbs were eaten by the grandfather it becomes poisonous food for him because it was a stale breadcrumb which becomes a reason of food poisoning. It creates the health problem and gives a death to the grandfather but before the death he gives message to the grandson.

.....Never depends on age old bread associated with our caste. Get as much education as you can take away this cursed bread from the mouth of the Mahar.s. The poisonous bread will finally kill the very humanness of man. These lines are suggesting that the short story "The poisonous bread" is a symbolic title which tells as about the poisonous caste system which. become a reason to make society poisonous. Grandfather gives a massage that education can help to remove the troubles and atrocities from the life dallit people. He also says that this poisonous caste system will kill the humanity of the human being. So before this happen we should rebel against the poisonous caste system which destroys the identity of untouchables, depressed and deprived people means dalit people

Conclusion

This article focuses on the social discrimination, poisonous caste system and exploitation of Dalit people in the society. This article also talks about the difference between the mindset of upper class and lower class people. Upper caste people are not ready to give share to the lower caste people for their work, whereas in the novel we can see that the lower caste people are always ready to give their share to the animals that shows they gives importance to the equality. "The poisonous bread" short story tell us about the poisonous mindset of the upper caste people who spread the tradition of the poisonous caste system to destroy the humanness of the man. The main character from this short story, Yetyalya Ajya has suggested a solution that education is the only way which will change this mindset of upper caste people and remove the troubles from the life of Dalit people.

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Post-Apartheid South Africa - Shifting Paradigms of Marginality in J. M. Coetzee's Disgrace

Dr. Sachin Gundurao Kamble

Arts and Commerce College,
Vaduj, Satara- 415506
Email – sachinkm1983@gmail.com
Mob. 9552686800

Abstract:

Marginality is a valueless, lower and insufficient position of people offered by native government. In South Africa, it was of Blacks in apartheid while in post-apartheid, it occupies the white settlers. A kind of revenge or vengeance is hidden in the actions of black majority. The present novel is characterized by a bleak vision of Coetzee's racially divided homeland. We find that political change can do nothing to eliminate human misery. It chronicles the inner history of his country's transformation from racial dictatorship to a post-apartheid society.

Key words: Marginality, Apartheid, post-apartheid, Disgrace, silence, isolation, identity

Life in South Africa is intolerable for a man of colour. South Africa is a country of great physical beauty but its soul is dead. The most notorious political fact of South African history is the Apartheid policy. It stands for the political system of racial segregation in South Africa, where the white minority discriminated against and politically marginalized the black majority for decades. Although the system of apartheid has vanished in 1994, it has left deep scars in South African Society that will take many years to heal. Disgrace takes place in South Africa, a country that for many years was ruled under a system of racial segregation called Apartheid. Apartheid, which in Afrikaans means, "Separateness," was a system held in place from 1948 until 1994. After 1994, the paradigmatic shift has been occurred which is labelled as Post-Apartheid. The white settlers have become the matter of target and lynching. The Present paper focuses on the same shift with various aspects of the concurrent political climate of South Africa.

First of all, the researcher will define 'marginality,' the word 'marginal,' simply means, small in size or importance or subsided, the Collins Dictionary meaning is as follows,

- pertaining to a margin.
- situated on the border or edge.
- at the outer or lower limits; minimal for requirements; almost insufficient: marginal subsistence; marginal ability.
- Minor and not important; not central.
- written or printed in the margin of a page: a marginal note.
- Sociologically, marginal is marked by contact with disparate cultures, and acquiring some but not all the traits or values common to any one of them.

From the above meanings, we find that marginality is a valueless, lower and insufficient position of people offered by native government. In South Africa, it was of Blacks in apartheid while in post-apartheid, it occupies the white settlers. A kind of revenge or vengeance is hidden in the actions of black majority. The present novel is characterized by a bleak vision of Coetzee's racially divided homeland. We find that political change can do nothing to eliminate human

misery. It chronicles the inner history of his country's transformation from racial dictatorship to a post-apartheid society.

The identity is at the core or one of the important aspects of Marginality. The problem of white identity is a drastic paradigmatic shift in Post-Apartheid South Africa. Before it, the target was blacks. The identity is formed through the 'self' and 'other.' The problem of white identity and reversal role of identity are projected throughout the novel *Disgrace*. David Lurie, a white ageing professor of Romantic Literature, finds himself at odds with the new dispensation where old certainties are gone. In this new age, he is deprived of the privileges of the race. Once a Professor of Romantic poetry, now he is an adjunct Professor of communications, with the change in his institute, from Cape Town University to Cape Technical University. David falls short of the standards of the 'puritanical times' he lives in, as he refuses to issue a statement of confession and remorse though he is guilty in the charge of sexual harassment of his student Melanie Isaacs. As a result, he is banished from the university.

Hate is another structure of society which operates racial otherness and marginality. We find it on the attack on Lucy's smallholding and her rape. It is the manifestation of the economy of hate that operates in the structure of racial otherness. A white woman settler and small-scale farmer in the rural Eastern Cape, Lucy is the 'other' of Petrus and the majority black population settled there. The violence and rape in the smallholding is a man oeuvre to subjugate and eliminate her white female identity from the land of the majority of black male. In a situation where the white hegemony is slowly and inexorably replaced by black cruelty, David Lurie discovers that like the dogs in the Animal Welfare Clinic, all that is left at his disposal in his physical body, a shroud of flesh without transcendent meaning. Being a marginal, Lucy enunciates the lack of transcendent meaning when she tells to David,

"They are not going to lead me to a higher life, and the reason is, there is no higher life. This is the only life there is. Which we share it with animals. That's the example people like Bev try to set. That's the example I try to follow. To share our human privilege with the beasts. I don't want to come back in another existence as a dog or a pig and have to live as dogs or pigs live under us." (74)

Silence and Isolation are the attributes of marginality. Once they were manifestations of blacks but today in South Africa, they are signifiers of marginality. They signify marginal's struggle for survival, weakness, defeat and resignation, and cry for freedom. It speaks the structural relationship of oppressor/ oppressed or the power of an unuttered alterity to undermine a dominant discourse. Coetzee's perception of silence and isolation is reflected through Lucy in the novel, 'Silence,' in *Disgrace* stands for marginality which indicates defeat and weakness. In the second half of the novel, it deals with the issue of sexual violence on Lucy done by black rapists and 'silence' kept by Lucy herself. Lucy and her father, David were attacked by three black men, and Lucy was sexually assaulted. Her life was shattered. After this wake of the outrages committed against him and his daughter, David demands for justice, but he does not get response from the overstretched police. Both felt insecure and thought on different levels how to face the situation. The rape made Lucy frustrated, silent and isolated. She became fearful that she might have venereal infection of HIV. The memories of rape haunt her so terribly. She wants to avoid each moment and everything. It indicates her weakness and defeat. So, in order to protect herself and her simple way of life, Lucy consents to become the third wife in her neighbour's polygamous family, even though he may have arranged the attack on her in order to gain her

property. Here, her decision to marry with Petrus and to keep child points out her scarification for peace, and reflects the uncertainty of post-apartheid South Africa where 'all values are shifting.' It also indicates the efforts of white settlers (minority) to survive in the majority of black.

When we consider the title of the novel, Disgrace, it indicates the plight of marginality. The word 'disgrace' means – a loss of reputation, or doesn't sound too pleasant. A loss of reputation is the loss of white settlers' position in post –apartheid South Africa which is represented by David Lurie and Lucy. E.g. David Lurie and Lucy experience disgrace in many ways. His banishment from the university and his daughter Lucy's painful condition of rape in a brutal and abusive way are signifiers of disgrace.

In a nutshell, Coetzee explores the predicament of white complicit- marginalized self while struggling for an ethical reconstruction and integration in a country that shows the pathetic condition of white settlers which once oppressor in apartheid South Africa.

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Igbo Tradition and Culture in Chinua Achebe's '*Things fall Apart*'

Mr. Rahul Tulshiram Wadate
Arts and Commerce College, Koynanagar

Introduction:

Present paper attempt to explore Igbo culture which encompasses polytheistic religion, father and son inheritance, farming tradition and belief in evil spirit. Every major event that has happens some kinds of significance based on the Igbo culture and whatever related aspect being described.

Keyword: Igbo culture, polytheistic

Objective:

- TO Understand tradition and culture of Igbo community
- To focus on sense of Identity in the Igbo peoples

This paper is an attempt to study Igbo Identity as depicted in Chinua Achebe fiction *Things fall apart*. I shall try to study the characteristic feelings and belief of the Igbo community and see how they contribute to the establishment of their identity.

The term "Identity" as I seen in this paper constitute the characteristic, feelings or belief that distinguish a group of peoples from one another. Further things we seen in *Things fall Apart* that each Igbo village like Umuofia, Mbaino, Mbanta etc. These villages are interlink by means of marriage titles of men oracles and shrines

The ethics of the Igbo community portraits in *Things Fall Apart* encourage the individual to work hard in order to success in life. Hence in Umuofia and individuals achievement is rated more highly than age and ancestry. Thus Okonkwo raises himself life by hard work is highly respected in the society.

Igbo culture:

Religion is significant in Igbo culture. They are polytheistic with different god or goddess to oversee each aspect of life. All of these god and goddess reported to Chukwu the head of the god. Igbo culture identify through the weak of peace as Ezeani the priest of earth goddess says, "we live in peace with our fellow to honour our great goddess of the earth without whose blessing our crop will not grow This observation an important aspect of Igbo society.

Family and farming in Igbo culture:

Farming in Igbo culture familiar tradition is also important aspect of the novel. In fact understanding father-son inheritance tradition in Igbo society help the reader to understand several major events. The son is supposed to help his father on the farm and eventually father is supposed to give the son a start on his own farm. Yams are the essential crop within Umuofia. The yam is crucial staple in the Igbo diet additionally the cultivation of yams is associated with masculinity. Yam is the king of crop in Igbo culture.

Achebe portrays his Igbo culture and society that flourished on the pillars of art music and poetry. Igbo music is very important in Igbo culture different occasion and different music.

Conclusion:

Igbo society just needed that how to change with change of time. In my opinion It was not the missionaries but the inner conflict in the Igbo culture that dug its grave. When the root of culture that is its people are fragile nothing can prevent it from falling.

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Cultural Significance and Modern Use of Tattoo

Mr. Vaibhav Mahadev Godase
Dhananjayrao Gadgil
College of Commerce, Satara.

Introduction:

What is Nature? Is it Art? Or is it beyond our imagination? These questions are not easy to answer. People are very curious to know their past and to represent it; they do some different kinds of things. World has so many things that represent nature and various cultures. The one among them is Tattoo. It is representing History, Society, Culture, Tradition as well as Science. One cannot tell its origin and method of how it is inked earlier. Its method and meaning changed in due course of time.

This paper concerns with our social and religious status i.e. Tattoo. As we all know that in every religion and society there is something special. Tattoo is the part of our tradition and has historical heritage. Why do they important in bygone days and today's use of it? We always think that, why tattoo is present in the past? There is a reason for every special phenomenon. In past, people used natural things for their day today activities. They have respect for the nature. They saw nature as the ultimate reality and source of life.

Tattoo as Fashion:

Tattoos were significant in those days. There could be the tradition of drawing tattoos on various body parts. Now, in modern time tattoos has value on the part of fashion. Celebrities, youngsters and tribes have diverse types of thinking over the use of tattoo.

History of Tattoo:

There is mythical story of God Vishnu and Goddess Laxmi. Vishnu most of his time spent outside to see people, so Laxmi stay alone in palace. Because of loneliness, she scared of unknown fear. This fear for unknown, she told to Vishnu. To get rid of this issue Vishnu deliberately imprints and presses his weapons on her left hand and told her that these marks of arms will save you from your unknown fear. From this incident tattoo got its importance and heritage.

Cultural Significance:

In some tribes, there is co-relationship between marriage and tattoo. There was an ancient tale that bride is not deserved to marry without having tattoo. Another tale is that when a woman died without a tattoo, her ancestor will not identify her in heaven it means that, it is the symbol of identity. God also asks her that you should me the sign of your existence on earth that is the tattoo. If it doesn't, God send her back on earth in the form of evil. For this situation there is Marathi proverb "NandunAali Pan GondunAaliNahi(नांदूनआलीपणगोंदूनआलीनाही.)"

Tattoos are important in the past because it has coded message, which forwarded to next generation by using tattoo. There are tattoos which drawn on forehead and hand e.g. half-moon, half sun, big bold dot, leaves and flowers name of brother or elderly person.

This paper is dealing with one of the aspects of tradition. Nowadays people don't know the importance of tattoo in society. Tattoo represents society and its rules. It also deal with culture; women are supposed to have tattoo, because it is part of their identity. So it is right to

say that tattoo is like part of identity. History and tribes have so many stories that reveal the significance of Tattoo

There are views of some anthropologist about the emergence of tattoo and how it exists in society:

- To save life from evil power causes to emerge the art of tattoo.\
- It is an outcome of medical science.

Modern Use of Tattoo:

Now in modern days, people draw tattoo for fashion. In special parties or in pubs tattoo is compulsory without it no permission given to enter in. For this parties the shape is fixed like face tiger or xxx. It is identity of social class and part and parcel of society. It also shows the colour of society.

Process of drawing tattoo:

In the past people used natural objects to draw tattoo. There is a process for drawing tattoo, it is as following...

With the help of needle or pointed shells and thrones tattoo are drawn on body. On this drawing surface they rub lampblack, powder of coal. After this they apply turmeric powder on it. Coal's powder gives it the blue colour. Drawing tattoo is very painful in past.

Nowadays, science make it easy to draw and sometimes painless also. People drawn tattoo by using electronic machine. They use various colours to make it colourful. It has many shades. Here people have no pain because of electronic machine.

Conclusion:

The world always tries hard to save valuable things that existed in our culture and tradition. It will preserve those things for the upcoming generation to know the past history of their ancestors. Tattoo has same kind. It had value and meaning, Also it will remain on the body of world. The marks are available all the time to see the world.

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The Literature of the Unknown Fathers' Children in Translation

Dr. Subhash Randhir

Head and Associate Professor

RBNB College Shrirampur

Dist. A'Nagar (India)

Subhashrandhir22@gmail.com

Mo. 7588030902

Abstract:

The purpose of this paper is to bring out the fact that there are many social problems of the marginalized section on the ground of caste, colour, sects and what not but there is still one more class that is the half-born and their concomitant culture which has yet not found space in life and literature.

The scope of this paper is the Dalit Marathi literature and Sharankumar Limbale's Akkarmashi(1984), translated as The Outcaste by Satish Bhoomkar is the focal point.

Sharan is the half- born whose father does not belong to that caste his mother belongs to. Though he considers himself the member of the community the members of that community don't accept him as their member. His family is an outcaste in the traditional society. They are humiliated and not treated equal to them. It's an alien family that needs to be reflected into literature and that literature should be translated into English so as to be globally known.

Key words: Dalit literature, Mahar community, legitimate, half-born.

If the practice of translation is as old as human communication, maybe oral or written, it in the 20th century has fluxed vigorously due to the different currents and crosscurrents of thoughts and movements. I have restricted the scope of this paper to the Indian literature and mainly the Marathi Dalit literature. The Dalit literature however needs a separate discussion for its definition but most of the people have made it as the literature written by and about the downtrodden, oppressed and mainly the untouchable section of the Indian society.

The Dalits in the Indian society have been the sufferers for thousands of years because of the social setting and perpetuated in the light of the scriptures like the Manusmriti which has prescribed the rules for the Shudras, the fourth class in the Varna system. They have been deprived of their entire social and the natural rights like drinking water. The Dalit life was not less the dumb and deaf animals. The constitution of India after 1950 brought a spectacular change in their lives as per the legal provision made by the great social reformer, champion of human rights and the chief architect of the constitution of India, Dr. B.R. Ambedkar. This large section of the Indian society got access to the field of education and life became easier and they started writing about their own plight through which they could also put forth their problems. But the so called higher class people in the Indian also came to know the life of their own fellowmen. Dalit literature in Marathi made its view after 1960. Dalit literature is dominant with auto biographies. Daya Pawar published his autobiography in 1978 and legion of writers from tribes and other castes came up with their autobiographies. It opened new vistas of writing in India. The autobiographies also found pace in English translation and that was a greater scope for them that the whole world came to know the plight of the untouchables and the under privileged section of human society.

Baluta social claim by Daya Pawar was followed by Upara, Uchalya chorafa and many in number.

Shana Kumar Limbale's 'Akkarmashi' the half born was published in 1984 that brought lot of criticism, it is once again an autobiography by a Dalit, belonging to Mahar caste which is one of the untouchable castes is spectacularly progressive after 1950. Though they are sufferers, they are land holders, may be little, and in their relatives and caste circles they are supposed to be prestigious. They follow the traditional social rules.

Sharan Kumar Limbale's case needs to be considered in a different way. In the eyes of the higher class society he is a Dalit writer, may be, as he claims, belongs to the neo- Buddhist community the erstwhile Mahar communality, he is outcaste in that community because he is an illegitimate child. His Mother and grandmother (mother's mother) are questionable women. His mother, Masamai was married to a man from the own caste according to the traditional custom. She was forsaken by that man and she was taken as a concubine by two different men from the so-called higher caste men- Hanmanta Limbale and Yashwant Patil one by one. It is found in the Indian society that untouchable women are exploited by the higher class men. She gets children from both the men. Most of her children are by Limbale. He regularly comes to her for his carnal need. Sharan's father is unknown but certainly takes Limbale's surname only for he thinks, it is convenient to hide this own caste identity with the surname.

Santamai, Sharan's grandmother is also living with a Muslim man named Mahamood Dastagir Jamadar. She was also forsaken by her husband. All they are living in the Maharwada the colony where the Mahar people live. Sharan's family, in the eyes of the other high class people, is Mahar and of course untouchable.

They have no access to the public places like tea stall or the barbar in the village does not cut his hair as he does in case of other untouchables or the school going Sharan is kept aside with untouchable boys from their higher class counterpart.

The elderly persons also drive Sharan away from community hall with most humiliating words. When Sharan is found in love with a girl, Shewanta from the same community, this mother goes panic. She cautions him to stop his love affair. "The Mahrs are very fierce people. They will cut you into pieces and there will no one to care for for us Our house has neither a male child nor a female one to continue our lives. They will force us to sleep with them. You'd better stop your affair with Shewanta"² When Sharan as an educated and an employed young man goes to see a girl in marriage, he is accepted but is rejected when the truth about his family background is known to that family. He is humiliated--- "We haven't yet lost our self-respect. Our family is of pure blood so we also expect the same of a bridegroom..."³

Sharan says he is half-born, his ancestry goes not beyond his mother. Even his father is unknown so he does not write father's name after his first name what is matter of prestige for every legitimate (according to the cultural norms) boy. Sharan is not accepted by his own caste members so he is living in the semi Maharwada. His world is different. He considers himself an alien because his father is unknown and not necessarily from the Maharwada. But his family is like a pluralistic family where a Muslim man, two Hindu women and Buddhist by thoughts live together. The children are born of the parents belonging to different castes in Hindu society

They are outcast by the so-called legitimate society. All the children borne by Sharan's Mother are the illegitimate children. Sharan is anxious about their marriages and curious about the last rites of 'Dada' Mahmood Dastagir Jamadar after this death. The 'Aakkarmashi' has been

translated as 'The Outcaste' by Satish Bhoomkar. It has found broader scope in the world. The world by the way comes to know about such life customs and culture only by translation. Besides these all the autobiographies and the literary pieces like Kolatyacha por should be translated. They are not socially, politically or economically deprived but by the relation of father.

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Rabindranath Tagore: The First Indian English Translator

Prof. I.G. Shelage

Sangameshwar College, Solapur
Email: ireshashelage2@gmail.com

Abstract:

Writing on the subject of translation go far back in recorded history. The practice of translation was discussed by, for example, Cicero and Horace (First century B.C.E) AND St. Jerome (Fourth century CE). In St. Jerome's case, his approach to translating the Greek Bible into Latin would affect later translations of the scriptures. Indeed, the translation of the Bible was to be for well over a thousand years the battle ground of conflicting ideologies in Western Europe.

Key Words: Translation studies, Academic discipline, study of translation, central issues definition of translating and interpreting etc.

Introduction:

Rabindranath Tagore (1861-1941), the first Nobel Prize winner from Asia, is known to the West for *Gitanjali: Song-Offerings* (1912), an anthology of assorted poems translated by the poet himself. But what is not known to the West is that he also began, for the first time, the discussion of the myriad aspects of translation after the publication and worldwide popularity of *Gitanjali* (1912). It needs also to be mentioned here that *Gitanjali* (1912) was regarded as 'a miracle of translation' and that it fetched Tagore the Nobel Prize for literature in 1913 making him overnight the literary 'superstar' of the time. But when he began to discuss his own translations, there was no such discipline either in the East or in the West known as Translation Studies. Nobody could even dream of such a separate discipline at that point of time simply because translation was still considered a 'secondary' activity traditionally known as the foreign language-learning method. Hence the question of studying translation or of discussing it was not considered worthwhile either in India or elsewhere before the publication of *Gitanjali*(1912). Tagore is perhaps the first writer in Indian literature to have begun the study (read 'discussion') of (his) translation in the second decades of the twentieth century in response to the queries and / or requests of his friends, acquaintances and admirers about the different aspects of his translations. But while discussing his own translations, he made some insightful comments on translations from his first-hand translating experience ----comments that seem to have anticipated some of the basic issues of Translation Studies. Did Tagore then have in his view a discipline that was yet to take a concrete shape? Were not many of his remarks and statements on translation the manifestation of a discipline (to be) that he seemed to have envisaged in his translation reflections? Though we have no definite answers to these speculative questions, the fact remains that he initiated the study [read 'discussion'] of translation in India at a time when Translation Studies was yet to make its appearance in the West. But unlike J. S. Holmes or Andre Lefevere Tagore did not write any treatise or 'manifesto' explaining its name and nature nor did he coin any term to describe the exercise that he began for the first time in India.

What Is Translation Studies?

Throughout history, written and spoken translations have played a crucial role in interhuman communication, not least in providing access to important texts for scholarship and religious purposes. As world trade has grown, so has the importance of translation. By 2008, in the European Union alone the turnover of the translation and interpreting industry was estimated at 5.7 billion euros. Yet the study of translation as an academic subject only really began in the

second half of the twentieth centuries. Though translation as an interlingual communication has existed among mankind from time immemorial, its study as an academic subject began only in the second half of the twentieth century. According to Jeremy Munday, "...although the practice of translating is long established, the study of the field developed into an academic discipline only in the second half of the twentieth century" (emphasis added) (Munday 8). Lawrence Venuti referred to the last forty years of the twentieth century as an important period in the history of translation when "translation studies emerged as a new academic field, at once international and interdisciplinary" (Venuti 1). Riccardi also expresses a similar view, "Since the mid-twentieth century, together with the greater need for and diffusion of translations at all levels of economic, cultural and social life, translations and their study have been the object of uninterrupted scholarly investigation" (emphasis added) (Riccardi 1). Consequently, the second half of the twentieth century saw a sudden increase in scholarly investigation into translation and translating that gradually paved the way for the emergence of 'translation studies'. In his seminal essay 'The name and nature of translation studies' (1972) Holmes describes the background situation that gradually led to the ever-increasing interest in translation over time: "After centuries of incidental and desultory attention from a scattering of authors, philologists, and literary scholars, ...the subject of translation has enjoyed a marked and constant increase in interest on the part of scholars in recent years, with the Second World War as a kind of turning point" (emphasis added) (Toury 11). Since the mid-1940s and the early 1950s, translation, as Holmes suggests, has transformed from the traditional language-learning exercise into a scholarly academic pursuit and emerged as an independent academic discipline in the 1980s. But still translation scholars and critics were indecisive to characterize the new discipline. Having analyzed the 'diverse terms' used in writings on translations and translating Holmes finally came to conclusion in 1972 that the phrase 'translation studies' should be accepted as 'the most appropriate of all those available in English' to describe the nascent discipline (Ibid 14). In 1978 Andre Lefevere also suggested that the name 'Translation Studies' ought to be adopted for the new discipline dealing with, to quote Holmes, 'the complex of problems clustered around the phenomenon of translating and translations' (Toury 10). Taking the cue from Holmes and Lefevere, Bassnett went on to characterize the new discipline as 'Translation Studies' in her epoch-making book *Translation Studies* (1980) and it has since been regarded as something of an 'introductory text' / or a manifesto, heralding 'the emergence of translation studies as a separate discipline' (Venuti 215). When all these developments in the field of translation were taking place in the Western world in the run-up to the emergence of Translation Studies as an independent discipline, Tagore had already left the world scene. Considered, therefore, from a historical point of view, he did not have anything to do with Translation Studies that made its appearance in the West in the 1980s, almost four decades after his death in 1941. But so far as the study of translation is concerned, Tagore's role is that of a pioneer. It was he who demonstrated from 1913 onwards that translation is a worth-studying 'thing' rather than a foreign language learning exercise, a creative process rather than a mechanical practice.

But the scholars of the Eurocentric Translation Studies did not have any scope of knowing the maiden attempt made by Tagore in beginning the study / discussion of translation in India in its rudimentary form that gradually took the shape of a new discipline in the West towards the closing decades of the twentieth century. This 'discipline', popularly known to-day as Translation Studies, emerged in the 1980s and established itself as an independent discipline

in the 1990s. With its advent as a separate discipline the outlook of the Western scholars and critics took a liberal turn and they started viewing Translation Studies from a broad global perspective giving up their earlier narrow Eurocentric bias. In the Preface to the revised edition of Translation Studies (1991) Ms. Bassnett gave the first ever recognition to the proliferation of non-Eurocentric translation traditions across the world, "...just as literary study has changed its nature and methodology since its development outside Europe, so Translation Studies has begun to lose its overly European focus. Translation Studies has developed rapidly in India, in the Chinese and Arabic speaking worlds, in Latin America and in Africa. Just as literary studies has sought to shake off its Eurocentric inheritance, so Translation Studies is branching out in new way" (Bassnett xiv). But when she attempted to discuss the 'central issues' of translation studies she seemed to have no idea about the translation traditions existing outside Europe. These non-European traditions of translation deserve a separate 'space' in the history of translation studies. Mona Baker and Gabriela Saldanha have rightly devoted almost half of the Routledge Encyclopedia of Translation Studies (1998) to the discussion of its History and Traditions across the globe. Even after 156th years of his birth Tagore has not been given the due recognition that he deserves for his contribution to translation studies. It is time now for the translation scholars to recognize Tagore's pioneering efforts toward translation study in order to form a correct idea of the genealogy of translation studies.

Tagore's Study Of Translation

Before we proceed to discuss Tagore's study of translation, we are required to know the circumstances behind the genesis of his self-translation as well as the study of his self-translation by him. Firstly, despite being a creative writer, he had to translate his own poems so that he could reach out to his foreign friends and acquaintances in English translation. Secondly, while discussing his self-translation in response to the queries and / or request of his friends and admirers he seems to have unconsciously laid down the foundation of what is known today as Translation Studies in India where the tradition of theorizing about translation did not flourish as it did in the West (Mukherjee 36). What is most intriguing is the fact that he did not have in his mind any such agenda when he was engaged in translating his Gitanjali poems. Unlike most of the translators of the past, he did not leave behind any discourse on translation excepting many a pronouncement he had made from time to time on different aspects of translation. Unlike the traditional translation thinkers Tagore's speculations on translations were not concerned with the question of how to translate and the tone he adopted was descriptive rather than prescriptive. It was because of his descriptive approach to translation that he deserves a place in the vanguard of modern translation thinkers. Tagore's reflections on translations are found in A Tagore Reader ed. Amiya Chakravarty (the editor reproduces some of Tagore's letters containing his translation thoughts), Macmillan Co. 1961, Imperfect Encounter: Letters of William Rothenstein and Rabindranath Tagore 1911—1941 ed. Mary Lago, (Cambridge University Press, 1972), Letters to A Friend 1913-1922, The English Writings of Rabindranath Tagore, Vol. III: A Miscellany ed. Sisir Kumar Das (Sahitya Akademi, New Delhi, 1966, rpt. 2006), A Difficult Friendship --- Letters of Edward Thompson and Rabindranath Tagore 1913—1940 ed. Uma Das Gupta (Oxford University Press, 2003) and Rabindranath Tagore, my life in my words. ed. Uma Das Gupta (New Delhi: Penguin / Viking, 2006).

No attempt has yet been made to gather together Tagore's thoughts on translation and translating in book form. ShyamalSarkar made the maiden attempt of making available some of his translation thoughts in his pioneering essay "Tagore on Translation" which appeared in the May-October (1977) issue of The Visva-Bharati Quarterly. But the bulk of his translation thoughts lies scattered in his nineteen volumes of Bengali letters so far published by Visva-Bharati. Besides, his interviews given to the foreign press at different points of time and his personal conversations with friends, acquaintances and foreign dignitaries on the issue of translation are to be taken into account for this purpose. This paper attempts to revisit some of the basic issues of translation and translating as contemplated by Tagore --- issues that seem to foreshadow some of the principal concerns of Translation Studies outlined by Susan Bassnett in Translation Studies (1980). Prof. Bassnett discusses the main concerns of Translation Studies.

(Bassnett 14-37) Now let us examine how the basic issues of translation studies were addressed by Tagore in his life-long reflections on translation and translating. But it is needless to say that he did not discuss translation as systematically as Bassnett does in Translation Studies (1980). The reason is not far to seek. Bassnett is an academic translation critic whereas Tagore is a creative writer- turned translation analyst.

Language And Culture:

Translation which had traditionally been viewed as a transaction between two languages gradually became a complex negotiation between two cultures in the closing decade of the twentieth century. According to Ms. Bassnett, Translation Studies explores "the process whereby texts are transferred from one culture to another" (Bassnett xii) and Lefevere goes one step further to define translation as 'a process of negotiation between cultures' (Classe 1415). With time translation took a cultural turn and came to be popularly known as Cultural Translation. Tagore could not anticipate the 'cultural turn' that translation would take in the time to come and he seemed to have compromised on the question of culture in his effort to conform to the taste and appreciation of the Western people. Sometime in September 1914 he requested Edward Thompson, his first English biographer, to translate some of his short stories and bring out a selection of them that might appeal to the Western public, "Please make your own selection, for it is difficult for me to know which of my things will be palatable to the English taste" (emphasis added) (Pal 120). Tagore's obsession with the palatability to the 'English taste' led Thompson to conclude that his [Tagore's] 'treatment of his Western public has sometimes amounted to an insult to their intelligence' (Mukherjee106). Even Victoria Ocampo, his Argentinian friend and admirer, once ruefully commented in a different context, "Tagore had doubts as to the Westerners' capacity of understanding Eastern thoughts" (A Centenary Volume p.44).

Types Of Translation:

Unlike Roman Jakobson Tagore does not speak about different types of translation ('intralingual', 'interlingual' and intersemiotic'); he concentrates only on 'interlingual' translation, making a distinction (in his letter to Rothenstein dated 31 December 1915) between 'rewriting' and 'translating': "Macmillans are urging me", writes Tagore "to send them some translations of my short stories.... They require rewriting in English, not translating" (emphasis added) (Lago 216). Tagore here seems to imply that rewriting is the other name for translation. It is concerned with 'creative translation' and translating, with 'literal translation'. By 'rewriting' he means here the 'creative translation' or 'rewriting' of his poems by himself drawing on their

thoughts and feelings in a different language. "I cannot translate, I have to write almost anew", he is reported to have written (Lal 81) and 'one cannot translate one's works', he once wrote to Ajit Kumar Chakravarty (Sarkar 164). Here Tagore seems to have spoken of a new kind of translation that Jakobson could not contemplate in his essay 'On Linguistic Aspects of Translation' (1959). This new form of translation is basically different from the three kinds of translations mentioned by Jakobson in his classification of translations. It was used by Tagore for translating his Gitanjali (1912) poems and was later adopted by Vladimir Nabokov (1899—1977) and Samuel Beckett (1906—1989) for rendering their works into English from their respective mother-tongues. This type of translation has been called 'self-translation', 'auto-translation' or 'transcreation' by translation scholars and Tagore seems to have given it a canonical status in the history of translation studies. In a short entry on "Self-Translators" included in Encyclopedia of Literary Translation into English (2000), Vol 2 Kristine J. Anderson refers to Samuel Beckett, Vladimir Nobokov and Karen Blixen (Isak Dinesen) as the 'best known' self-translators in the world (Classe 1250). But Anderson does not make even a passing reference to Tagore as a self-translator, though he won the Nobel Prize in 1913 for Gitanjali, an anthology of his Bengali poems translated into English by the poet himself. Even William Radice (1951-), the widely-known Tagore translator of the present time, remains silent on the issue of self-translation in his article on Tagore to be found the same Encyclopaedia ,though he speaks of his [Tagore's] world-wide reputation through the translations of his works obviously done by himself (Ibid 1251).

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The Absurd in Satish Alekar's Select Plays

Manish Surendrarao Gomase

Research Scholar, School of Language,
Literature and Culture Studies, SRTM University,
Nanded – 431606.
Mob. No. 9503897767
Email: manishgomase@gmail.com

The term 'The Theatre of the Absurd' takes us back to the post World War time and the situation of the world, the world which was/is godless and devoid of purpose and values. Man found/find himself in loss of identity, disillusionment, purposelessness, nothingness, meaninglessness, alienation and isolation. The two World Wars took place in the first half of 20th century which shattered the very foundation of the established beliefs and assumptions and also broke the notions of development, progress and nationalism. It fetched the existential crises in the society that resulted in the loss of meaning in the people's lives. In *The Myth of Sisyphus*, Albert Camus attempted to diagnose the human situation:

A world that can be explained by reasoning, however faulty, is a familiar world. But in a universe that is suddenly deprived of illusions and of light man feels a stranger. His is an irremediate exile, because he is deprived of memories of a lost homeland as much as he lacks the hope of a promised land to come. This divorce between man and his life, the actor and his setting, truly constitutes the feeling of Absurdity. (Esslin 23)

'Absurd' originally means 'out of harmony' (Esslin 23), in a musical context. The definition focuses on the incongruous, unreasonable and illogical aspects in the concerned situation. Ionesco defined the concept 'absurd' as: 'Absurd is that which is devoid of purpose... Cut off from his religion, metaphysical, and transcendental roots, man is lost: all his actions become senseless, absurd, useless.' (Abrams 2) Ionesco speaks about unpurposiveness, senselessness, sense of metaphysical anguish and so on issues. These definitions reinforce light on sense of senselessness of the human condition and the inadequacy of the rational approach by the open abandonment of rational devices and discursive thought.

The Theatre of the Absurd emerged as a prominent trait in the mid of 20th century in the Euro-American literary sphere which reached to the Marathi Theatre in the post 1970s. But there is a basic difference between the two, the former presents some philosophy and spirituality through such plays whereas the latter manifests partly the social scenario influenced by culture, religion, tradition and custom which cause the absurdity and partly renders philosophical message. Hence, it seems that the absurd play writing in the Marathi Theatre is directly associated with the absurd situation imbedded in the society and his/her worldly existence. These plays make sense through, perhaps, not obvious or conventional sense; they also provide expression to the basic issues and problems of our age seen in the society. They have no story or plot to speak of, no recognizable characters (mechanical puppets), theme without a beginning or an end, reflection of dream and nightmares, incoherent babblings, and so on. These elements certainly put these plays in category called the Theatre of the Absurd.

In Euro-American literature what Eugene Ionesco and Samuel Beckett did for the absurd theatre, here Satish Alekar has done / is doing for the theatre of experiment that is the Theatre of the Absurd in the contemporary Marathi theatre. Satish Alekar is a prominent name in the

contemporary Marathi theatre for giving a new dimension to it. His plays exploit and uncover the social taboos and complex issues in the society of Maharashtra. He has observed the society of Maharashtra with its intricacies on macro and micro levels. That has appeared to him individual's hypocrisy, shallowness, self-delusion, unessential influence and control of culture and religion, unknown and baseless belief system, unpurposiveness, nihilism, alienation, distorted or miscommunication, irrational and illogical thinking and behavior and other traits that produce absurdism. This absurd atmosphere prevalent in the society of Maharashtra has compelled and exhorted subjective and individualized playwright like him to depict this absurdity in his literary works.

His most significant plays mark him quite unmistakably as the member of generation that comes in the past post independence years, with their own existential problems of generation. He is the new heir to the city old, proud culture and dominant tradition in almost equal measure by its socio-political liberals and its Hindu orthodoxy in Pune. He being highly subjective and individualized playwright has incorporated these issues as the subject-matter in his plays like Mahanirvan (The Dread Departure) and Begum Barve. The Dread Departure broaches a subject considered taboo in Indian theatre-death-and defuses the sense of horror surrounding it showing it as an everyday occurrence and Begum Barve exploits loss of the cultural forms at the modernity through the bizarre aura related to the life of Barve.

The Dread Departure and Begum Barve are the perfect specimens of the Theatre of the Absurd manifesting some noteworthy features. Both plays have the plots that incorporate the bizarre auras or tales. The former deals with the prevalent Brahmanical value system and the hypocrisy lurking behind a moral façade through cremation activity of Bhaurao, responses and attitudes of family members, neighbours, and other associated entities, murmur of Bhaurao's external soul and cremation by adopting corrupt way and the latter follows the former in casting society with every details of futility of human beings, marginalization, ostracism of them, their desperate holding on the dream to escape from reality and their ultimate revelation to the earthly realities with the assistance of the bizarre tale woven around the lives of Barve, a small-time female impersonator, Jawdekar and Bawdekar, two office clerks and Shyamrao, once tongawallah and now workless gambler. Both plots are set in the society of Maharashtra. They do not move forward in smoothly and fixed manner from A to B and C to D rather they follow criss-cross routes and move to an unknown premises X to Y that fetch complexities in comprehension and make them difficult to predict anything about them. It is not much suspense here as to what is going to take place next but it is suspense here as to what is going to take place next but it is a suspense about an upcoming happening that can prop up to comprehend what is actually taking place. The actions do not underpin anything but produce oppositions and puzzles that beget something unknown and impart a sense of nothing significant happening. However, the plots with the bizarre auras get significance since they are imbedded in rigid Brahmin culture and the tradition of the sangeet natakas in the state of Maharashtra that deeply influence the lives of natives. The society observes many illogical, irrational and absurd notions in thinking and behavior related to the various spheres of life, so they naturally find a way in the themes of the plays.

The characterization is the significant element of absurd play. The play The Dread Departure has three major characters-Bhaurao, Rama and Nana and other minor characters and the play Begum Barve includes the four characters- Barve, Jawdekar, Bawdekar and Shyamrao the plots are woven around them. The characters are mostly actionless since both the plays have

no remarkable motion. The only activities of cremation and creating fantasy and lashing it down have occurred whatever actions have taken place are insignificant. They seem to be lost and floating in an incomprehensive universe and they abandon rational devices and discursive thought. Most often they seem as if they are puppets in the hands of outsiders and appear as autonomous stuck in routine speaking only in cliché. The plots are set in a patriarchal society that imparts extra-hand to the male characters like Bhaurao, Nana, Neighbours, Jawdekar, Bawdekar and Shyamrao and marginalization of female characters like Rama, Woman1, Woman 2, and Barve in verbosity, action and thinking. These characters can be categorized as stereotypical, archetypal, or flat.

Communication is the process by which information is transmitted between individuals so that an understandable response results. These plays exploit that there is lack of communication and whatever communication takes place, it is understandable and distorted. The play *The Dread Departure* opens with distorted conversation between Bhaurao and Rama. Bhaurao is replete with verbosity but he is more reflective than active conversant. He remains an alien entity in conversation that makes sense of failure of communication. Rama is always short of dictions and her conversation habit is made short, meager and crisp in a strong patriarchal structure. No significance is imparted to her talk by male characters. Nana also makes distorted replies in his beginning conversation and his non-sensible conversation in crematorium with Man 1 and Man 2 stand as instances of meaningless and senseless interaction on these occasions. The number of dialogues which are left or not responded proves the point of failure of communication in the play. The play *Begum Barve* also reflects similar kind of phenomenon. The characters make communication however, it is not smooth and fluent. They are most often abusive, rough and roguish in conversation. Barve is meek, Shyamrao is chronic, and Jawdekar and Bawdekar are self-centred and trapped entities in the complexities of life. Whatever conversation or communication takes place between/among them is either senseless or incomprehensive. There is no process as such in passing information and understanding it that can create a bridge of connotation between/ among conversants. It produces misunderstanding and imparts meaninglessness or senselessness that perfectly suits to enhance the absurd context of the plays.

The element of fantasy has been employed in both the plays. It is an imagined reality that is radically different in its nature and functioning from the world of our ordinary experience. The playwright has created the parallel universe in both the plays. In *The Dread Departure*, he has caricatured the dead Bhaurao like a living being. In his parallel world to the real world of Nana, Rama and Neighbours, he demands for various things and expects to just get cremated in old crematorium. Similarly in the play *Begum Barve*, the character named Barve gets tortured, humiliated and marginalized in real life that leads him to create a fantasy world in which he imagines himself to be a woman and later on wife of Jawdekar. Jawdekar and Bawdekar also participate in Barve's fantasy world till it gets torn out brutally by Shyamrao. The fantasies or unreal worlds are so powerful that they seem to overpower the real world and create sense to unreal to be real and real to be unreal however, a natural order is suddenly brought back with certain actions like Shyamrao tearing down the fantasy world of Barve. It seems that in *The Dread Departure* and *Begum Barve*, the playwright wants to project hypocrisy and nonsense in rigid emulation of Brahmin culture and value system lurking behind a moral façade from the outside and futility of humanity to escape from the complexities or realities of life respectively. He has deployed fantasy to strengthen the absurd atmosphere in the plays.

Literature mirrors life. The present plays are the best instances that manifest the present social panorama. The society is making a progress in the present hour however, along with progress it is also hampered with alienation, loneliness, anxiety, despair, helplessness, boredom, self-centredness, unpurposiveness and lack of liberty that carry the society to an unhappy predicament. The plays cast a sharp perception of man / woman's alienation in a world of physical impotence or a social disorder in which there seems to be a dejected breakdown of human interaction. In *The Dread Departure*, Bhaurao is portrayed as an alienated entity from the very outset of the play. It is only his external soul that can communicate only with Rama and Nana and with no one else. That alienates him from the context. Rama, only female protagonist, is no more exception to isolation. Being a woman, she is excluded from the scenario of social significance in a patriarchal structure of the society. She has to undergo the silent suffering and the trapped condition of womanhood in the domestic sphere. In this respect Pateman articulates:

The patriarchal construction of difference between masculinity and femininity is the political difference between freedom and subjection. (Pateman 207)

It manifests that she is alienated from the society and close relatives too. Nana experiences same kind of experience. He is crowded with neighbours yet he is all alone in each situation. He is parted into two selves like Hamlet and seems to be trapped in the query of "what to do?" and "what is not?" It reinforces his psychologically perplexed state of mind. It exploits his inward alienation and outward from within and societal entities. The similar kind of harrowing picture of psychological and physical alienation has occurred in *Begum Barve*. Barve, female impersonator, desired to play the role like Bal Gandharva but he did not succeed that leads him to weave fantasy world. The creation of fantasy isolates him from the physical world. The participation of Jawdekar and Bawdekar brings hues in his fantasy however, they were just fellow-travelers in the journey of life, so they depart him when Shyamrao brutally lashes out his fantasy that separates him from innate persons and brings back to Shyamrao whom he never considers to be his real companion. It imparts a sense of alienation from the people around him. Shyamrao is a spoilsport-interventionist who does not let others live happily and so himself experiences unhappy predicament. Such unhappiness and chronic temperament consequence in isolation. It manifests that alienation on psychological and physical levels is prevalent trait in the lives of all the major characters in both the plays.

Existential crises are a prevalent feature of the lives of Alekar's characters. Alekar has chosen them from the society and so they cast a societal scenario of existential problems. In *The Dread Departure*, Bhaurao has no active physical existence; it is his soul only in existence. Rama's identity is almost discarded in strongly patriarchal social structure. Her widowhood is a state of social death. In Uma Chakravarti's words:

The widow's social and civil death stemmed from her husband and her exclusion from the functioning social unit of the family. The problem of the widow in the Brahmanical structure of patriarchal was that since the wife had no social existence outside of her husband, and her relationship to him was underlined by her role in reproduction, then as a widow who or what was she? (Chakravarti 32)

It manifests that her identity and existence has become insignificant. Nana faces a problem of alienation, isolation and loneliness throughout the play. Similar situations can be observed in the lives of Barve, Shyamrao, Jawdekar and Bawdekar in the play *Begum Barve*. Barve seeks it difficult to deal with his present life. He creates fantasy world that remains for a short while and is destroyed soon. It again puts him to the exploitative hands of Shyamrao. He does not have work to do that produces the problems of dwelling and bread and butter. It makes him chronic

person and his existence is often threatened with danger to mess up his life as well as others' lives. Jawdekar and Bawdekar are two unsecured clerks in many spheres of life like marriage, job, and so on. Their lives seem to be caught in cob-web of complexities of life.

Alekar has set the plots of both the plays in the Brahmanical patriarchal structure of the society. This system clearly establishes the male dominance and control over woman in the society in general and the family particular and more poignantly humiliates suppresses and oppresses woman in each and every sphere of life. In *The Dread Departure*, Bhaurao is described as the head of the family. After his death the charge of the head is transferred to Nana and not to Rama. It means the head is strictly man who controls family. The structure of family is itself ideological that favors the male. Neighbours look at Rama as an object of sex. She has been relegated the secondary role and denied individuality and responsibility. The socialization of patriarchal norms plays a pivotal role in the suppression of woman. It is seen in case of Barve as a wife of Jawdekar. Barve is victimized by other three characters- Jawdekar, Bawdekar and Shyamrao. Barve is physically and economically exploited like a woman in domesticity. Jawdekar and Bawdekar participate and leave Barve's world at their whim. The female characters and / or Barvesque characters are subservient social stratification and its impact on the lives of women can be observed as the chief trait of the plays. Whatever occurs with women is due to a patriarchal system that is based on illogical, irrational and fanciful notion. There is nothing to justify the patriarchal structure and marginalization, ostracism and subjugation of woman. Mahesh Dattani asserts in this respect:

I think it would lead to an egalitarian society where everyone has their space and no one is marginalized whether they are women, poor and so on and less and less of exploitation- whatever it is the sexualities or riches for whatever reason that people find themselves marginalized. (Dattani cp ix)

It also propels to produce the absurd.

Every society has its mythological, ethnical, religious, historical, social and political background that profoundly influences thinking and behavior of people. Both the plays have the mythological references. The references come to describe meager things or actions like nourishment of child (Nana) is compared to Rama's bringing up in the Ramayana, Bhaurao's reference of the 'great God fire' and neighbours utterance of lines from the Bible in *The Dread Departure* and Barve's action to carry a bundle of incense sticks on head and earthen pot on waist in the fashion of Radha and the gopis, Jawdekar as Krishna and Barve as Radha in *Begum Barve*. The minor incidents are presented and compared with the great incidents in Hindu mythologies to elevate the effect of absurdism in the plays.

A poetic composition is a means to express a delicate feelings and emotions of an individual. *The Dread Departure* and *Begum Barve* contain the abhangas, threnody and the traditional sangeet natak songs respectively. Bhaurao and Nana employ the technique of singing abhangas to express and to reflect their opinion on the occurrences taking place in front of their eyes. The threnody is sung in jubilant manner rather than in sorrowful tone by the neighbours. In *Begum Barve*, Barve sings the songs from the several sangeet natakas in the fashion of an expert singer though he was just small time female impersonator. The event of the ordinary Barve marrying the even more ordinary Jawdekar is raised to heroic heights by the songs which Barve recalls and sings: 'A man, a husband like Krishna's which is by Rukmini to describe Krishna in Khadilkar's *Sangeet Swayamwar*. The manner of singing abhagas, threnody and songs from the sangeet natakas and the position of the singers in the world of singing develop and underline the absurdity in the lives to these characters.

In the era of globalization, the world has become a small village and so the various spheres from one part influence the spheres from other part; literature is no more exception to it. Symbolism, Brechtian technique and Oedipus complex have sought place in his plays after the influence of Euro-American plays. As an absurdist Alekar cannot be taken for granted in his use of symbols. He has employed both traditional or native symbols and Euro-American symbols. Both the titles *The Dread Departure* and *Begum Barve*, the characters, the atmospheres of setting, the characters' actions and speeches, the objects and things on the stage and Alekar's language itself are symbolic. He has made elaborate, sensible and artistic use of symbols that co-operates or propels up to heighten the intended absurd atmosphere. The combination of native and foreign symbolism enriches the aesthetic beauty of both the works of arts.

Language is a medium of expression of the absurd plays like *The Dread Departure* and *Begum Barve* required a particular language that is dexterously employed by Alekar. He seeks voice in his own forms of disjointedness, word play and irony through which he has created worlds which are blend of the real and the unreal of an acute observation of acute life juxtaposed with an unsynchronized inner life. The playwright has employed prose and verse language. Whenever the characters express intensive emotions and feelings, they deploy verse style otherwise, they use prose style in a general conversation. The variety of structures- simple, compound and complex sentences, three tenses with their sub-types, active and passive verb forms, quantity of quality expressing adjectives and adverbs, graphological elements, cohesive elements and figurative expressions are skillfully deployed. The abusive, demeaning, honorific and deferential terms function to provide vivid connotations. The use of soliloquies in novel way and asides assist the audience or the readers to comprehend the psyches of the characters and the playwright's intention behind introducing these elements is fulfilled. This linguistic style and dramatic devices suitably match to the absurd plays to impart and to explore nothingness, meaninglessness, illogicality, irrationality and incomprehensiveness in thinking and behavior of mankind in the contemporary era through these dramatic texts.

To sum up, Alekar's plays have no story or plot to speak of, mechanical (puppetry) characterization, themes without a proper beginning and an end, reflection of dreams and nightmares, incoherent babblings, distorted communication, fantasy world, alienation, existential crises and codified thinking and behavior, etc. aspects. He has employed a distorted language, a blending of foreign and native symbolism, and dramatic techniques and devices to present the thematic concern effectively and express sense of senselessness of the human condition and the inadequacy of the rational approach by the open abandonment of rational devices and discursive thought. These plays are the perfect specimens of the Theatre of the Absurd.

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Maps of the Soul: A Literary Review

Dr. Shakil Shaikh

Karmaveer Bhaurao Patil College
Vashi, Navi Mumbai

Maps of the Soul, a historical fiction written by Ahmed Fagih is undoubtedly such a book which tells the story of a young man's journey from rags to riches and then back to rags again! The book contains the first three parts of a twelve-part piece of work. The story is set in Libya, in the early 1930's under the rule of the Italian colonialist Italo Balbo, who plays a significant role in changing the fate of the protagonist. The book starts with a bone-chillingly terrifying scene in which the protagonist Othman al-Sheikh is covered in the blood of his beheaded companions, while he himself is waiting to be executed. His group of Italian Army recruits had been captured and taken prisoner by the Abyssinians. They were bound and tortured till a tall Negro, named Sanko, methodically slashed the throats of the prisoners in an alternate pattern, slaying one and leaving the other.

The picture of the manslaughter is described in a nightmarishly disturbing manner that chills your blood. Also, the narration in second person gives the novel a sense of urgency that effectively succeeds in pulling the reader into the events unfolding, making them experience the ongoing moment in the protagonist's life. The massacre had continued till it was Othman's turn to get killed. But fortunately, and quite astonishingly for him, Sanko changed his mind and spared his life, and killed the two on each of Othman's side. "That moment changed your view on a variety of subjects, becoming a dividing line between two eras and two different lives. You felt as though you had grown decades in a single second, and your way of thinking changed accordingly. Your vision of the meaning of life broadened, just as your understanding of hope and salvation, failure and success, good and evil, happiness and misery, pain and pleasure – even life and death – shifted. In that pivotal moment, all of these concepts assumed a single meaning, futility." Chapter two onwards, the book takes us back in time in order to understand how Othman al-Sheikh ended up being at the verge of death. Othman's story begins in Awlad Al Sheikh, a tiny, dusty village in the Libyan Desert. An educated young man who had learned the Quran by heart at the Sunni Mosque, he had found his life in village dull and meaningless.

He finds an opportunity when he is accused of sexual indiscretion with Aziza, a water carrier's daughter, and leaves the village for the city life he always aspired and dreamed of! He arrives in Tripoli, his dream city, with nothing but the clothes he wore and the dreams of leading a successful life. But as he strolled around the city, he found himself disillusioned with the reality it portrayed. Everywhere he looked, he saw people of foreign descent – fair skinned, wearing clothes of multifarious foreign fashions unlike what the people in his village wore. Then the realization struck him, that Tripoli was no longer the home of the native Libyans but of the newly migrated Italians! Bewildered, he set out to find Libyans of the city till he finds a mosque along the back streets of the town that the Libyans got after the Italians took over Tripoli.

He also found the stark contrast in various parts of the city- the city centre presented a glamorous face of the city while the outskirts of the city showed the poor, depressed state of the city. For the first 4 days, he survives on bread and tea while searching for a suitable job. While tackling hunger for the next few days, he gets the job of collecting firewood. One day, he sees Abdel Mowlah, a rich businessman from his hometown, standing outside the mosque, begging

for alms. Othman hears his story, promises his secrecy and leaves, disgusted. The next day, after finishing his job and searching for more work, he comes across an old shoemaker named Haj al-Mahdy, in Kushat al-Safar. On finding out that Othman was educated in the Quran, the Haj hires him as an apprentice. This new profession had offered him the opportunity he needed to become successful. He learnt the art of shoemaking, while maintaining the records of the clients. While ensuring his survival, he finds himself falling in love. Sometimes, the Haj offered him to have lunch together, and thus he gets acquainted with his daughter, Thuraya, who regularly brought her father's lunch to the shop. Thuraya was beautiful, shy, innocent and kind – the kind of woman to spend a lifetime with. Their brief encounters gave him joy, and with each meeting he felt much closer to her. But before he could broach the subject of marriage to her father, he gets kidnapped by Italian soldiers in search of young men to join the Italian Army in a fight against Abyssinia. After finding a way to escape, he flees from the clutches of the Army to his village.

After 3 months, he returns to Tripoli, with the hopes of reuniting with Thuraya, only to learn from the Haj that Thuraya had been married off to their relative, Fathy, who was also captured by the Italian Army. In utter despair, he heads toward the Army base, and joins the army voluntarily. As a result, he is regarded differently by both the Italian officers and the Libyan conscripts. The months spent in the Army barracks changed Othman's life for the better. He meets a companion from his village, Salem, who makes his life in army bearable. The hopelessness and meaninglessness of life had begun fading, and with efforts and cunning, he raised his ranks in the Army. In order to survive and raise his rank, he even whips and punishes his fellow recruits. He starts learning Italian and even enrolls in the Fascist Party that he detests, gaining the trust of the higher ups in the Italian army while earning the scorns and curses of his fellow Libyan conscripts. One day, in one of the higher-ups' club, he happens to see Houriya, a bewitching woman of Libyan origins, wearing a glamorous dress and sipping wine. Elegant and free like the Italian women, she was also fair, a rarity among Libyans. He learns from others that she was Balbo's favourite mistress and hence, her ranks were above all the others in the room.

By coincidence, they converse, and after another meeting with her, she hires him as her temporary driver. This opportunity allows him to leave the barracks to learn driving. He meets Mario, an automobile technician and his driving instructor, but who also influences him to give in to the temptation of sex. Mario then takes him deeper into the world of pleasure with each passing day in his company. Because of him, he meets Nuriya, a prostitute, and regularly hires her to fulfill his physical cravings. After becoming Houriya's driver, he became the direct employee of the Governor-General Balbo who delays his departure to the war. He also meets the pious Sheikh al-Balbal through Houriya, who believed in his visions and took his advice. With each visit, he becomes closer and more attracted to Houriya. As the story progresses, circumstances bring them close enough that Houriya proposes him for marriage, and thinks the deal done, without giving him the opportunity to object or reply. Upon her request, he gets exempted from going to the war and he leaves the army camp to live in the old city. He befriends AlKubran, the owner of the hotel he stays in and also gets visited by Nuriya and Abdel Mowlah. After a few days, on the orders of the Marshal,

Othman takes him on a tour around the old city. Seeing the bad state of the old city, the Marshal starts developing and reforming the city which benefits the people and they consider Othman with high regards, even bringing their petitions and complaints to him, after learning of his connection with the Marshal. On Houriya's request, the Marshal appoints him as in charge of

the people's complaints office in the Government instead of the job of Houriya's chauffeur. This further elevates his position in the eyes of his people, who believe him as the second important person after the Marshal himself. But jealous and anxious of her continuing relationship with Balbo, Othman doubts her feelings for him and rejects her proposal. This decision changes his life for the worst. He turns himself an enemy of Balbo, who strips him of his high post and Othman becomes jobless again. He visits his hometown for a while, and after he comes back to resume his duties, he gets falsely accused and arrested for impersonating a government official and is led to the prison. After a week of imprisonment in the revolting prison cell, visitors are allowed to meet him.

Al-Kubran, Nuriya and Abdel Mowlah visit him regularly and bring news to him. After the second week, Houriya's employees, Mukhtar, Ayyad al-Fezzany and Hawaa come to meet him. They tell him how Houriya's life had taken a turn for the worse after he left, that she had married a Libyan Fascist Youths member who beats her after the Marshal's visit. They also tell him that their mistress was aware of his current state, but she wasn't the one who wished for it. Othman acknowledged the truth behind it, he knows that even though she hadn't ordered it, she had taken down her veil of protection, as both knew that he was undeserving of it. He dreams of the day of his release, to reunite with Thuraya and her family, and all the people close to him, but is visited by Basher Bey al-Ghiryani, the petition's officer who caused his imprisonment. He tells Othman that on his family's plea, he will soon be released and return to his previous post in the army. However, the complete opposite happens. A week later, the prison warden informs him that he would be sent to fight the Abyssinian army in the very near future until which he is free to roam around the prison. He tells Abdel Mowlah, Al-Kubran and the members of his family who come to visit him of this doomed fate. And finally when the time of his departure arrives, his friends, along with his parents and family members visit him. He meets and greets them, exchanges kisses and embraces. They bid him farewell with tears in their eyes, while Othman sets on a new journey. The book ends with the following lines: "You saw Tripoli walking and weeping. The shore wept and moved, the ship wept and sailed, the sun wept and moved across the dome of the universe, and you too wept, walking towards your unknown fate."

The role of Religion Religion plays a very important role in this book. The book revolves around 2 religions i.e. Islam and Christianity. The protagonist follows Islam, thus we see his opinion on things related to traditions, marriage and relationships closely bound to Islamic rules. Christianity is the religion followed by the antagonist Italy's Governor-General Marshal Italo Balbo. Islam is the religion of the native Libyans, while Christianity is looked upon as the religion of the colonizers and oppressors. Hence, we see a subtle clash between the two religions. Othman considers the institution of marriage as sacred. He detests the thought of sexual relations without the involvement of marriage. But after a certain time, he falls prey to temptation and relishes sexual pleasures. But being a traditionally educated man of faith, he knows that he is sinning and prays for forgiveness, firmly believing in the Islamic law and that he is bound to get punished for all his sins. He abhors the Christian tradition that allowed keeping mistresses and allowing sexual intercourse without the need for marriage. This clash in the religious views is seen during his conversation with Houriya.

Houriya talks about their sexual union in terms of a sin, wishing that it had happened after their marriage according to the Islamic law. This leaves him speechless, as he's unable to fathom how Houriya could speak about lawfulness and sinfulness, when she herself being the

mistress of Balbo, is breaking the Islamic law. Also, he wants to ask her if it was due to common religion and homeland they shared, that she wants a lawful relationship with him, while the foreigners (Italo Balbo) enjoyed the privilege of exemption. His contempt of the hypocrisy of the uneven laws between the two religions is very obvious. One religion allows sexual indiscretion while the other considers it a punishable crime. Cultural Aspects: The book talks about the cultural heritage and the heritage sights throughout the novel, and each part talks about the various different places of cultural importance. The highlight of the first part is the author's description of the vibrant city of Tripoli that creates a picturesque image in front of our eyes. Othman had only heard of wondrous tales of the city, but he finds Tripoli beyond any comparison. He was amazed to see the architecture, the foreign shops, the markets, and so on. The city was filled with a mixture of unique fragrances, and the glamorous splendor of the magnificent architecture, the busy streets, the markets and its nightlife. He saw perfectly trimmed and pruned decorative trees, tall buildings, and decorative water fountains.

The Turkish market, the Musheer market and the Rabba Market fascinated him. Tripoli, meaning 'three cities' had derived its name from these three markets, whose fame and prestige was ever-increasing through every generation. All the sights he saw were captivating, but what spellbound him was the view of the sea, which was far beyond his imagination – the sea crashing against the walls of the Red Castle, the waves racing and splashing. Othman had never seen the sea but from what he had heard, and now finally witnessed, he realized that his coming here was worth it, if only to witness this beautiful scenery. "Aspects of the sea made it seem almost like a counterpart of the desert, that vast space of red sand contrasted with this range of blue curving waves crowned by white foam, both stretching on seemingly without end. Each of them was a frightening enigma, a maze, and as the well-known saying held, nothing compares to the treachery of the sea but the treachery of the desert." The second part describes the Old City where Othman lives after his discharge from the army. The old city was famous for its ancient bazaars and one of its famous places, Bab al-Bahr, where the hotels once welcomed caravans and their cattle. Also, the two cultural symbols of the old city included the ancient Mosque of Gorgi, a religious, historical and archaeological landmark, and the Arch of the Emperor Marcus Aurelius, a Roman monument said to be the oldest edifice in the city. The third part of the book starts with the Marshal's tour around the old city with Othman as his guide. The places they visit mention the centuries old monuments in the city, a living proof of the invaders of the past leaving a mark behind to be witnessed by the future generations. The greater part of the old city comprised of the Arab Islamic districts – its most important thoroughfare being Kushat al-Safar Street. The focal point of the old city – the four ancient Roman columns – al-Araba Arsat – were what remained of ancient 'Oya' and stood as a testament of the passing ages.

Then they came across the Consulates built adjacent to one another. The British Consulate had a rooftop garden with trees in large stone planters, with colorful ceramic tiles. The roof was higher than the other roofs, which had allowed Warrington to see everything in the port, within or beyond the city limits. The Abu Leila Tower could be seen from atop an island out of the sea beside the port wall, which was named after Abu Leila, a criminal gang leader during the reign of Ahmed Pasha, and proof that the city was invaded by ruffians and criminals as well. It represented the deep history of the times of Ahmed Pasha. The Spanish Consulate had become the most disgusting place in the old city after being converted into a tannery. The old building went back to the days of the Spanish rule, when the knights of Saint John had reigned over

Tripoli during the 16th Century. The Turkish Market was a place where goods from all over the world were on display in its shops. The Naqah Mosque's focal point was a giant fig tree which gave the visitor a sense of reaching an oasis of tranquility. The oldest mosque in the country. The old Court of Justice, located between the mosque and the Faneedqa Hotel, was the place where most atrocities took place – the criminals, rebels and renegades, were punished using Ottoman methods like impaling. The American Consulate had been built only about a hundred years earlier, and was situated near Bab Al Jaded. It had no historical or archaeological value and had only been used for a few years. It was a large building resembling a fortress, but now was being used as a brothel. The Santa Maria Del Angelo Church, the oldest church in Tripoli, had been built in Bab al-Bahr. The Gorgi Mosque was the architectural highlight of Libyan mosques, not only for its numerous domes and tall eight-sided minaret, but also for its decorations, the arabesques in its mihrab and wooden minbar. Relationships: Many people have touched Othman's life but only few had a lasting effect and who affected his life in some way or the other. Some of these important people are: Thuraya: Thuraya is a 19-years old beautiful girl. She is innocent, shy, and kind, with a lovely smile. She becomes friends with Othman after he starts working for her father. Othman falls in love with her and dreams of a happy future with her. But before he could ask her hand in marriage, she gets married to another man which propels him to join the Italian Army. In the army, her memories give him the strength to overcome difficulties and hardships.

He refuses to give up on her and decides to persuade her to accept him. After raising his rank, he visits the Haj's house in order to see her, and finds out that she is worried sick of her husband's safety. Her face leaves no doubt of her love for her husband, Fathy which despairs him, but he decides to see if he can change her mind. His visits bring them closer to her again and one day, he takes her for a ride around the city of Tripoli. Unable to control anymore, he confesses about his feelings towards her but she refuses him and they return. She remains a good friend until the end, and forever an 'unattainable goal'. He finally convinces himself to carry her pure image in his heart, as she was the only love of his heart – his true love. And at the end, before departing, he requests an Italian photographer, his inmate in the prison, for a picture of her as his last request, and the photographer readily agrees to do it for free. Houriya: Houriya is a charming, attractive Libyan woman, of unrivalled beauty. She is also the most favourite mistress of Italo Balbo. Othman meets her while serving the higher ups in their club, and gets a chance to talk to her. She asks him to run an errand for her, and eventually hires him as her temporary driver, in place of Ayyad al-Fezzany, who leaves on a vacation. After this, Houriya requests Balbo to not send Othman away with the army units and his departure to fight Abyssinia gets delayed. As he drives her, he gets to know her and starts falling in love with her. With each drive and visit to her house, they come closer to each other. Obviously attracted to her, he detests the fact that a beautiful Libyan woman like her, is an Italian leader's mistress. But as her connection with the Governor benefits him, he suppresses his urge to pursue her. Later, as his relation with Houriya strengthens, he is exempted from going to the war at all, and he starts living in the old city. He finds himself drawn towards her each passing day, and finally, both Houriya and Othman make love. But this experience for Othman means more than just a physical connection, as he feels spiritually connected to her. But her constant relationship with Balbo makes him anxious of her real feelings for him.

He feels unsure of what he feels for her and finds himself unable to accept another man's woman as his wife. This constant turmoil mixed with jealousy and anxiety makes him reject her proposal. He cares for her but cannot trust her enough to marry her. Then he ignores her even though she gets sick from the shock of rejection. His refusal also comes with a bad turn of events for him as he is no longer protected by Houriya. He falls from the good Grace's of Balbo due to whom he was exempted from going with the army. Balbo gets him arrested for the crimes he didn't commit. He is imprisoned until he is sent away to the war with Abyssinia. But before his departure, he finds out from Houriya's employees that her life had changed for the worse. She had gotten married to a man who beats and swears at her. He also finds out that the reason for her hasty marriage was because she was pregnant with Balbo's child, and had chosen Othman as well for the same reason – to make the child legitimate by giving it a father's name lawful name. Othman pities her but knows that her current state might have been the reason why Balbo had him imprisoned. Until the end, both Othman and Houriya never meet each other. Nuriya: Nuriya is a prostitute who works in one of the brothel houses in Bahloul Alley, parallel to Sidi Umran Street. Othman firstly hires her for Mario upon his constant insistence. But unable to resist her charms, he hires her whenever his body desires physical pleasures. With frequent visits, he becomes friends with Nuriya who starts admiring him and longing for his next visit.

He sometimes brought her a box of sweets and also celebrates her daughter Warda's birthday. As days pass, her feelings for him grow into love and she becomes impatient to express her feelings for him. Due to his busy schedule, Othman visits her after a month, and finds out that out of worry from his absence, she had gone looking for him in the Italian military bases. He fumes at her for her sudden change in behavior, and makes his feelings clear to her in order to dispel her from any delusions she may be harboring about him. On hearing this, she bursts into tears and tells him of her love for him which increased more after his meeting with Warda. The cheerful child had also grown attached to him, like a daughter to her father. She tells him that she wants to leave this life of sin, and lead a life of purity with Warda and Othman, the only man she ever loved. But he refuses her generous offer, escapes from there and decides to end their sexual relationship. After his successful tour with the Marshal ends up reforming the city, Nuriya visits him again in tears. She was very delighted to meet him nearly after 2 months and was proud and happy to know that he had raised his status in the society, and had not left for war.

She admits that she had been wrong to ask him to stay with her, without taking his feelings into consideration, and then assures him that she will never do that again. Also, she was content to live with wedding singers, finally leaving that cursed life for good, and would always be there for him whenever he needed her. All she wanted from him was to be treated considerately just like an old friend. Post-imprisonment, when Nuriya visits him, she bursts into tears and tells him that she's been going to Sidi al-Haddar's shrine daily and praying for his release. Othman remembers all that Nuriya had done for him. He now knew that she had a pure soul no one could overcome. Even if the body gets tainted due to certain circumstances, the soul maintains its sublime purity and unbreakable strength. During his departure, she brings her friends as well as Warda, her 7-year old daughter to bid him farewell. She remains his loyal friend until the end. Othman's relationship with his parents: Othman is the sole offspring of divorced parents. His parents re-marry and has a new family of their own. Thus Othman has 2 different families from each parent's side. He always felt lonely and unwanted. Feeling like a stranger in both the families, he finds a secret hideout where he builds himself a hut, and lives

secluded and away from everyone. He was used to being independent and of his parents not caring where he was, hence, even after he leaves the village, he doesn't bother to contact his parents or family. The day when he gets captured by the Italian Army, he somehow flees from their clutches, and finds no other place safer than his hometown. After returning to Awlad al-Sheikh, he gets reprimanded by his parents for leaving the village without any word or notice to either of them, and for not contacting them for so long. They were worried about his safety and whereabouts, which astonishes him. Later, he learns that the rumors about his indiscretion had finally cleared after Aziza's medical reports confirmed that her virginity was intact.

He realizes how wrong he was, and that his parents and family members had been worried about him and wanted him to come back home. Also, when he returns to Tripoli and enrolls in the army, the news of his departure upsets his parents, who come with their family members to visit him. He is surprised to see his mother cry, and the others in his family equally sad and worried for him. This two instances gives him all the affection that he yearned for as a child. He finally realizes how much everyone cares for him. Thus, his relationship with his parents and family improves henceforth. After Othman becomes the official in charge of people's complaints, his father boasts among his friends and relatives about Othman's high position and his close relationship with the Italian Governor. He lets everyone know how proud he is of his son and his achievements. But later, when Othman loses his job in the office, comes back to his hometown and tells everyone about it, his father refuses to believe him. He continues bragging about his son which is partly the reason why he gets imprisoned by Balbo in Tripoli. But even then, he worries about his father, and how shocked and guilty he would feel after learning of his son's imprisonment. He worries about his mother's ill health, and how she would take the news of her son's arrest.

He even requests Ahmed Mowlah, during one of his visits to not let his parents visit him for the time being, but they learn of his imprisonment anyway, and pleads the officer Bey al-Ghiryani for Othman's release. But instead of meeting him during his release, they meet him and learn that he is going to be sent away to war in Abyssinia. Their shock and devastation knows no bounds. This time, along with her mother, his father also starts crying for his son's ill fate. His parents and family members remain in the city and keep visiting him until his day of departure arrives. The scene of his departure is heartwarming and emotional equally for Othman as well as his parents. He comes to know how loved he was by his parents and regrets ever thinking otherwise. He feels fortunate for witnessing their love for him and for clearing all the misunderstandings between them. He agonizingly thinks if this would be the last time he'll be seeing his parents. He bids farewell to all those present and departs for a new journey, with blessings, and love engraved in his heart. Comments: The book suggests that 'maps of our soul' are the maps which outlines the paths, twists and turns our soul takes in our life's journey. An invisible map that guides our soul towards its fate. Othman's soul is torn into pieces and healed time and again as per the circumstances, making him the man he is now, taking him to his current situation and each of the steps taken by him lead him to the position in which he finds himself in the present time period. We get the message that we should not lose hope whatever the circumstances, to believe in our own self and take efforts to elevate our position in life, as no one would offer it to you. But we should be cautious and tread carefully, as any opportunity can be rewarding or punishing depending on the way we take it.

Double Headedness of the Mainstreams : A Corner Reading of 'Untouchable'

Mr. Shivkumar Surajbhan Agrawal

M.A.M.Phil.

Head and Assist. Professor, Deptt.of English
Arts and Commerce College, Vaduj,
Dist.-Satara. (Maharashtra). PIN-415506
Email- shivkumaragrawal111@gmail.com

Abstract:

Scavenger or Bhangi and Mehter in Hindi is an outcast community in Indian society. Though they are also the human beings like me and you, the so called upper caste people i.e. sawarnas or the mainstreams in Indian social spheres have classed them as 'untouchables'. In English language, the word untouchable is an adjective meaning class apart or something or somebody that cannot be touched or paralleled. But in Hindu culture, the word has been used as a scold, an abusive term that refers to a member of the society that is despised by other groups of society and people do not use to touch him due to the fear of being religiously contaminated or more explicitly, 'apavitra' in Hindi. Untouchability, though the word did not exist in any English dictionaries, especially up to the twentieth century, has become a part and parcel of Indian culture and the term still holds its status despite the fact that to refer to the lowest caste in Hindu society as 'untouchable' was declared illegal in the constitution of India in 1949.

However, the legality related to the issue remains only a half-truth. For the mainstreams, not to touch or to touch the scavengers depends upon their desire. But when the untouchables touch them, it becomes a punishable social offence. Mulk Raj Anand was the first ever-mainstream writer to write in English, on the plight of scavengers and their deathlike pains and the double standard of the so-called mainstreams in his epoch-making work, 'Untouchable'. The present paper tries to bring into light, the same towards the untouchables since they both belong to one and the same Hinduism and makes an appeal to treat them as our equals for the constitutional Equality may not prove sufficient step as they need well-rounded social acceptance with no discrimination within and without.

Mulk Raj Anand is a Punjabi name in Indo-Anglian writing. Mulk was the champion of the cause of the down-trodden as T. Anganeyulu has rightly assessed him. He wrote his novel 'Untouchable' on the problems and sufferings in the life of the outcast community in Indian society. Such type of literature has been written by depressed class representatives and also, by the mainstreams. The plight of the depressed classes has been paid attention by almost all types of literature including poetry, stories, novels, dramas. A fairly good number research papers, articles and dissertations have been written and published in the vein of caste discrimination and untouchability. Untouchability has been thought of as a stigma on the face of humanity. In the constitution of India in 1949, to refer to a lowest caste person as untouchable is declared illegal.

Really speaking, Mulk appears as a true realist with a keen eye on the social abuses and a compassion for the oppressed. He has a great faith in man and his 'Untouchable' is a story of his faith in humanity on one hand and on the other, the writer, though implicitly, pinpoints the two-way life-ideology of the mainstreams in our society. There are several incidents in 'Untouchable' that implicitly and explicitly show the double standard of the sawarnas towards the untouchables.

Bakha, a low caste able-bodied youth, is the protagonist. He is Lakha's son, Sohini's brother and a motherless scavenger who, along with other members of his family, sweeps the lanes, cleans toilets and renders his services in the army officers' colony. The colony people's days start with his

services. He, in other words, is a caretaker of the health, a true benefactor of the people in the colony as his services keep diseases and ailments away from them. But when his health is in danger and his life is at stake, no one comes forward to save his life.

When Bakha was on the verge of death, his father Lakha went to the Hakimsahib with his earnest and heart-rending request. Lakha knew very well the social taboo and did not enter the dispensary hoping that the hakimsahib was another form of god and would certainly come to his help. Therefore, he stood outside on a pile of litter near the dispensary with folded hands and lowered head and requested every passerby to transport his request so that the colony doctor, with the help of his medicines, would transform death into life. In one eye there was a picture of dying Bakha and in another, the life-saving medicines in Hakimsahib's dispensary. He had brought with him money also. There was patient; there was doctor; there were medicines but only humanity was wanting. Lakha was becoming more and more impatient with every passing moment. It is said that god listens even to those who are dumb. But here god himself had become deaf. Lakha's patience broke down and he ran straight to the hakimsahib with his request but received only the abuses in place of medicine:

“Keep away, keep away—don't come riding on me. Do you want me to have another this morning? The Hakimsahib has to attend to us people who go to offices first. Chanda, by whose order have you come here? You have polluted hundreds of rupees worth medicines. Will you pay for it?”

God, in the form of nature, created both, sahib and the sweeper. Both of them have the same red blood running in their veins. Still the life of a sahib was more precious than the life of a sweeper boy. For the hakim, more important than the life of a patient were his medicines. Because the patient was a poor sweeper boy.

When Bakha was on deathbed, he was abused, humiliated by the sawarnas and when saved a boy's life, that time also he was abused, scolded, harassed and humiliated. But when Bakha lifts in his arms, an injured boy who is hurt by Ramcharan's bad throw while playing in one lane in the colony, that time also he is made to hear 'you, eater of your masters, 'you dirty sweeper' from the side of the injured boy's mother. Instead of showing gratitude for Bakha's concern, the mother uses dirtiest words for him, one who cleans the dirt of her lane.

Bakha's sister Sohini also cleans the lanes in colony. She also cleans the front and backyards of the temple in the colony. Once she goes to clean the lavatory. When she was performing her duties, Pandit Kalinath, the priest of the temple who is supposed to be the highest religious authority in the village, came from behind Sohini without making any sound and caught Sohini by her breast. He did not stop there only. He pretended and shouted that it was that sweeper girl who came near him and defiled him. The devotees also, instead of thinking a bit and showing sympathy for the poor and innocent, asked he brother to get off from there and used abusive words. They shouted,

“ get off the steps, you scavenger. Off with you. You have defiled our whole service. You have defiled our whole temple! Now, we will have to pay for the purificatory ceremony. Get down. Get away, you dog.”

Kalinath had tried to molest Sohini. He himself touched her body. He was under the pressure of sexual lust. That time Sohini was okay for him, though she was a sweeper-girl. That time she was touchable. That time, Kalinath, the priest was not defiled. That time, his temple also was not defiled.

But when the matter slipped away from his hands, everything was defied including the lifeless steps of the timeless temple along with faithless and headless devotees.

To satisfy his sexual lust, Sohini's low caste, her dirty work and her lowest status in the society did not come in Kalinath's way. But on the other hand, if a sweeper boy or girl, touches the temple step, whole temple is defiled. What a surprise! But the sawarnas do not accept the fact that it is not their temple that needs to be purified. It is not their bodies that need to have another bath if touched by an untouchable. It is their mentality, defiled by themselves, needs to undergo the purification ceremony. The sawarnas deliberately forget that the people who clean their dirt, can never be dirty. They forget that the dirt is in their heart. That dirt can only be removed by true introspection. The sweepers are also human beings. If we have faith in humanity, we have to change our attitude towards them or we will lose our natural right to be called humans. Law is one of the tools. It came into force because we lagged behind in performing our duties honestly. We have to respect laws. We have to respect nature and natural laws. We have to respect humanity. Let's be honest and true to our heart. Let's not think otherwise.

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Soname Yangchen's *Child of Tibet* : A Review

Dr. Shivaji B. Methe

Assistant Professor, Smt.

P. N. Doshi Women's College

Ghatkopar, Mumbai.

Abstract:

Soname Yangchen's Child of Tibet is an autobiographical novel. It depicts an inspiring journey of a Tibetan girl with an indomitable spirit from desperation to aspirations, searches to beautiful feelings and loss of family to reunion of family. Set in the beautiful backdrop of Tibetan landscape, culture and social aspects of literature. The novel predominantly deals with protagonists' journey from oppression to freedom, and also connects the readers to the Tibetan struggle, pain, anguish, restlessness, rootlessness and varied experiences. The paper is an attempt to understand the undercurrents of the tibetian Diaspora and also alienation predominantly in an alien land. It also analyzes the connection between the culture and rituals of the land of Tibet and its deeprootedness among the Diaspora writers like Soname.

Keywords: Culture, Diaspora, homelessness, nostalgia, etc

Soname Yangchen, born with noble descent in the villages of Yarlung, forced to move to Lhasa at an early age of seven. There she has been forced to tolerate a life of servitude. At the age of sixteen, she ran away from China across the Himalayas for Dharamsala in India. Soname's struggle continued in India, in Dharmashala she was conceived and gave birth to a daughter who is named as Tenzin. She was compelled to give the custody of Tenzin to her father's family at two and a half years of age, as Soname was struggling for survival. Separation from her daughter left a deep scar leaving her fragile. Her journey continued from place to place and after six years she journey to England via Delhi, Goa and France. At last she settled in France building career a singer.

Soname describes the Tibetan landscapes with a spiritual influence and deep rooted visuals in her writing and music. She is a musical sensation in western world from 1998 onwards. Apart from singing and writing she is a celebrated TV anchor and her album 'Unforgettable Land' a landmark musical sensation.

Soname's autobiographical book *Child of Tibet* (2004) first published in Germany and been translated in other European languages. *Child of Tibet* depicts Soname's struggle and ultimate triumph heart-breaking life in exile. It explains various phases of her struggle, from the mighty mountains of Tibets, to a minutely by giving tenable instances from her life. She remunerates and cogitates over her journey nostalgically and remembers her visit to Dharamsala as:

"When I am inside the temple of His Holiness the Dalai Lama, it reminds me of the magic that continually exists in our culture. It still feels the same even when I visit after years- the same peace that I felt in my childhood is present always. That is what mainly brings me back from the west." (115)

Soname confesses about the hardship she endured during the journey from Tibet to western world. She paints a realistic picture of social restrictions and family constructions in Dharamsala, She expresses:

“Sometimes I wish I had knowledge back then. I did not have any geographical idea whatsoever. To me all westerners seemed to be of the same descent and place. And now sometimes when I find myself in the West, I realize a lot of things about myself, which I could probably never comprehend with the self that resided back in Dharamsala.” (94)

She expresses her gratitude towards the experiences of life for educating her and making her stoic to the hard reality of life. She also learns to value the sacrosanct Tibetan rituals and values in Buddhism.

The story covered in fifteen chapters covers Soname's suffering from Tibet to Everest, Dharmashala, Delhi, France and England. Soname has born in a noble family at the time when Tibet was in the middle of Cultural Revolution. The time considered as most tragic and turbulent time. During this period, Chinese People's Army was inflicting brutality on Tibetans and dethroning the Buddhist culture. Because of Chinese invasion, poverty, hunger and safety of the family, her parents sent her to Tashi's in Lhasa. There, she worked as housemaid from morning to midnight at her tender age. She was also denied the basic amenities like bed. She used sleep on mattress. After the torments of slavery of 10 years, she decided to to run away from the house of Tashi's to her home at Yarlung.

Chinese brutally crushed the Tibetan's demonstrations against the Chinese rule in 1987 and Tibetans were tortured brutally. At that time Soname was 16 yrs old, to escape from the situation to find the freedom she decides to take a way to India, unknowingly. In the journey she was accompanied by Buddhist monk. During journey Soname faces starvation, danger of wild animals, icy cold atmosphere and threat of being discovered by the Chinese soldiers. Soname has to pass through narrow icy paths, dense forests of “most magnificent peak known as Everest by the westerners and Chomolungma, mother goddess of the Earth by the Tibetans.” (62) During the journey Nagwang Panchen, a monk helped Soname. They reached Katmandu in Nepal after seven week's journey. From Katmandu, they decided to move Dharamshala, where 14th Dalai Lama, Tenzin Gyatso mae his home. On reaching Dharamshala, Soname enrolled at a boarding school near Dharamshala. Once she went to take blessings of His Holiness Dalai Lama. There she met Tenzin, another Tibetan refugee. That day it was pouring and Soname could not go back to boarding school and stayed with Tenzin. Tenzin forced himself on Soname resulting into her pregnancy. Learning about Soname's pregnancy Tenzin called her to live with him. Soname gave birth to Deskyi. A few months after Tenzin goes to New York never to return. The happy period in her life faded away. But in the course of time Soname has learnt a lot from life. Tenzin's parent took Deskyi with them on the account of her financial inability to up bring the child properly. During this period Soname shows an indomitable spirit and blatant attitude towards life. She moves on from Dharamshala to Manali and from Manali to Delhi. During her stay in Delhi, she met Marc, a Frenchman, who is instrumental in her journey to France. Marc takes Soname to France from where she moved to Brighton, England to meet Michael Windsor. She marries Michael and starts her career as singer. After settling as a singer, she travelled back to India and in Musorrie to meet Deskyi. Though she met her family, she was loosing Michael. Micheal decided to sell his flat and settle down in Goa, India. But Soname did not join him, She

decided to face life again and considered England as her home, as most of Tibetans did in western countries.

Though she made England as her home, she misses Tibet. She says-

“The massive rugged mountains, the vast open skies, the sense of limitless space, the sheer magnificent wildness of it all- and the people” (54)

She expresses her anguish and agony of twin trauma of loss of homeland and stateless existence in some other land. The novel provides a critique on the conflict aroused because of the tendency of material temptation of western world and their native Tibetan traditions. The conflict is painful. The original identity fades away with adaptation of new culture. The adaptation of culture slowly turns into assimilation, though it is not complete assimilation. Soname, as other Tibetans, is stranger in India, France and England. So, as an outsider the assimilation does not provide a native identity to them. This creates a vacuum, she tries to fill with painful conflict, yet she is dangled between her roots and the present. She, in last chapter of the novel, has collected all her hair fallen while coming with an idea of putting it on sacred Tibetan mountain Shitak Mountain, where her mother was given the Sky Burial. It is, in a way, a part of her will return to Tibet.

The novel paints a notorious picture of loss, pain, agony and trauma of homelessness and reflects the protagonist's quest for belonging, search for identity and love for the homeland. The novel also deals with cultural rituals such as sky burial, in which the dead body is kept for three days and Book of Dead is read for forty nine days. Character of Soname is brave and bold, strong and sturdy, free and independent and feisty Tibetan woman.

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Child Labour

Gavali Dinesh Sandipan

Ph. D. Research Student,
Shivaji University, Kolhapur
Mob. 9881863658

Introduction:-

Child labour means to deprive children of their childhood potential and that is harmful of physical and mental development. UNICEF also defines that child labour involves activity between 5 to 11 years of age, he or she did at least one hour economic activity and 28 hours domestic work. Indian government also classifies child labour in two groups that is main worker and child workers. Main workers work 6 months or more per year and child worker work any time during the year but less than 6 months in a year. Most of these children do not have a childhood and they have no education at all.

In 2001, national census of India estimated total number of child aged 5 to 14 to be at 12.6 million out of the child population of 253 million, Unicef also estimated that India has highest numbers of child labours in the world under 14 years of age.

United Nations Food and Agriculture Organization estimates 70% of child labour is deployed on agriculture and related activities. There are also so many laws as per as child labour is concerned. Article 24 of India's constitution prohibits child labours. Penal case such as Juvenile Justice of Child Act 2000, and child labour Act 1986 provide a basis to stop and identify child labour in India.

The major national legislative developments include the following:

- 1) The factories Act of 1948.
- 2) The mines Act of 1952.
- 3) The child labour (prohibition and regulation) Act of 1986.
- 4) The juvenile Justice (care and protection) children Act of 2000.
- 5) The Right of children to free and compulsory Education Act 2009.

There are so many causes of child labours. They are as follows.

1. Poverty
2. Parental illiteracy
3. Lack of Education
4. Social Apathy
5. Ignorance
6. Non-attractive school curriculum

Objectives:-

1. To ensure welfare of Labours.
2. To provide relief and benefits to labours.
3. To ensure education and rehabilitation to child labours.
4. To create healthy relationships.
5. To Undertake survey and research work under various labour laws.
6. To tackle a problem of child labours.
7. To reduce the numbers of child labours in all sectors.
8. To provide protecting laws to labours.
9. To provide healthy, mentally, socially, physically and mentally support.
10. To fight for child labours.

Hypothesis:

To study, the child labour in a certain details and look into the matter how the children are exploited in the below poverty line.

To study how children are affected physically, psychologically, educationally and social due to the child labour which imposed on them in their pre-matured age.

Methodology of The Study:

To analyses to mental condition of the children hard labour given to them. We shall persuade the parent to refrain children from work. We shall convince them to give proper education. We shall understand mental and physical condition of children. In addition to, we can take help of books from library on child labours. Beside this we can read articles on child labours in a Newspapers and magazines. We can also take help of online books reading on Internet.

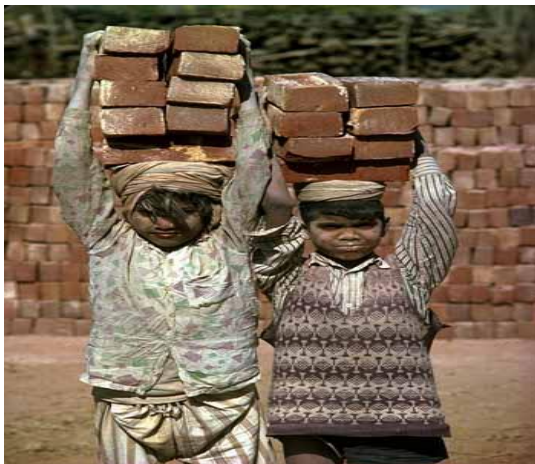
Suggestions:

1. We should remove poverty from society.
2. Government should make policy on child labours.
3. Citizen should be protected so that parents of children need not use children in work to run family.
4. We should not employ child to our work first.
5. We should provide financial support to their families.
6. We should provide suitable atmosphere to be safe for children where childrens are considered precious.
7. We should create social awareness for citizen to set up special cells, monitor to take action on spot.
8. To use to propogate child labour by famous personality or media.
9. To organize to take issue of child labour through programme and campaign.

Conclusion:

Thus, we could solves our issue child labour as above points. We should follows laws made by our government.

We should also considered child labour as nations problem.



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Racial Segregation in Maya Angelou's '*I Know Why the Caged Bird Sings?*'

Dr. D. K. Kamble

T. K. Kolekar Art & Commerce College,
Nesari, Tal. Gadhinglaj.
Mob. 7775934288

In *Caged Bird*, autobiography of Maya Angelou is analyzed in the context of racial segregation, in the social-cultural milieu of African-American context. The theme of racial segregation is found in Maya's autobiography *Caged Bird*. For a long time the concept of 'blackness' has been geographically constrained, when people talked of 'black literature' they referred to literature by African-Americans. African-American people are descended from the black people on the African continent. Although blackness might not have social significance in the rest of the African continent, in USA, it has immense social significance. It signifies one's identity in relation to class and social position. Angelou tries to demonstrate that by virtue of their African descent, black women are marginalized. As an autobiographer, Angelou is committed to the plight of all marginalized, black women. Linked to this is her concern with the position of black women and black womanhood, and she addresses these issues through her writing. She focuses on the predicament of the marginalized. In *Caged Bird* examines how Angelou, a black woman writes her experiences as a black woman.

In 1968, the Blacks started writing a series on African tradition for educational television. Angelou well known as entertainer was urged by James Baldwin and by the cartoonist Jules Feiffer and his wife Judy to try her hand at writing an autobiography. After several refusals, Angelou agreed, the result was a unique series of autobiographical narratives.

As first-person narrator, Angelou is able to tell her personal story while at the same time she is sharing the contributions of Black writers who came before her. From the first moments of *Caged Bird*, she establishes communication with earlier African-American art forms: with the poetry of James Weldon Johnson; with the Negro spiritual.

In that sense, the racial segregation it becomes collective one; the voice not only of the single autobiographer but also of the African-American literary Black community. Dolly A. McPherson (1990), point out the collective ties with the Black community as a central issues in Angelou's autobiographies, while Elizabeth Fox-Genovese explains of the "collective identity of African-American women" (1990:222).

In *Caged Bird* Maya's grandmother Momma who is church going, devout female at her store is the heart of Black socializing in Stamps. She has strict ideas about taking God's name in vain and even stricter ones about relating to White folks. Momma believes in the safe approach, she insists that talking to "white-folks" is taking a chance with "one's life" (39).

Despite her many strengths, she is a woman who surrenders to racist behavior without a struggle. She is maintaining the submissive manners of the past. Maya is unable to accept her grandmother's position that for Southern Blacks to survive in a racist society. They must develop a plan of conformity. She disagrees with Annie Henderson's passive stance but fears how Whites might react to Bailey's having witnessed a Black man's death at their hands. Annie fears White punishment. So she sends the children to safety to California. In another racist episode, Momma takes Maya to the town's White dentist, who degrades his Black patients by saying that he would touch to "hand in a dog's mouth than in a nigger's" (160).

It is Annie's tolerance that interrupts Maya. She is beginning to express her anger about racism. Maya's response is to find aimage in which Momma Henderson holds Dentist Lincoln by the collar and orders him to "leave Stamps by sundown" (161). This stock phrase from a Western movie allows Annie the male authority that Maya wants her to have: Annie is the hero, and the dentist is the unforgiving villain.

The image is Maya's way of dealing with the dentist's racist behavior and with her grandmother's inability to question his racism. Uncle Willie, Annie Henderson's son, has been under her special care, since he was a child, disabled at the age of three, when a babysitter dropped him. Willie walks with a cane to support this disfigured body.

In an early scene, Maya witnesses Momma, burying Uncle Willie in a large bin, under layers of potato toes and onions, to avoid being detected by the Ku Klux Klan, still Uncle Willie has an active role in running the store, which is the hub of the Black community.

He handles the sales on the night of the heavy-weight championship between the famed Black boxer, Joe Louis, and a White man. All of Black Stamps gather at Annie's store to watch the historic fight. Men and women living under the yoke of racism think that if Louis loses "we were back in slavery and are yond help" (113). Through her experiences with the strong women of Stamps, Maya "links herself to the Southern roots and history of her people to a succession of American Negro female survivors" (1990:230).

Her involvement with the Black community in church, at the store, at picnics, empowers Angelou, enabling her to understand the rules for survival in a racist society. Through her growing racial awareness, she is able to speak her observations of racism, if not aloud then at least in her thoughts. Thus she can witness the Joe Louis fight and fear that in his possible defeat each blow to Louis's body is like a Black man being beaten or a Black maid being slapped for being "forgetful" (113).

It is many years before Angelou is able to put such thoughts into spoken words to share with White and Black people. The episodes concerning the 'powhitetrash' girls and Dentist Lincoln provide apt examples of Maya's reaction to the racism coming from the White community. As an historical document, *Caged Bird* focuses the adversity of white people's to the native black society.

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The practice of Micro trading among the Gypsy Tribes

Prof. A. S. Gadhve
S. G. M. College, Karad

The term gypsy indicates a tendency to move from one place to another. In civil Society people who want to live free and liberated life without bondage of place and time are generally called gypsy. But in social practice this term is used to indicate ethnic identity of the human groups & character of their occupation. No permanent destination, continues wandering tendency, variety of occupations are the prominent features of the gypsy tribes. These characteristics help us to identify them on one hand and also to isolate them from civil society. As they are lacking permanent destination, their trustworthiness is questioned & They are humiliated by civil society. They are called barbarians, illmannered and unreliable. Wherever they go, they are treated as the outsiders. They are considered either antisocial elements or subhuman with no claim on human rights.

In fact the so called civil society knows little about the real life of the gypsy tribes, There are many misunderstandings regarding their work culture. Although they live isolated domestic life and never mingle emotionally in civil society they have regular contacts with civil society many gypsy tribes are involved in small trading business, cattle grazing, collection of conventional medicines etc. Some of them are also involved in illegal winery & money lending. They also have conventional practice of micro trading. They possess certain inherent qualities like sharp eyesight, alert movements, anticipatory and plural behavior, bargaining skills & Quick transactions. All these skills help them in the practice of micro trading. They use to sale a variety of commodities right from small middles to sharp weapons including conventional medicines to manually filtered wine. Some of the gypsy tribes earn money by performing folk arts like street dancing, singing, presentation of gymnastic etc.

However the inherent skills and qualities of the gypsy tribes have not been appreciated positively in civil society. Because they exercise these skills for negative purpose. Their manipulative behavior creates suspect in the mind of society. Their involvement in the illegal businesses puts questionmark on their reliability.

In recent years the survival of gypsy tribes is under threat because of the pre-dominance of globalization. On one hand the process of globalization imposed monoculture which marginalized various localized and ethnic identities and on the other hand. the predominance of market economy created monopoly of the multinational – transnational corporations which hampered the conventional practice of micro trading. This centralized character of market economy marginalized small traders & micro trading. Globalisation caused marginalization and forced migrations even within the civil society. Various human groups within civil society have been thrown away from their occupations & they have been forced for migrations. They are not accepted willingly by the natives where they work, when they witness humiliation by The natives they realize the pains of gypsy tribes.

Micro trading is an effective way to face the challenge of market economy & globalization. It encourages the decentralization of financial affairs & provides reasonable options for the customers. The conventional skills of gypsy tribes are helpful for regeneration of micro trading in India. However it is also necessary to apply these skills with the help of new technology. The gypsy tribes can play the role of catalytic agents between the needy customers and the ruthless market. However, the manipulative behavior should be restricted and illegal practices should be avoided. The term gypsy should underline freedom of wandering instead of forced migration.

Observance of Hegemony in Johannes V. Jensen's 'Lost Forests'

Mr. Sudarshan Uttam Kasgawade
Assistant Professor, Department of English
D. P. Bhosale College, Koregaon
Mob. No. : 9028509798
Email Id : ksudhir2089@gmail.com

Abstract :

The present research paper the observance of hegemony in Johannes V. Jensen's short story Lost Forests focuses on the exploitation of the slave by the slave owner Korra. Hegemony is a psychological or intellectual subjugation of subaltern by the dominant people, class or society. It is a story about the subjugation of the slave, who had no voice in the story, he was never named, had no dialogue in the story and his only value was his labour.

The story is horrific and indirectly it describes how the slave's life is edified for the benefit of the slave owner. Everything such as name of the slave, his thoughts, feelings, his desire of returning to his home is negligible because the slave is no one but the representation of those who surrender their willingness of freedom willingly to the predominant power existed in the society.

Key Words : Hegemony, Subjugation, subaltern, predominant, slave

Introduction :

Hegemony is the dominance or leadership of one social group or nation over others. In Marxism the cultural hegemony subjugation of the culturally diverse society by the ruling class or people, who manipulate the culture of the subaltern and succeeds in spreading their ideologies among the subaltern, in such a way that, the deprived class accepts the ideologies of oppressors withoutquestioning.

Johannes V. Jensen was Danish author who was awarded the Nobel Prize in literature in 1944. In his short story he depicts the exploitation of slave by the slave owner named as Korra. The ideology or theme of the lost forests is deeply rooted in the slavery system because it is a story of an unnamed slave. Slavery means the state of being under the control of another person. The slaves had to surrender themselves as well as their freedom to their owners. So the new class conflict was emerged in the world. The problems, feelings, desires and culture of the deprived slaves had reflected in literature. Mark Twain wrote remarkably on the lives of slaves. In the Lost Forests, Korra is the representative of the hierarchical class is a slave owner. He always portrayed as a benevolent man, trying to bring civilization to the benighted savages of the world. The setting of the story is of pre civil war because Abraham Lincoln abolished the slavery system in 1863.

Hegemony :

Italian communist Antonio Gramsci defines hegemony that when a social class achieves a predominant influence and power not by direct and overt means, but by succeeding in making its ideological views so pervasive that the subordinate classes unwittingly accept and participate in their own oppression. The concept of hegemony, unlike the classical Marxist conception of ideology, implies openness to negotiation and exchange, as well as conflict between classes and

so refashions Marxist categories to fit a modern, post- industrial society in which diverse concepts and ideas apart from modes of production play a leading role.

Observance of Hegemony in Johannes V. Jensen's short story Lost Forests

"You shall get back yours forests, never fear. That I promise you and you can rely on my promises. You are still young, you know. If you will till my fields for me, willingly and industriously, for five years, I will give you your freedom, even though I have paid for you."

The slave owner Korra advises the slave to work for him in his field for five more years and promises him to give freedom. This dialogue clearly indicates that the slave was bought by Korra and now the slave does not have any other option except working for the slave owner.

The slave in this story is homeless, liberated and captivated by the social injustice and brutality of the ruling class. The following lines indicate that the slave has been striving to return to his home since his captivation. Korra meditatively admits and says, " You have been a faithful worker. Tell me where is your home? Is it in the west? " Korra initially appreciate the slave by admitting that he is faithful worker and then questions him about his native place. When the slave continues to long for his native place or house, Korra tries to spread his ideology for his own benefits and says, " I am an old man in my youth, I, too longed for the west the great forests reckoned me. But I never had money enough for the journey. I shall never go there now never until my spirit goes there when I die. You are young and able, and you work hard but are you any stronger or abler than I was in my youth? Think about all this, and hearken to the advice of an old man. And see to it that you get well again." Korra wants to utilize the masculinity of the slave for his own benefits and so he makes him realize that he had no money to return to his house. After earning enough money Korra went to the market and bought a female slave so the slave can work for him more. Slave creates his own family and at the end of the story there are six stalwart slave boys in the family of slave and all the family members of slave engage themselves in working for their oppressor's benefit.

Conclusion :

Hegemony is when a group, state or society succeeds in having the social or cultural predominance. In it the governing power wins consent to its rule from those it subjugates. In the Lost Forests the slave owner Korra fed the slave well that he might live long and work for him, kept him clean so that he might be in a good health, and at reasonable intervals whipped him so that he should be meek and respectful. Korra , takes care the slave not because of the humanitarian point of view but with the political point of view. The slave, who used to live among the trees as a free bird, swung his axes and felled trees for the benefit of the slave. The forests are not only physically lost but a free way of life disappears as well.

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Aspirations of Chinese Americans and Factual Reality in America Reflected in Gish Jen's *Mona in the Promised Land*

Dr. Bhandare S. J.

M.A. M. Phil. Ph. D.,
R. S. B. College, Aundh (Satara)

Dr. Patil H. B.,

M. A. Ph. D.
A. S. and C. College, Palus.

Abstract :

*The present paper is an attempt to analyze the aspirations of Chinese people living in America and factual reality in America reflected in Gish Jen's *Mona in the Promised Land*. The term 'diaspora' was first used in the sociological discourses in order to indicate the situation of displacement and estrangement but soon it was applied in the context of literary criticism to group the literary works that deal with such social and cultural situations. The problem of acculturation, assimilation and feeling of estrangement gave birth to the consciousness that make the author nostalgic about his homeland and keen about the cultural differences. The theory of diaspora is well established and comprehensively understood in the recent period so it requires very little introduction in the paper as the prime focus will be on Gish Jen and his representative work entitled *Mona in the Promised Land*.*

Key words: Assimilation, estrangement, dislocation, quest for identity, acculturation, displacement, etc.

Mona in the Promised Land, published in 1997, is a promising novel of Gish Jen. Gish Jen restores multiculturalism from high concept to the ground facts of American life. The same happens with teenaged Mona Chang, the America born Chinese American protagonist, who moved from her birth-place to Scarshill, New York, in 1968, with her newly prosperous family where the Chinese have become "the new Jews". What could be more natural than anything for Mona is to take Chinese conversion into Jews literally-even to the point of converting. As Mona attends temple 'rap' sessions, she falls in love with a Jewish boy. Mona is a girl who can wisecrack with perfect style even when she helps in her father's pancake house. All the major characters in the novel are borrowed from Gish Jen's novel *Typical American*. *Mona in the Promised Land* explores the ways of American life through Mona and Callie, daughters of a Chinese immigrant couple Helen and Ralph.

Chang is initially delighted with all of the cultural and social elements of a multiethnic community living now in the prosperous New York suburb of Scars hill (based on Jen's childhood home, Scarsdale). The author's focus shifts from Ralph and Helen to their daughters Mona and Callie, an antic ethos replaces the mood of melancholy. Mona's unexpected fascination for Judaism is presented with a high-spirited satirical style which sweeps over everything the Changs encounter. It is based on the serious issues of the 1960s and 1970s—the Civil Rights movement--Vietnam War. Gish Jen addresses the racial, religious, and aesthetic questions that her characters encounter in the novel as an aspect of cross-cultural transformations without being moralizing.

Barbara Gugelste is Mona's best friend. Both of them discuss and share their personal life including their boyfriends. Seth Mandale, is a Jew, shortish, bright-eyed, pony-tailed guy, with big broad shoulders and is interested in Mona because she is a Chinese Jew. He shows his

commitment to Black Pride wearing a dashiki. Helen, Mona's mother, is still unhappy with Mona and thinks Chinese are smarter than Jews. Alfred, who belongs to Black, is one of the converted Jews and is proud of Judaism. Callie now seems more "Chinese" than her parents; studies Mandarin at Harvard and eats rice with everything and tries to be Chinese with Chinese behaviour, while her parents prefer organic and healthy food like Americans. In running his restaurant, Ralph discovers that the black and Mexican employees, whom he regards as unimaginative, can contribute significantly. When the Changs come to know that Mona has adopted Judaism and is losing her Chinese heritage, they argue with her on the issue. Mona approaches the local Rabbi Horowitz, a Jewish priest for religious guidelines, who suggests her paradoxically, "the more Jewish you become, the more Chinese you'll be." Undergoing continuous identity alterations and compounding the ethnic mixture amaze expectations of the readers.

The structure of the novel is episodic, but Seth and Mona's relationship, which distress Helen, is a domineering thread, leading to a marriage ceremony which concludes the novel on a very positive note. Mona and Seth's marriage is the result of creolization of Chinese and Jewish races and cultures, and suggesting Changowitz as a surname by Mona is symbolic of their union. Future of both of them is open-ended though uncertain. Mona is not fully committed to her new identity and Ralph and Helen, concerning about their responsibilities to their Asian heritage, continue to try to balance their increasing material prosperity in American social background and Chinese culture. In short Judaism is an important religious factor working strongly in the novel through which Gish Jen explores religious discrimination on the part of Chinese characters and religious freedom and flexibility in the American society effectively.

Racial discrimination is a major and age old social problem in America. Race is related to the physical appearance and colour of any person and that is a quite dominant trait in American society. Ethnicity, which is commonly compared with race but is rather different than race, refers to shared cultural practices, perspectives and distinctions that set apart one group of people from another. It shares cultural heritage. Common characters of ethnic groups are ancestry, a sense of history, language, religion, and forms of dress. The novel is also a panoramic presentation and random evaluation of this bitter social pill. Mona, the heroine, is quite aware of this discrimination as she is born and brought up in America. She does not have any confusion between religion and race. She knows that her conversion into Judaism is not related to her race.

Mona, who is quite conscious about race, has never thought of herself as colored before, though she knows herself not to be white. Naomi, friend of Callie informs Mona, 'You are yellow. A yellow person, a yellow girl' (170). American people think Chinese are 'Yellow'. So the immigration of these people in America is considered as Yellow Peril. The word peril is specifically used for big calamity. The term Yellow Peril obviously indicates that Native Americans think that encounter of Chinese people on the American continent is not less than a natural threat to their culture, religion, economy and social life.

Luther, Alfred's friend, is introduced in the novel as Race Man, who is always dressed in Afro tricolors, who is proud of his race though he is just positively cream-colored. He is not as handsome as Alfred who attends rallies, and returns blowing black. He is quite aggressive in his approach to race. His abusive statements like, "That's plain old motherfucking racist bullshit!" (198) are more illustrative about his nature. His anger against white people is clearly reflected in

his speech. Prof. Estimator, a scholar in various fashions of hairstyle, has a strong consciousness about the race and blacks and Negros. He says:

We shall have our manhood. We shall have it or the earth will be leveled by our attempts to gain it. We will not be satisfied until justice rolls down like waters and righteousness like a mighty stream. (205)

His statements not only protest against the whites but are indications of their self-awareness and consciousness about their race and social position in American society. His statement is on the background of Ralph's scolding Alfred for his misconduct at the pancake house where Alfred works as a cook. He has burnt some pancakes and one is too dark that cannot be served to the customers. When he is asked by Cedric, a senior cook in Ralph's pancake house, he reacts:

Black is beautiful, man. Cedric reminds him that black is not beautiful but burnt. But Ralph is not ready to listen. Cedric also reminds him that customer is the king. But Alfred says I am the king. Fuck the customers. The customers are motherfuckers. (209)

Whatever Alfred says here is no doubt arrogant. His statement reflects his devilish and brutal nature. He has sound confidence and pride of his race only because of the strong unity of Blacks who want to create their own identity in America.

The issue of race that makes Mona different than Alfred and it also reveals that whites are superior to blacks in the American society. Helen reminds Mona that she is an American girl and only American girls can be liar and hide things from their parents. Helen is a Chinese woman and she has developed a cynic attitude towards the Americans. Even her daughter is not important for her in this context. Helen cannot even imagine that her daughter has a black friend who is their servant. Her typical Chinese tradition does not allow her to accept interracial relations of Mona. Such kind of race consciousness is deeply rooted in the mind of Helen. She feels insecure in America and desires to return back to live in indigenous culture. Mona thinks her mother's approach is just prejudicial racist. Mona feels that Alfred should have promoted in pancake house but Ralph has not done that. She has an opinion that her parents' approach towards him is biased as well as racially discriminating. When she argues with her mother, Helen on the issue, Helen justifies:

'We fired Alfred because he made trouble at your friend's house. You don't think your friend Barbara's parents are racist? What do you think they were upset about?' Mona counters Helen, 'And so what if they were racist. Would that make it okay for you to be racist too?' (239)

Mona tries to tell her mother not to be racist. But Helen's nature is different. She is not the part of American culture and she has not come across with racial discrimination in China. So, she has some concrete Chinese notions with superiority complex. Helen is not ready to listen to Mona any more. She is not ready to allow her daughter to argue with her in the house on this issue. No doubt, American culture is a free and everybody behave according to their desires. Free behavior does not mean to insult the elders in the family or disobey them. It is true that no parent on the earth can behave with their pupils rudely. They brought their children in healthy environment. Helen is also race conscious like Mona. Helen has her own Chinese ideology that she wants to impose on her daughter but Mona who has lived in American culture rebel against Helen and rejects her racist approach. It is not a quarrel between Mona and her mother, Helen but it is a clash between two cultures viz. free culture of America and domesticated Chinese culture and it is also the struggle between two races black and yellow.

Though religious flexibility and religious conversion in America is rampant, typical Chinese people are not used for such things. Mona's mother Helen is a very good example of it. She rebukes Mona and reminds her that "Chinese people don't do such things" (45). Chinese tradition is deeply rooted in her psyche and she has great attachment towards her own Chinese religion. She utterly dislikes Mona's conversion while Ralph is rather worried about it. He tries to investigate the cause that makes her Jewish. There are some questions in his mind about his daughter like how do you get this idea? When is the first time you go with your friend? Who is the driver? Has somebody tricked her into turning Jewish? He hopes some clue or to find out the cause of her changed attitude. Ralph and Helen are quite aware and proud of their race and ethnic identity and their being Chinese. Though they are on the foreign land, they are never ready to lose their religion. So they do not approve of their daughter's religious conversion.

American government has given freedom to everybody. American government constituted some laws to ensure the freedom of the people. It is reflected in the conversation between Theresa, Ralph and Helen about the matter of Alfred's promotion. Theresa, on Ralph's scolding Alfred, says:

Well, maybe that's not quite right, about the promotion. In China, is one thing. But here in the United States, that's not the way to think. You cannot think all the time about relationship. You have to think about the law". Ralph asks her, "How could be? America is supposed to be the land of free?" Theresa further clears, that's why we have laws, to make sure that everybody is free. (245)

Though being Chinese, Theresa respects American constitution and laws. The conversation explores that there is a legal protection to the people with their fundamental rights in America. Though there is no discrimination in American Laws, there is discrimination in the minds of the people like Alfred and Ralph and discrimination in their behavior is the factual truth. During the course of time Ralph learns how to behave with blacks and to cope up with other people from different race. He learns to rely on blacks and also learns to keep the Chinese help back.

Helen has received inhuman treatment in America as Americans consider Chinese inferior. Even though, she has not accepted the aspects of multiculturalism. She considers Negroes or Blacks inferior and not ready to assimilate with other races. Though it is so, they are united among themselves. They know even the power of their unity. Their approach towards the country is rather different from the whites. In this connection Alfred's statement is noteworthy:

Hang out with our black brothers and sisters because their ain't no way whitey is ever going allow us no elbow room here. That's what my brother Luther says. He says there is only one reason to stay in this here country, and that is to bring down whitey's government. Black power! He raises his fist. (135)

White people are just like the rivals of the blacks. They do not want to see them as masters. They have strong racial consciousness for their discrimination and humiliation done by whites. Negroes are quite aware of their minority and of their problems. This awareness is the outcome of their education and unity. They are united to solve their social as well as racial problems. Blacks are aware of their inferior status in the society. They have forgotten that they are the human beings like others in general and whites in particular. What made them think so? Obviously, inhuman and discriminating treatment they received from the whites for score of

centuries together. They are suspicious about the bureaucracy of the American government and they do not believe in it. Alfred's statement regarding this is noteworthy. He says:

"Nobody cares what happens to Alfred. If Eloise disappears, every policeman on East Coast is going to be out searching for her." (185)

Alfred's statement indirectly throws ample light on the dual face of the American Law. American Laws are same for all but the underlying reality is shocking to a man with human heart. Eloise is a white lady. If anything wrong happens to her, the entire system will stand in support of Eloise but as Alfred himself is a black, American laws do not care for him in reality though the situation in ideal circumstances should be totally different. It seems that Alfred's statement is based on some of his past discriminating experiences. In the novel *Callie*, once again proves this inhuman fact when she says, "Blacks are the majority minority" (270). She means that blacks are majority in number with their skin colour and minority in their social status. This ratio is also discriminating based on race.

Prof. Estimator too belongs to the black community and he has discussion on humanism, materialism and free will and about seeking to win the friendship of one's opponent rather than to destroy or humiliate him. Seth feels that is beautiful and ideal on the part of Negroes. But Mona has different opinion about the blacks regarding this. She states her objection, "How can you believe in sainthood for Negroes" (201). Mona's statement explores arrogance of Negroes who are considered rude in their behavior and cannot be treated as saints. Even non-natives like Mona try to put them inferior. It shows their discriminating social status in American society.

Characters in the novel are highly race conscious and they think themselves different from Americans. Jamaica is an island where only the black community uses to live so racial discrimination is not a part of their life. But when they encounter American soil, their experiences are different and discriminating so they react rather violently on the issue.

Humiliation and spiritual harassment is a byproduct of the social problem like racial discrimination. Humiliation of women in the society is the matter of prime importance in America. Gish Jen takes cognizance of the same in the novel. She is conscious about women's situation in the American society, especially, the women who are non-natives. Humiliation of women can be observed in almost all the countries of the world. Still the governments of all these nations are helpless to control women's harassment.

In the novel, *Callie* faces humiliation in her school. One of the *Callie*'s friends told Mona a story about *Callie*: about how *Callie* was teased by her mathematics teacher on account of being smart. This happened when *Callie* was in the eighth grade. The teacher did things like snap her bra strap during examinations. This friend informs:

She knew all this because her brother was two rows back and saw the whole things happen. How the teacher pulled *Callie*'s strap and laughed—really it was a sign that she was his favourite—and how *Callie* did nothing at all. How she sat there, and worked out the problems, and handed in her examination paper early. Though, Mona knows already the incident about her sister, she also knows how *Callie* became the kind of person to whom such things happened. She is fair and being fair is guilt. Do favourite children in China feel guilty? Or should she feel lucky as being fair? (254)

Such questions torture Mona's mind and perhaps this is why Mona allied herself with the Jews, with their booming belief in doing right, with their calling and their crying out for Justice. Teacher, by all means, is an ideal person in any society of the world. He should not be expected

to behave with his pupil in such a way. It is disgusting on one hand and humiliating and harassing on the other.

Identity crisis or search for identity is a common thematic concern in almost all the Chinese American diasporic novels. Though, search for identity is not the major theme of the novel, characters in the novel are conscious about themselves and their social identity. For example Mona has her Chinese identity while Seth Mandale has his Jewish identity. Alfred has Black identity while Barbara has her own identity as white. Mona and her sister Callie both are the daughters of Ralph and Helen, Chinese immigrants. Both of them are born in America and are proud of their being Chinese. It is usual thing that identity changes as per the situation or place. Zheng Dong-lin points out in this connection in her article Perplexity and Growth: An analysis on the initiation theme of Mona in the Promised Land that:

It is evident that Mona does not display her “Chineseness”, because she has committed herself a Chinese. In reality, she lacks critical thinking on her race or identity at first. When Sherman, a Japanese boy, asks whether she is American, she replies, “Sure, I’m American”, and further says, “Everybody who’s born here is American” (15). When Mrs. Feeble, her teacher, asks Mona if she is really Chinese? Of course I am Chinese, Mona says, I’m Chinese American. (27)

Mona’s answers to these questions about her identity are definite. She claims that she is Chinese American, while she does not really understand what it means to be Chinese or American. To be Chinese or not is not important for Mona she feels that she is Chinese as well as American. It clears when Sherman asks Mona:

Do you like it here? She says, ‘Of course I like it here, I was born here’. Is Mona Jewish? ‘Jewish!’ She laughs. ‘Oy!’ Is she American? ‘Sure I’m American’, Mona says, ‘Everybody who’s born here is American, and also some people who convert from what they were before. You could become American’. But he says no, he could never. ‘Sure you could’, Mona says, ‘You only have to learn some rules and speeches. But I am Japanese’, he says. Mona replies, ‘You could become American anyway like I could become Jewish, if I wanted to. I’d just have to switch, that’s all’. (14)

This is the simple logic for their identity. As Mona thinks if a person lives in America, America becomes his or her country and the person becomes American. He belongs to the country.

Since her childhood Mona has been aware of her being an alien in American society. There is a sense of not being American in her mind. On the other hand, she forcefully puts herself before the society as an American. Her efforts to projects herself as an American are noteworthy but that cannot change her Chinese identity. Americans do not do such things to prove themselves American. Non-natives like Mona need to expose, by adopting American culture, as American and that indicate their otherness in American society. America is a democratic country. American society has constitutional provision regarding the human conduct and fundamental rights to the people to maintain self-esteem and identity. Any person, living in America, can do whatever he wants without being harmful to others. Zheng Dong-lin, in this sense, further rightly quotes that:

Mona grows up in the United States with a multicultural environment. Confronting with Chinese culture, American culture and Jewish culture, Mona has her perplexity of cultural belongingness. Her journey of identity-seeking is a long and complex process, during which she

manages to acquire recognition in society. Mona eventually gains independence, friendship, love and a happy family after undergoing many conflicts and difficulties. (81)

It is obvious that Chinese Americans have to struggle hard to form their own identity in American society. But it is not difficult for them to adopt free American culture provided they have to quit their typical Chinese traditional culture.

Andy Kaplan, Mona's classmate and her friend, projects himself as Japanese, the son of a businessman. He has no hesitation to identify himself as Japanese in American society. Seth tries to find his own race and ethnic identity thinking on his status in the religion. Mona's friend claims that Yiddish or the east coast of Florida is the location where Jews live. She is aware of the location of Jews in America. Mona thinks the whole key to Judaism is to ask, ask, instead of just obey, and obey and now she is Jewish and it has made a big difference in her life. Her friend Alfred considers her a nice Jew-girl indeed and will have nice Jew-babies also. All these friends identify themselves by their race and make humor on race like black humor or Jewish humor. Seth follows Jew religion only for Mona's sake. So he secures Jewish identity which, in American society, is a flexible thing that changes according to the person and his will. It means that America is the society possesses different kind of people with different cultural and religious background and identities. It is flexible in nature and it allows everyone to convert into other. In other words American society has multicultural social structure. Characters like Mona, Alfred, and Barbara in the novel have their own identity inherited from their parents. They try to differentiate among themselves on the basis of their origin. They feel that they are quite comfortable with Jewish religion that gives them more liberal outlook with unique identity with comfort and they want to be identified as American Jews. Thus, almost all the characters, having different origin, race, religion and ethnicity, come together under the multicultural umbrella society of America.

Nostalgia and memories of the homeland are the recurring themes in diaspora literature. Mona in the Promised Land explores nostalgia of the characters. Ralph, Helen and their cook Cedric have constant feelings about their homeland and their relatives. Cedric supports his family in China by sending them money:

They usually send money to their relatives. Cedric is a Chinese cook. He also sends money to his family members in China. He feels lucky to have an intimate place where his family lives and he can send money. (87)

Cedric does not know whether they are alive or dead. He tells them about everything except his girlfriend. Sending money to the relatives is not a formality on the part of him. In fact he wants to raise livelihood of his family by providing them financial assistance. He does this out of his intimacy towards them. He constantly thinks about their relatives in China and their financial progress. He also remembers the location of his hometown in China:

Cedric's home town in China was not far away from Ralph's; they speak the same dialect. Even they remind that Cedric's uncle went to school with Ralph's second cousin's best friend's youngest brother. They even trust only Chinese in America and other Chinese also who are not working for them. (118)

Cedric reminds them usually. Though he has spent many years in America, he does not forget his family in China for a single moment. Mona wonders that Cedric is thinking about his family in China. Two children he has left behind, a wife, and his parents, all of whom agreed he

should grab his chance to get out. Cedric promises his family members that he would get them out when he could.

Ralph and Helen reminds the life of Chinese people when both of them observe Callie's lifestyle. Ralph and Helen try to adopt American ways of life but their daughter Callie has inclination to Chinese way of life. Callie's wearing cloth-shoes and Jackets remind Ralph and Helen their country, Chinese people and their ways of life.

There are many incidents related to China in the novel. Barbara agrees that China is an ancient country and has glorious civilization. Mona's friends' mothers invite her to taste their Chinese cooking. There are domestic discussions on Chinese food and its invention. Helen says how Chinese people do not like to eat anything with the skin on, even tomatoes. She has received this information about Chinese people from her mother. Chinese Americans compare American things to China. While speaking on Chinese inventions Helen tells, "Chinese are well civilized. Chinese people invented paper, ink and gun powder"(42). She is proud of old Chinese civilization. She further informs that Chinese were wearing silk gowns with embroidery before the barbarians even thought to take a bath to get rid of their smell. Callie argues with Helen on the issue:

But is that what the missionaries taught?" Helen explains, "Oh, the missionaries just wanted to teach us some nice songs in French, and to tell us what nice food they eat in France. (42)

The incident takes Helen to China. Helen remembers the things happened in China. She recalls her childhood days as well as the work of French Missionaries in China. Helen has sympathy for her Chinese friend who comes to visit her. Her friend is going to a university, where she will share a room with two other Chinese students. Unfortunately, due to travel and other miseries, she is the last one to arrive. Mona's visit to an exhibition on Chinese portraiture is quite noteworthy where only the faces of monks were depicted in all their idiosyncratic details. Members of Chinese society were depicted in terms of their activities and their clothes, which was to say their rank. It is one kind of efforts of Mona to maintain relations with motherland and keep the memory of motherland alive in her mind by observing the portraits. It is also her curiosity to know the different things of China. Her visit indicates her intimate feelings towards Chinese things. Her family is quite conscious about Chinese language and its dialect. Though Ralph himself thinks that learning Chinese language is the waste of time as they know the language very well. Though they are away from their motherland for many years, they are able to understand the Chinese language. Some Chinese Americans of Chinatown use to speak Chinese language especially Shanghainese dialect in their day-to-day life through which they maintain Chinese way of life in America.

Though the characters in the novel are living in America, they have an impact of Chinese culture which is clearly seen in their day-to-day life. Callie is a beautiful example of the same. As Callie adopts the way of Chinese living, Mona asks her:

How come you're turning Chinese? I thought you were sick of being Chinese". Callie is eating shee-veh, with assorted pickled and deep-fried condiments, something like what their parents used to eat in China. Her every activity is related to Chinese culture. She says that she didn't understand what it meant to be Chinese until she met Naomi. (167, 168)

Naomi is her room-mate who helps her being more Chinese than American. It is clear that nobody can impose one's will on one's mind unless one wishes. Here Callie wants to preserve

Chinese culture through his behaviour. So she implements Chinese philosophy in her life including food, ways of living and meditation with Naomi. They like Chinese food. They feel great pleasure while eating it. Ralph also has Chinese sensibility and that explores when Ralph and Helen are looking for lawyer in the matter of Alfred's taking legal action against them. At that time Ralph reminds Chinese rules, "Say nothing to anyone that was the rule in China. Know nothing, say nothing, do nothing" (240). The incident takes him to China and he recalls Chinese principles he learnt in his childhood. Of course the situation is different in America. He wants to know Theresa's approach on the Alfred's matter and to seek advice for the next step. It shows his respect to the elders in the family which is one of the Chinese traditional notions. He reminds and follows Chinese principles in his difficult situation.

The term multiculturalism has emerged in the 1960s and 1970s in the countries like Canada and Australia to a larger extent and Britain and the USA to a lesser extent. These countries are basically evolved in the form of colonies and the people from various parts of the world came there to live together. With these people, their cultures, traditions, rituals and their ideologies also came there and formed a heterogeneously homogeneous society that further came into being as a nation. These varied cultures developed hand in hand preserving their own identities on one hand and emerging into a new national culture on the other. There was no question of minority and majority in the beginning. Different people lived together and led their lives forming a new nation. In the course of time, their different cultures melted into one and emerged as a national culture. This novel is not exception to this experience of the melting pot or the salad bowl.

All the characters have different social as well as cultural backgrounds. Almost all of them are converted Jews. But they have their original sense of belonging to their native place and they cannot avoid their physical appearance. Their race and ethnicity are different and the person is identified by his/her race in the American society. All of them come together though they have different cultural backgrounds. In general they are living in a multicultural umbrella society which has no bondage of religion, customs, and tradition of a particular specific community. One can easily observe that there is creolization of culture in the American society and the new culture has emerged that can be labeled as American culture. Being American is the matter of pride for the people living in America. So the people from other countries like India, China, Japan, and Africa try to assimilate into the main stream of American society. They try to think, live, speak, wear clothes and behave like Americans. They want to be a part of the American culture. Blacks like Alfred and his friends are living there to change the government and to establish black power. Even Chinese Americans like Mona feel that America is her country. After her conversion into Jews she becomes Chinese American Jew and her father Ralph is Chinese American and he has no objection to his daughter's being a thorough American. Helen, who also lives in America, is not at all ready to leave Chinese traditions and notions. She tries to impose Chinese culture on her daughters but fails. Everybody belongs to the country and its culture. A very good example of cultural assimilation appears in tenth chapter entitled, 'Camp Gugelstein'. People usually come together for Yoga or meditation or pray to God.

In fact being an American or a Chinese or an Indian or Japanese is geographically defined. An American is taller than Japanese. A Chinese is little reserved when he is in a foreign land. This may not be true of an Australian or British or French. From this one cannot jump to the conclusion or one should not judge that a particular person is superior to others or vice-versa.

Person behaves in the society with his cultural background. American culture is different from Chinese culture. In this regard, Barbara reminds Mona who has Chinese cultural background that she really needs to think more like an American. She thinks that Mona is too polite. Mona still follows Chinese behavioral patterns while Mona understands American culture differently. Misbehavior of Callie's friend according to Chinese culture is not misconduct as far as American culture is concerned. Chinese culture teaches hard work while Americans think about vacations. Helen and Ralph do not believe in vacation. Both of them continuously work in their restaurant. They like to say, "All Americans think about is vacation" (209). Helen criticizes American girls and their culture. On the contrary, Chinese culture does not teach the children to lie to their parents. Here, Mona seems to adopt American culture in true sense. Conversations between Sherman and Mona reveal more facts about the American society:

Americans do not distinguish so sharply between whom they should concern themselves with and not with whom. Americans all the time talk about civic duty, public spirit as if they consider the public is their family too. The book says Americans do not distinguish so clearly between whom they have a relationship with, and who they do not and what that relationship is. (235)

The conversation inevitably declares that Americans are rather social and bit practical in their approach to life and society. Mona considers that America is free country.

All the characters in the novel claim America as their nation on one hand and they preserve their own identity on the other. Living in America is their basic need. In a sense Chinese people on American soil are caught in a cultural dilemma though they want to be known as American, they do not want to lose their Chinese identity. Nobody wants to go back to their homeland. However they do not even think of losing their spiritual relations with their own soil. The more they go away from their motherland physically, the more they come close spiritually. Academic scholars have explored the terms cultural creolization and cultural assimilation in a large scale. But in the case of immigrants, this appears as a cultural dilemma. At individual level an immigrant accepts new culture, tradition, behavioral structures of target country and that is his need but he is never ready to give up his original traditional ways of life though he has spent generations together. Gish Jen explores aspirations of Chinese Americans very effectively through various incidents in the novel and the novel reveals factual reality and situation of American culture, traditions, ethos, social implications and behavioral patter of the natives towards emigrants.

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Changing Image of Motherhood in the Novels of Anita Desai

Dr. Kushal Shivaji Raut
Research Scholar

Abstract:

The present paper explores mother in contemporary Indian Writing in English especially with Anita Desai's novels. Indian English Women Novelists and their writing about women flourished since few decades and reached at its peak in the hands of contemporary Indian Women Novelists and Anita Desai is one of them. Desai's novels mostly deal with family relationships and especially about exploitations and subjugations of women as a mother, daughter and sister respectively. Motherhood is primarily concerned with growth, evolution, development and changes which is the key subject of most of the Indian women writers. As mother is the central force in Indian Families she worshiped as a goddess sine long time in society and literature but now in contemporary novel it explored with modern life and values.

Anita Desai presents her mother in different manner from that of traditional mother. She presents mother very close to daughters and sometime her mother is absent in her novels. Desai's mothers are conspicuous by their absence. Though they are physically present, they are still different to their daughters' lives. She digs into inner psyche of her of the characters especially mother and goes beyond skin and flesh. She prefers the private of the public world and avoids the traditional channels of presenting external reality. Infact, her real concern is exploration of inner psyche, inner climate and unravels the mystery of inner life of her characters (mother) and miserable plight of women. The present study is concerned with Desai's major novels centered on mother.

Key Words: Mother, Exploitation, Subjugation and Absence.

Anita Desai (June 24, 1937), the most significant novelist as a young woman; who was influenced by British writers such as Jane Austen, Virginia Woolf. The title of the novel "Where shall We Go This summer?" is the manifestation of mother and motherhood of modern woman. It incorporates the central question in the life of Sita and the leading female character in the novel stands for the couple Sita and Ranman. It means that mother figure in the novel is subjugated. Her experiences as a house –wife and mother are jarring and she is in deep anguish. She is forty years old woman waiting for the birth of her fifth child. On the other hand, Sita's mother had vanished and father was always surrounded with the aura of a national leader. Her mother had no communication with her own children; as a result, Sita grew up with a morbid notion that she "come in to the world motherless". She is conscious of her mind by refusing to give birth because a rebel in her mind about the baby. The process of "mothering" is incomplete. It is because of the absences of the mother. According to Kristeva:

"Pregnancy provides an escape from the bonds of daily social temporality, interruption of the eyes, so that she may descend to the depths of the body, to hear, taste, smell the infinitesimal life of the cells." (Kristeva, 1977: 35-36)

Anita Desai's all motherhood figures like Sita are deviated from the traditional concept of motherhood means which spend their time in cooking and caring the children. Sita's view of the world is so blurred that she feels alienated from everyone. Sita, a mother of four children, is

pregnant, but she doesn't want to give birth to another child which is in her womb. This rejection itself shows the rebellious mother figure in Anita Desai's novel.

The pre-independence feminists held on the "gender" based definitions of themselves" with an emphasis an "equally sadness," the post-independence feminists shifted the focus from the mother and the wife to the "daughter and the working woman".(180)

The absence and presence of the 'MOTHER' is playing very important role in all Desai's novels. In the novel *Cry, the Peacock* the protagonist Maya is frustrated and isolated character in the whole novel. Maya's frustration and disappointment of life is only because of her motherless childhood. In the life of children or especially girls and daughters a mother acts very important role in case of daughter's 'emotional preparation' for marriage and subsequent motherhood. It is said that mother is the best counselor in the bewildering years of adulthood of daughter. However Maya has never consciously spelt out her need for mother or in all her life Maya is unconsciously in search of mother. There remains a gape of mother in her life and to fill out this gap Maya turns towards her mother-in-law for mother love. But unfortunately her mother-in-law cannot shares any affection as she longs for. Though the protagonist Maya is motherless child but her father tries to fill the loss of her mother and creates a fairy world full of dreams. Here the image of mother is represented in the figure of father. In later part of the novel Desai clearly shows how a motherless female child's psyche is damaged which further affects her relations with all around. Her obsession is with the father figure and separation from mother figure along with her failure to identify herself with Gautama. As far as Gautama's mother is there, she is more concerned with social work than the crying need of lonely Maya who asks her to stay for some more time with her. Being an image of motherhood she was expected to depict as a careful mother but Anita Desai presents a practical motherhood image of modern age. The fashion of living away from the parental house, the mother living away from the children and increasing busy life, are some of the fractions of changing patterns.

Baumgartner's *Bombay* is an outstanding example of presentation of 'Mother' as the central force of the novel. Though mother is physically not present in the novels or she is away from the regular life of the protagonist Hugo but she is very close to his thoughts and psyche. Here Anita Desai presents that though mother is absent she performs very crucial role in the life of the protagonist. The mother of this novel is holds the core of the narrative and psyche of the protagonist Hugo. In Desai's novels mother are not always physically present in the action of the story but they remain just near the surface of the consciousness of the characters to influence their life. In Anita Desai's novel *Baumgartner's Bombay* (1988) when the protagonist enters in the cave/temple in the Indian countryside, showing the importance of the repression of mother of the caves, one of the most ancient mother Goddesses, the Hindu Kali. In case of Baumgartner's *Bombay* the representation of Goddess mother is underlined through her absence. As Anita Desai says: "the female body has always been crucial to the reproduction of Empire, and deeply marked by it."

Hugo Baumgartner, a German Jew flees to Bombay to escape from the Holocaust; leaving his mother and motherland behind, in order to rebuilt a new life in India. His mother and motherland behind is absent and abandoned.

However, in this paper the researcher has pointed out the modern approach of this ultramodern life of the people. Therefore, Anita Desai's novels represents the image of modern changed motherhood which totally differs from the traditional images of motherhood which is

depicted in the many novels of Indian and Non-Indian novelists such as Mulk Raj Anand, R.K.Narayan, Raja Rao and other pre-independent novelists also. All mother images in the Anita Desai's novels such as Sita, Maya etc. are not willing to follow the duties of motherhood as traditional mothers did that's why there is change of motherhood in the novels of Anita Desai as per the research done by the researcher.

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Literature of the Marginalized and Deprived : Voices of Women

Dr. Balaji Anandrao Navle

Asso. Prof. Research Guide & Head,
Dept. of English, Shri Muktanand College,
Gangapur Dist. Aurangabad (MS).
Mob. No. 09860447457 & 9284894447.
E-mail: drbanavle@gmail.com

Abstract:

Criticism of society through literature of the marginalized and deprived is a distinguished feature of science fiction by women writers. Le Guin in the novel, The Word for World is Forest (1972), a masterpiece of folk literature, severely criticizes and condemns colonialism of the Terrans represented by Davidson and she also appreciates the Athshean who preserves the nature and the system of ecology. The Athsheans are the counterparts of the Adivasi community in India regarding their perspective towards the nature and culture. The struggle between Davidson's aggressive colonists and the gentle natives is manifested initially in their differing attitudes toward the forest, the nature. To the Athshean the word for world is forest. On the planet 'Athshe' the natives have developed a culture that is an integral part of the forest which covers the planet. Butler's SF presents racial and sexual awareness. In Kindred she exploits laws of physics in order to fictionalize the archetypal struggle of a black woman with ignorance, injustice and inhumanity. The imprint of slavery is carried in both, minds and bodies of all African-Americans, as symbolized in the novel by Dana's loss of an arm during her ordeal. Xenogenesis series is about the intricate web of power and affection in the relationships between human beings and alien species. Women are used as mere commodities in scientific experiment. Genderless society can be constructed by eradicating sexism, racism, phallogocentrism and other discrimination among human beings. Butler's thesis is that the conflict between the gift of intelligence and the inborn tendency toward hierarchical behavior is the root of human problems. Women writers have transcended the shorelines of SF. The world of SF presented by women writers is a world of millennial vision based on harmonious interdependent interrelationships. Science and scientific discoveries should be designed not only for national development but for the progress of the minority groups, women, subalterns, the oppressed and the downtrodden in particular.

Key-words: Adivasi, Athsheans, colonialism, postcolonialism, ideology, hegemony, subaltern.

Science fiction has long treated people who might or might not exist – extraterrestrials. Unfortunately, however, many of the same science fiction writers who started us thinking about the possibility of extraterrestrial life did nothing to make us think about here-at-home human variation.

– Octavia E. Butler

In The Word for World is Forest (1972) Le Guin depicts a dark chapter in the Hainish history when contact with the alien leads to war rather than to an alliance. It is a novel about politics and ecology. It presents the theme of colonization and exploitation. In the present novel Ursula shows the language difficulties that keep the three central characters – Captain Davidson, Raj Lyubov and Selver – from finding a timely solution to intercultural hostilities. The Word for World is Forest represents the conflict between the natives of the heavily forested world Athshe

and the Terran colonists who invade and despoil this world. Biology and race-relationship are the bases of this novella. And the worth considerable merit of the artistic work is that the writer keeps almost all the actual planning, strategy, and execution of battle action off the page. So the voices of three characters dominate the novel: Captain Davidson, leader of the Terran logging camps; Selver, a native of Athse; and Raj Lyubov, the ethnographer from India specializing in High Intelligence Life Forms (HILF). The novel features the mental states of these three principal characters. Davidson is the army captain who is relentlessly and enjoyably planning how to conquer the inferior people and hostile elements of nature. Lyubov is a scientist trying to do his job well and yet abide by his personal and professional ethics. Selver is an intuitive being, a dreamer, neither scientist nor soldier, but highly sensitive and perceptive in nonrational ways.

Le Guin in the novel severely criticizes and condemns colonialism of the Terrans represented by Davidson and she also appreciates the Athshean who preserves the nature and the system of ecology. The Athsheans are the counterparts of the Adivasi community in India regarding their perspective towards the nature and culture. The struggle between Davidson's aggressive colonists and the gentle natives is manifested initially in their differing attitudes toward the forest, the nature. To the Athshean the word for world is forest. On the planet 'Athshe' the natives have developed a culture that is an integral part of the forest which covers the planet. They are similar to the Gethenians in developing within their planet's ecology. Nowhere has land been cleared to provide room for the human species or to provide resources for extensive technological development. Instead they are a decentralized society, living in scattered villages that fit into the tree roots and soil. Integration has also been achieved internally. They have learned to control their dreams so that their actions result from both the subconscious in dreaming and from the conscious mind in the nondreaming state. They speak of the equality of "dream-time" and "world-time" (106).

Contrasted to the nonaggressive, ecologically sensitive culture are the representatives from Earth's culture. Having nearly destroyed their own planet by pollution and by exhaustion of natural resources, they have now come to exploit Athshe's forests. For the Terrans, trees are merely objects. The dense dark forest seems alien and frightening to them, and is valued only as a source of wood merely material wealth for their use. At this future time, the earth has virtually run out of trees, and the purpose of this colonization is to exploit the vast resources of the forest. The trees, which have such subjective spiritual value for the Athsheans, have for the Terrans merely political and commercial value as products. The Terran name for this world is New Tahiti. The Athsheans are a totally nonaggressive people: "rape, violent assault, and murder virtually don't exist among them" (61). To achieve this state they have cultivated certain aggression-halting postures and procedures. Charlotte Spivack (1984:69) describes the non-violence way of the Athsheans:

To assume a prone position on the back, with head turned and throat exposed, for example, is absolutely effective in turning away any attack. Another universally recognized procedure among them is ritual singing. The Athsheans have learned to sing competitively as an artistic substitute for and sublimation of warfare. When Selver has an opportunity to kill Davidson, whom he has learned to hate, he stays his hand and sings instead.

Another distinctive trait of the Athsheans is their remarkable dreaming ability. Dreams are the roots of their waking activities. However, dreaming is not an exclusive feature of sleeping. These people, especially the more gifted dreamers among them, follow a polycyclic

sleep pattern, quite unlike the alteration of sleep and waking accepted by the Terrans. A 120-minute cycle is the unit of rhythm necessary to them for both day and night, which is why they cannot be conditioned into an eight-hour work day without suffering severe psychological damage. The secret is stated as: "Once you have learned to do your dreaming wide awake, to balance your sanity not on the razor's edge of reason but on the double support, the fine balance, of reason and dream; once you have learned that, you cannot unlearn it any more than you can unlearn to think (99)."

'Time' is also a matter of difference between the two nations. Furthermore, Athsheans' periods of peak energy are at dawn and dusk, not at midday which the Terrans regard as the appropriate time for activity. The dream visions of the Athsheans influence their religion as well as other facets of their lives. As their leaders are the best dreamers, their gods are those who can translate the dream vision into experience. Their word for God is "sha'ab" which also means "translator." The god is thus a link between the two realities of dream-time and world-time, one who can speak the perceptions of the unconscious. "To 'speak' that tongue is to act. To do a new thing. To change, or to be changed, radically, from the root" (106). The struggle between colonialists and natives, Terrans and Athsheans, is presented through the character contrast of Davidson and Selver.

Among the Terran colonists is a scientist, Raj Lyubov, Although a Captain like Davidson, he is interested in studying rather than exploiting the native people. For Raj Lyubov's two chapters (3 and 5) Le Guin uses a different style to portray the mental state of the anthropologist who observes, studies his data, and tries to understand the Athsheans. Lyubov uses technical terms, and also deals with new situations in a scientific way. His scientific method is rightly described by Elizabeth Cummins (1990:94) as "He proposes answers, then criticizes them, raises more questions, and is reluctant to fix on a single answer. His intelligence and interest in language are evident in literary allusions, wordplay, and references to his own writing."

In contrast to Davidson, Lyubov is self-reflexive and analytical. For example, when confronted with the news that the League of Worlds has been formed, Lyubov, unlike Davidson, accepts the information, but only after analyzing his own initial reaction:

They were in league, and lying. This thought went through Lyubov's mind; he considered it, decided it was a reasonable but unwarranted suspicion, a defense mechanism, and discarded it. Some of the military staff, however, trained to compartmentalize their thinking, specialists in self-defense, would accept it as unhesitatingly as he discarded it. They must believe that anyone claiming a sudden new authority was a liar or conspirator (66-67).

Le Guin devotes three chapters (2, 6 and 8) to Selver, the representative of the Athshean. Selver remains alien, known of but not fully understood because his chapters are told from the omniscient point of view. Furthermore the style of the chapters is distinctly different from that of Davidson's and Lyubov's chapters and reveals yet another perception of the world reflected in language. The language which distinguishes Selver's chapters consists of images and metaphors that reflect the Athshean integration with their environment. Further, there is no inequality suggested in the language used to describe events from world-time and events from dream-time. The dominant images and metaphors of the Athsheans are of forest and path, but metaphors of animals are also important. The Selver chapters reproduce what it would be like to be part of a race which saw itself as one of several living forms collaborating to produce the world. Le Guin thrusts the reader into the insider's view in the lyrical opening paragraph of chapter 2:

No way was clear, no light unbroken, in the forest. Into wind, water, sunlight, starlight, there always entered leaf and branch, bole and root, the shadowy, the complex. Little paths ran under the branches, around the boles, over the roots; they did not go straight, but yielded to every obstacle, devious as nerves....The colors of rust and sunset kept changing in the hanging leaves of the copper willows, and you could not say even whether the leaves of the willows were brownish-red, or reddish-green, or green (25-26).

Selver the dreamer becomes such a god, but the new thing he speaks is a bad dream. He speaks killing. Selver has suffered even beyond the exploitation he has shared with his fellows. His own wife was raped by Davidson and died either in the act or immediately thereafter. Selver had then attacked Davidson physically, in itself an unheard of action. Rescued by Lyubov, Selver recovers from the brutal blows sustained in the fight, only to dream and to translate for his fellows the idea of killing members of one's own species. Needless to say, the colonists suffer the consequences of this new dream-reality. Selver's concluding actions as a god are to ensure the end of the killing. He negotiates a treaty between the Athsheans and Terrans, and he gives Davidson the gift of "not killing" (160). Rather than turning Davidson over to the Terrans who would surely execute him, Selver treats him like one of his own people who has gone insane and is dangerous. He sends him to complete his life on an isolated island where he must remain alone and unable to escape, for there is not a tree left with which to build a boat. The fact is that Davidson dug his own grave, nailed his own coffin. The policy of isolating the murderer has its obverse in the conclusion of the novel – isolation of the potential victim.

The conclusion of this short novel confirms the dialectic. Selver is alive but has taught his people the new act of killing, which has in turn resulted in the deaths of several colonists. Davidson is in the isolated Dump Island created by him. Lyubov's work is instrumental in bringing about the League ban on Athshe – the removal of all Terrans and the promise that no League members will return for several generations and then only to study. Lyubov is dead, but his death is at least in one sense a positive factor. His death has a profound effect on his friend Selver, who feels that the spirit of Lyubov lives on within him, "a shadow in the mind" (163). The human beings have in fact represented the collective shadow of the Athsheans. Selver absorbs this shadow from the dead Lyubov, thereby accepting the responsibility for his own actions. Selver's introduction of violence into his own world has represented his and his race's acceptance of the "other," the human race. The ending is thus, on the whole, a grim one from the point of view the characters. Of the three central characters, Selver is the only one who returns to some kind of mental health; Davidson falls deeper into madness, and Lyubov dies. Selver's scarred face remains as a symbol of the irremediable physical and mental damage done by the Terrans. Only for the planet itself is it a happy one, for the beautiful forested world is saved and will remain safe from exploitation by Terran colonists, who will never return. The present novel has a very apt message to the world and is not merely an entertainment. In short, by stating that assimilation of minorities into a mainstream on the basis of colonialism is not possible, *The Word for World is Forest* stands as the antithesis of the Hanish world.

Hailed as the first African-American woman science fiction writer, Octavia Estelle Butler (1947–2006) brought a unique perspective to the science fiction genre by providing vision of a millennial world. She was the first black woman to come to international prominence as a SF writer. Incorporating powerful, spare language and rich, well-developed characters, her work tackled race, gender, religion, poverty, power, politics, and science in a way that touched readers

of all backgrounds. Her twelve novels and volume of short stories garnered her numerous awards, including the MacArthur Foundation Fellowship, MacArthur “Genius grant,” both the Hugo and Nebula awards, the Langston Hughes Medal, and a PEN Lifetime Achievement award. Butler’s science fiction novels include the Patternist series; *Patternmaster* (1976), *Mind of My Mind* (1977), *Survivor* (1978), *Wild Seed* (1980), and *Clay’s Ark* (1984). These works, and the *Xenogenesis* trilogy of *Dawn* (1987), *Adulthood Rites* (1988), and *Imago* (1989), explore the complex power relationships between human beings and extraterrestrials and feature such science-fiction themes as genetic engineering and human/alien sexual encounters. *Kindred* (1979) projects a twentieth century African American woman into the past as a free black woman in the nineteenth century slaveholding South. *Parable of the Sower* (1993) and *Parable of the Talents* (1998), based on parables from the biblical New Testament, portray a dystopic America of the twenty-first century in which social issues such as gang warfare, drug abuse, environmental destruction, racism, and religious fanaticism are carried to their extremes. *Fledgling* (2005) tells the story of the Ina, an ancient, vampirelike race that takes human beings as symbionts.

Butler’s fiction draws on Afro-American history and explores material future societies. She addresses issues of racism in *Kindred*, and of women’s political activism against right wing fundamentalists in the *Earthseed* series – *Parable of the Sower* (1993) and *Parable of the Talents* (1998). In *Fledgling* (2005) a dire need of re-understanding life is presented. But right from her earliest SF novel *Patternmaster* (1976), with its use of telepathy, Butler has shown an acute interest in configuring processes of knowing divergent from logocentrism, in the unconscious and in desire. In the *Xenogenesis* series Butler uses the trope of the alien to explore how otherness and difference can problematise both gender and ethnicity. She points out the subtle relationships between science and women. Black women usually are at the centre of her novels, but around them Butler develops a wide variety of characters. Butler is interested in the relationships of men and women, children and parents, masters and slaves, inferiors and superiors as revealed in struggles for great power and for survival, and in how even under these great stresses human values can develop and prevail. Butler has specialized in metaphors that dramatize the tyranny of one species or race or gender over another. But her work does not read like fiction composed by agenda. White writers, she has pointed out, tend to include black characters in science fiction only to illustrate a problem or as signposts to advertise the writer’s distaste for racism; black people in most science fiction are represented as “other.” Butler makes this analysis of the assumption that characters in science fiction need to be identified as black only when race is an overt issue in the narrative. In an interview with Rosalie G. Harrison (1980:32-33) Butler states:

What it really means is that to be black is to be abnormal. The norm is white, apparently in the view of people who see things in that way. For them the only reason you would introduce a black character is to introduce this kind of abnormality. Usually, it’s because you’re telling a story about racism or at least about race.....What I want to do is pull in some good black writers who will write about black people and not just about how terrible it is to be hated.

All her fiction stands in quiet resistance to the notion that a black character in a science fiction novel is there for a reason. In Butler’s novel the black protagonist is there, stands like a mountain. She does not hesitate to harness the power of fiction as fable to create striking analogies to the oppressive realities of our own present world. Butler also peoples her imagined

worlds with black characters as a matter of course. Events and lives are usually in crisis in her books, but she celebrates racial difference.

Butler has black women as protagonists but it is also important that there are always number of black characters in her novels. There is enough of a critical mass of racial and sexual and cultural diversity in any Butler novel to make radiant it practicing science fiction writer. One of the exciting features of *Kindred* as pointed out by Robert Crossley (1988: xiii) “is that so much of the novel is attentive not to the exceptional situation of an isolated modern black woman in a white household under slavery but to her complex social and psychological relationships with the community of black slaves she joins.” Despite the severe stresses under which they live, the slaves constitute a rich human society: Dana’s proud and vulnerable ancestor Alice Greenwood; the mute housemaid Carrie; Sarah, young Nigel, whom Dana teaches to read from a stolen primer; Sam James the field hand, who begs Dana to teach his brother and sister; Alice’s husband Isaac, mutilated and sold to Mississippi after a failed escape attempt; even Liza the swing woman, who betrays Dana to the master and is punished by the other slaves for her complicity with the white owners. Although the black community is persistently fractured by the sudden removal of its members through either the calculated strategy or the mere whim of their white controllers, that community always patches itself back together, drawing from its common suffering and common anger, a common strength. It is the white characters in the novel who seem odd, isolated, pathetic, alien, and problematic. More consistently than any other black writer, Butler has deployed the genre’s conventions to tell stories with a political and sociological edge to them. These stories speak to issues, feelings, and historical truths arising out of African-American experience. Butler transcended the shorelines of feminism and provided freedom and cultural pluralism unto this last. Robert Crossley (1979: xvii) rightly states:

In centering her fiction on women who lack power, suffer abuse, and are committed to claiming power over their own lives and to exercising that power harshly when necessary, Butler has not merely used science fiction as a “feminist didactic,” in Beverly Friend’s term, but she has generated her fiction out of a black feminist aesthetic. Her novels pointedly expose various chauvinisms (sexual, racial, and cultural), are enriched by a historical consciousness that shapes the depiction of enslavement both in the real past and in imaginary pasts and futures, and enact struggles for personal freedom and cultural pluralism.

In *Kindred* Butler has blended slave narrative, slave-memoir, autobiographical narrative, scientific fantasy and science fiction into a random whole. Throughout this novel, Butler describes how the imprint of slavery is carried not only in the minds but also on the bodies of all African Americans, as symbolized in the novel by Dana’s loss of an arm during her ordeal. Divided into six chapters – “The River”, “The Fire”, “The Fall”, “The Fight”, “The Storm” and, “The Rope”, with a prologue and an epilogue, the novel, *Kindred* fictionalizes the need for cultural and historical knowledge in order to survive in a modern world. It is a story of Dana, a twentieth century California writer who works at menial jobs assigned by a temporary agency who is married to Kevin, a white man. In the novel time and again Dana is transported in time and space to a plantation in nineteenth century Maryland to save the life of Rufus, the son of the plantation owner. Dana learns, through genealogical research, that Refus is her ancestor, and unless she assures his survival to father the child who will known as Hagar, Dana herself will never be born. During Dana’s journeys into the past, Refus grows from a young child to adulthood; however, elapsed time in Dana’s twentieth century life ranges only from a few

seconds to eight days due to the relative time travel technique adopted by Dana. At the conclusion of the novel Dana stabs Rufus to death to save herself from the attempted rape. Having assured her own survival, Dana returns to the twentieth century but not unscathed. She bears the scars of two beatings and has lost part of her arm during her ordeal. Octavia Butler by depicting a woman's successful quest presents important themes such as sexism, growth into a self-in-community, historical education. Thus the novel, *Kindred* explores the character of Edana and through her character successfully illustrated stages of the historically grounded female quest: "The decision to investigate the historical past, difficulties in assimilating it, and the purposeful incorporation of historical past into the present self" (Kubitschek 1991: 69). *Kindred* has enriched the tradition of the African-American women's novel. By and large *Kindred*, as a best specimen of science fiction, is a critique of slavery. "Butler makes new and eloquent use of a familiar science-fiction idea, protecting one's own past, to express the tangled interdependency of black and white in the United States," Joanna Russ wrote in the 1980s issue of *Magazine of Fantasy and Science Fiction* (Matthews 2006: 582). Williams called *Kindred* "a startling and engrossing commentary on the complex actuality and continuing heritage of American slavery" (Ibid.).

Butler's work, although usually labeled as science fiction, is not easily categorized. She read widely and was especially fascinated by current issues in the biological sciences. Reviewers agree that Butler's attention to the psychological development of her characters distinguishes her work from that of others in the science-fiction genre. Butler told several interviewers that she believed that the conflict between the gift of intelligence and the inborn tendency toward hierarchical behavior is the root of human problems. The central tensions in her artistic vision explore the divisions between rich and poor, male and female, people of different races, and human beings and extraterrestrials. She is unsparing in her descriptions, whether the graphic savagery of a slave whipping or the depraved barbarity of drugged young hooldlums who mutilate and burn their victims. Butler's fiction is skillfully plotted, and although she was not a didactic writer, her work implies a severe criticism of the moral laxity of the contemporary world. Although Butler's African American heritage strongly influenced her writing, she saw racial issues in a wider context, beyond black-white confrontations and even between extraterrestrial and human species. Her positive characters often develop close friendships or sexual ties to those who are "different," in gender, race, sexual orientation, or social class. She consistently sought a philosophical basis to explore the imperfect world which her characters inhabit. Butler described her writing as a positive obsession and advised young writers to persist in the face of repeated rejection. If civilization is to survive, Butler's work implies, it will be the strong, black feminists such as those who dominate her fiction who will assure society's salvation. However, her artistic vision offers scant hope that human beings can acknowledge the failures of history and build on this understanding unless they make a heroic effort to overcome their flawed nature. Throughout her thought-experimented fictional corpus Butler has provided a vision of a millennial world: change is necessary and balance is essential. Sandra Y. Govan states:

Butler's appeal as one of the most esteemed science fiction writers of her generation lies not only in her altered or alien landscapes, but in character delineation and the interplay of her motifs as well. From the *Patternist* saga through the *Xenogenesis* trilogy, she confronts issues of gender, power, isolation, alienation, slavery, survival, control, change, compromise, adaptation,

and difference. Butler also uses such social sciences as anthropology, political science, and sociobiology. She borrows from the physical sciences as well, emphasizing biology and genetic engineering, symbiosis, and human mutation. She also manipulates the pseudosciences – parapsychology, psionic ability, telepathy, and telekinesis, yet throughout her differing, largely dystopian, futures, several characteristics remain virtual constants – strong women of African-American or racially mixed heritage are protagonists or heroines; a family unit, either extended, altered, or reconfigured, remains; nothing is absolute; change is necessary, and balance, essential (Davidson & Wagner-Martin 1995:143).

Butler's writing has a solid reputation among readers and writers. Williams (1987) noted that her work has a "cult status among many black women readers...Butler's work has a scope that commands a wide audience" (Matthews 2006:582). She has written many books as examples of the best that science fiction has to offer. Speaking of *Kindred* and *Wild Seed* Pfeiffer argued that with these books Butler "produced two novels of such special excellence that critical appreciation of them will take several years to assemble. To miss them will be to miss unique novels in modern fiction" (Ibid.). Easton (2000:138) asserted that with *Dawn* "Butler has gifted SF with a vision of possibility more original than anything we have seen since [Arthur C.] Clarke's *Childhood's End*." Butler's novels deserve more recognition because they fill a void in the science fiction genre, which often neglects to explore sexual, familial, and racial relationships. Forster in the 1982s issue of *Extrapolation* argues: "Since Octavia Butler is a black woman who writes speculative fiction which is primarily concerned with social relationships, where rulers include women and nonwhites ...the neglect of her work is startling." For her part, Butler did not discount the unique place she occupies as a black female science-fiction writer, but she had no wish to be typecast by her race or gender, or even by her genre. A reviewer on the *Voices from the Gap* (2003) Website quoted Butler as saying, "Every story I write adds to me a little, changes me a little, forces me to re-examine an attitude or belief, causes me to research and learn, helps me to understand people and grow....Every story I create creates me. I write to create myself." Butler has brought a unique perspective to the genre of science fiction, usually the domain of white male writers. As an African American woman, she is attentive to issues of gender, race, and social class. However, she did not view these narrowly as black/white or male/female relationships but extended these explorations to include differences in sexual orientation and even extraterrestrial/human relationships. A consistent motif in her work is her interest in family relationships, especially the painful experiences of her women characters who must choose between their own desires and the needs of loved ones. Her attention to character development and her inquiry into the moral choices that confront humanity at the beginning of the twenty-first century is quite noteworthy. Butler has dramatized the complex interaction among the past, present, and future, seeing the acceptance of difference and tolerance for others as a condition for the survival of the human race. Butler gives voice to the voiceless, vision to the visionless. Rather, she has provided vision of a millennial world. Sandi Russell (1992: 170) rightly comments: "The new, as well as the old, are given voice in the works of the science fiction writer Octavia E. Butler....All [her] books are concerned with new societies where equality reigns and the hierarchies of race and religion are abolished." By and Large, the science fiction as presented by Octavia Butler by recasting the past for future has forged a path for the progress of the third world societies in general and the progress of the minority groups, women, subalterns, the oppressed and the downtrodden in particular.

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Chasing the Reflections: Depiction of Nomads in J. M. Coetzee's Waiting for The Barbarians

Dr. Navanath Dnyandev Lokhande

Asst. Professor in English
Dahiwadi College Dahiwadi
Mob. 9822991603
ndlokande@gmail.com

Abstract:

Nomads are wandering people who don't have any permanent residence and keep moving in search of food for them and their cattle. J. M. Coetzee's novel Waiting for the Barbarians reflect the white approach to the lives of these nomadic tribes. The novel was influenced by Cavafy's poem of the same title that suggests that the barbarians are nothing but the reflections of the so called civilians. The much awaited barbarians don't arrive as they reside in the mind and hearts of the civilized. Through the title, Coetzee indirectly suggests the dire need of the colonizers to have 'the Other', the less civilized one to continue the colonization game. It can be classified into two categories: humanistic and racist. The magistrate, the protagonist of the novel represents the first sections while Colonel Joll, a cruel army officer stands for the racist, barbaric approach.

Key words- Nomads, Barbarians, The Empire, Consciousness.

A nomad is a member of a community of people without fixed habitation who regularly move to and from the same areas. As per the Dictionary.com nomad is a person who belongs to a group of people or tribe that has no permanent abode but moves about from place to place, usually seasonally and often following a traditional route or circuit according to the state of the pasturage or food supply. The South African novelist J.M. Coetzee is one of the most highly respected and most frequently studied – contemporary authors. His novels occupy a special place in South African literature and in the development of the 20th and 21st century novel more generally. Being a 'white writer' of his generation, Coetzee writes about apartheid. J. M. Coetzee's third novel *Waiting for the Barbarians* (1980) is, as Jean-Philippe Wade argues, "a commentary on the dying stages of imperialism and colonialism (Wade 2015). The novel presents the apartheid cruelty in South Africa in an allegorical form. Though the story deals with an unnamed frontier town, it can be related to any colonial place in the world. The novel deals with the issues of racial, physical and sexual torture. It also presents the dark side of the colonialism with its ugly face. The novel was published in a troubled decade. It has the Soweto Uprising as its background. The reactions against the apartheid were becoming more and more intense and violent. The death of Steve Biko had inspired the black masses and enlightened them to undertake the hardest task for the sake of self-respect. The novel portrays the awakening black population and the cruelty of the colonizers in crushing the alleged revolt.

Though the title of the novel recalls Samuel Beckett's *Waiting for Godot*, it is derived from Constantine Cavafy's poem 'Waiting for the Barbarians' (1904). Cavafy's poem suggests that the barbarians are nothing but the reflections of the so called civilians. The much awaited barbarians don't arrive as they reside in the mind and hearts of the civilized. Through the title, Coetzee indirectly suggests the dire need of the colonizers to have 'the Other', the less civilized one to continue the colonization game.

The novel deals with the torture of a sensible man by the authority which is afraid of an imaginary enemy. Coetzee was fascinated by the different faces of the torture. There are two opposite perspectives in the novel. One section looks at barbarians as an enemy with whom no friendship is possible. Colonel Joll represents this section who strongly believes that the barbarians- and though Coetzee doesn't mention the word Blacks, it certainly refers to them- are their enemies. It is out of this hatred that the Colonel exhibits the prisoners in the town square and rubs a handful of dust into their naked backs and then writes a word 'ENEMY . . . ENEMY . . . ENEMY . . . ENEMY' with a stick of charcoal (115). This inhuman act of the Colonel reflects the colonial consciousness. This section denies even the right to live for the blacks. In this sense Colonel Joll is the representative of all colonizers of the world. The second section, of which the Magistrate is the representative, has a rather guilty conscience for the age-old injustice done by the whites to the blacks. It revolts against the injustice and violence against the blacks and dares to stand against their own community. They know at their heart that they are the real barbarians who have caused an unnecessary trouble to the weaker sections. The Magistrate accuses Colonel Joll of being the real enemy of barbarians. He asks him with courage, "Those pitiable prisoners you brought in – are they the enemy I must fear (125). The Empire provides the martyrs to the barbarians.

Among the prisoners, there is a barbarian girl who makes a living by begging. She attracts the attention of the Magistrate because of her black eyebrows and black hair. The fascination for the blackness is clearly evident in the Magistrate here. The Magistrate offers her work and shelter. He nurses her wounds and washes her body which becomes a kind of ritual for him. He rubs her body with almond oil. The Magistrate thinks that he, being the servant of the Empire, is responsible for the torture of the barbarians. He wants to wash away his sins by washing her feet. There are some marks of torture on her body and the Magistrate tries to decipher them. All attempts to understand the meaning of those marks proves to be unsuccessful. He shudders by the fact that torturers of the girl belong to his own race. He unsuccessfully tries to convince himself that he doesn't belong to them. He can't get rid of the sins of the Empire as a loyal servant of it.

In the absence of Colonel Joll, the girl serves the Magistrate. There is no bond of love or genuine human relationship between the Magistrate and the barbarian girl. He feels no love for the girl. He is sad that he couldn't understand the girl. He feels that he is unable to comprehend the feelings of the girl as she has a face without feelings. Mai Malkawi opines that both the Magistrate and the girl represent their respective races and have fascination for the opposite colour (Malkawi 2015).

The Magistrate observes that the girl is interested in facts and not in other unnecessary details. He praises the way the barbarian children are brought up. They develop the habit of living on ground with solid solutions. In a barbarian community the knowledge of the previous generations is handed over to the next generations through oral discourse. The barbarian girl doesn't like to use elaborate sentences. When the Magistrate asks her what does she feel towards the men who harmed her, she simply replies, "I am tired of talking" (44). The Magistrate writes a letter to the provincial governor in which he informs him that he wanted to repair some of the damage wrought by the entry of the Third Bureau. He wishes to restore some of the goodwill, and so he undertakes a brief visit to the barbarians. He embarks on a journey with the girl and a few attendants. After the tiring journey of ten days, they see three barbarians on horses. When

tried to chase, they ran away. They took halt with the halt of the Magistrate. Amused with this game, the Magistrate thinks, "Are they reflections of us, is this a trick of light?" (74)

This apparently innocent question reflects the imaginary existence of the barbarians. Coetzee here indirectly suggests that the only place where barbarians reside is the mind of a colonizer. The girl safely meets her people and the Magistrate is satisfied as he successfully did his duty. Waiting for the Barbarians is Coetzee's artistic response to the racial discrimination in which he strongly stands with the exploited section of the society.

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Emerging Postcolonial Tribal Literature : An Interview with 'Uparakar' Laxman Mane

Dr. Satyajee R. Kosambi
Sathaye College, Mumbai.

Abstract:

The Tribal literature consist global post colonial ethos. The issues like rootlessness, homelessness, broken self a socio-cultural disparities have been disorienting these people. However for identity and new establishment, literature is playing an essential role which is figuring up on the Ambedkarite philosophy. Padmashree UPARAKAR Laxman mane is a living example who has brought this drastic change through this ideology. This interview will open up the new door for theories and paths for tribal literature.

Keyword: marginality, self identity, constitution, socio-cultural disparities.

Introduction:

On the eve of 21st march, it was an informal talk with Padmashree Laxman Mane on the Tribal and Dalit literature after independence. He as always very extensively and vividly put forth his opinions about the literature and current socio-cultural movements. His expertise into literary sensibilities will surely take reader to different dimensions and shifting paradigms of marginal literatures. It is a sincere effort peep into the mind of tribal Dalit writer to figure out unheard, unseen and untouched realities of nomadic and indigenous communities.

Question:

What is literature 'in itself' in your views? What is a modern perception of this term?

Ans: Literature is a man made phenomenon. Though it stands for free expression of human emotions and creates dramatic aesthetic sense, I think it should be even the symbol for (not 'of') basic human necessities which are hunger, shelter, protection, prestige and completeness to share happiness. More broadly, for us the literature is not only the mean for entertainment but the source to fortify, unite and ignite people for their social, cultural and financial equality. In earlier times folk tales and songs were the mark of enjoy and celebration along with local handmade alcohol. Now parameters for esteemed life are reformed so tales are being altered and songs are taking a spirit of socio-political movements. (Writers like Tukaram Dhande, Jesintha Kerkerti, Parimal Hembram, Deepa sheikh, Kamal Kumar etc.)

Question: How far the Tribal Literature is different from mainstream literature?

Ans: Mainstream writers, thinkers and art lovers are holding the view Art for Art sake and therefore they take pictures of Adivasis and exhibit in the Galleries, but don't do any crucial action to change the scenario. On the contrary, our life itself is an art and we create art for life sake. We have been asking for our fundamental rights and positions to protect upcoming generations. The present situations are almost killed and crushed Adivasis so its an urgent need to set up a new theory for tribal literature that will strengthen the ideology and right path to form literature. Now our Literature is a bow and our burning sensibilities are arrows. Their literature begins after comforts and ours for comfort.

The only theory of Ambedkarite Literature is the survival for all marginal literatures, arts and lives, not only for India but across the world. The African blacks have accepted the Ambedkarite democratic philosophy for literature and justice.

Question: What multifaceted social issues it does cover?

Ans: The post colonial era has given birth to various problems under cruel government policies. Therefore the issues like rootlessness, homelessness, unemployment, landlessness, loss of identity, loss of history and historical identity, illiteracy, poverty and many more. Fitting into the new shape of modern society it is a big issue in front of Young generation. The Social and psychological crux like frustration and brokenness is becoming ultimate fate for the tribes. India is a country of broken men. Now the same fate is waiting for the Adivasis just due to extreme disparities and anti democratic policies. Nonetheless I am positive as the constitution is still alive in this nation.

Question: Is tribal literature close to Dalit Literature?

Ans: Absolutely, Dalit literary domain is almost like a big brother to us. Dalit literature is the most possibly first literature which spoke against establishment and persuasion. It has oriented all the other marginal literatures for Ambedkarism, Marxism and Buddhism. I am looking forward to all these literatures to come under umbrella term Ambedkarite Literature very soon as their goal is same.

Questions: Does it support Communism or Marxist ideology? Then how is it different from Naxalism or Maoist extremism?

Ans: The era is changed now, modernity has stepped into the life, the globalization and dictatorial government looting and killing the Adivasis. The Government's illegal enforcement, encroachment should be answered but through democratic institutions. Naxalism or Maoist extremism is not acceptable at all. Communism or Marxist ideology with some Indian angle is applicable but unfortunately anyone who asks for rights through songs and literature is being tagged as 'anti national'. The best example is highly celebrated and brilliant international writer Arundhati Roy's patriotism is under question mark.

Question: Can this Literature suggest remedies / solutions to the socio-cultural problems?

Ans: Of course, this literature consist that vigor and ideology. The only solution to these issues is none other than implementation of constitutional policies. This literature is making people aware about their human rights and constitutional benefits. Mass is getting awakened and united to fight against the political and commercial policies of capitalists. Capitalist and their puppets (politicians) have their eye on the land, mountains, hills and forest-lands of Adivasis as the natural gas, coal and resources can be manipulated easily. Literature is a harsh weapon on this diplomacy and loot.

Questions: How do you Relate themes of tribal literature to the Indian Constitution?

Ans: Tribal Literature and constitutional preamble go hand in hand. The people are suffering from landlessness, identity crisis and hunger. On the other side constitution provides all these privileges. The real theme is fighting against the system which is in the hands of handful high caste and capitalist of this nation. The cultural poverty is due to religion and therefore traditional mindset. So challenging to all this stereotypes and Hindu double-standard social set up is the main theme for marginal literatures.

Questions: What are the major threats to this literary sensibility?

Ans: Only two threats: Maoist ideology and critics of mainstream literature.

Questions: How do you appreciate Young writers in this phenomenon?

Ans: The new generation is tremendously aware and conscious about their educational and fundamental human rights. They are actively taking part in movements and writing literatures too. Therefore the global perspective along with the deep understanding of Indian social issues emerging out in the present tribal literature. Writers Like Tukaram Dhande, Jasintakerkerta, SushilaSamadh, Jaipal Singh Munda etc. are remarkably portraying the present ethos and breaking path for upcoming generation.

Questions: What is future of Tribal Literature?

Ans: It will create upheavals in the Society. The Restructuration of the society is the utmost goal of this movement and literature and definitely New India will be possible due to this Literature. The literature is now like a baby, hope to manifest BahujaanHitay ...BahujaanSukhaypolicy proposed by Buddha whose philosophy is the only survival.

Reference:

1. An interview with Activist writer Laxman Mane was conducted on 21st march, 2019 on Mumbai University Campus at 1.00 pm by Dr. Kosambi Satyajee, Head Dept of English, Sathaye college, Mumbai.



The Voice of Subaltern in Rohinton Mistry's *A Fine Balance*

Vijay Vasant Rao Ghadge
(Assistant Professor in English)
Shankarrao Jagtap Arts and Commerce
College, Wagholi. Tehsil- Koregaon,
District- Satara. 415525.

Abstract:

The present paper is an attempt to study Rohinton Mistry's novel A Fine Balance (1995) from the view point of postcolonial subaltern studies. The term "Subaltern" was used in the writings of Antonio Gramsci and is referred to the subordination in terms of class, caste, gender, race, language and culture. Gayatri Chakravorty Spivak in an essay titled, "Can the Subaltern Speak?" popularized the term. Spivak employs the term to describe the lower layers of colonial and postcolonial society: the homeless, the unemployed, the subsistence farmers, the day labourers, and so on. Mistry's novel A Fine Balance (1995) deals with the western models of urbanization and industrialization adopted by India in the 1960s, the dark years of Emergency and the exploitation of underprivileged classes in the society.

Key words: Subaltern, postcolonialism, neocolonialism, Exploitation, Rohinton Mistry; etc.

The term "Subaltern" came from the writings of Antonio Gramsci and is referred to the subordination in terms of class, caste, gender, race, language and culture. Gayatri Chakravorty Spivak in an essay titled, "Can the Subaltern Speak?" popularized the term. Spivak employs the term to describe the lower layers of colonial and postcolonial society: the homeless, the unemployed, the subsistence farmers, the day labourers, and so on. The term refers to the people who do not have access to the basic amenities. More particularly it refers to the oppressed subject. Leela Gandhi says; By 'Subaltern' Spivak meant the oppressed subject, the members of Antonio Gramsci's Subaltern Classes or more generally those of inferior rank. "The stated objective of this group was to promote a systematic and informed discussion of Subaltern themes in the field of South Asian Studies. Further they described their project as an attempt to study the general attribute of subordination in South Asian Society whether this is expressed in term of class, caste, age, gender and office or in any other way". Fully alert to the complex ramification arising from the composition of subordination, the Subaltern studies group sketched out its wide ranging concern both with the visible 'history, politics, economics and sociology of subalternity' and with the occluded "attitudes, ideologies and belief systems- in short, the cultural informing that condition." In other words, Subaltern studies defined itself as an attempt to allow people finally to speak within the jealous pages of elitist historiography and in so doing, to speak for, or to sound the muted voices of, the truly oppressed. (1-2)

A postcolonial Marxist, Aijaz Ahmad draws attention to the 'nationalism of mourning' where postcolonial authors draw parallels and similarities between the colonial master's and postcolonial nation state's ability to oppress. The native was a subaltern during the colonial rule. Postcolonialism created its own subalterns. Women, lower castes, and classes, ethnic minorities became the others within postcolonial nation- state. The new elite are more oppressive and cruel than the colonial masters. Democratic approaches failed, and economic and social emancipation

started in the countries like India and millions of 'postcolonials' experienced colonization by the new powers. Further class discrimination and working class exploitation continued unabated.

Rohinton Mistry's novels are powerful accounts of a endless struggle for survival of the marginal, the dispossessed, and the poor, fighting against a ruthless, annihilating nation-state. These novels are abusive criticism of Indian politics of the 70's. Rohinton Mistry settled down in Canada in 1970s. He wrote his first story, 'One Sunday' in 1983. It won him the Heart House Prize that year at the literary contest in the University of Toronto. He later wrote stories like 'Lend Me Your Light' and 'Auspicious Occasion' that too won him the same prize. His collection of short stories 'Tales from Firozshah Baag' was published in 1987. Mistry's first novel 'Such a long Journey' (1991) made him famous. It was shortlisted for the Booker Prize. His second novel *A Fine Balance* (1995) was also shortlisted for the Booker Prize. His third novel *Family Matters* (2002) focuses on Parsi community in Mumbai. His novels revolve around the people from minority classes who do not access to basic democratic rights. He mostly writes about the Parsi community and their problems in India.

Rohinton Mistry's *A Fine Balance* deals with the lives of four characters during the Emergency. A novel reveals deep doubts about Indian democracy. In the seventies, pressures of development and globalization led to centralization of political authority, decline of democratic institutions and separation of the state from ethics. The novel is set in an unidentified city in India, initially in 1975 during the turmoil of the Emergency and later in 1984. The four major characters are Dina dalal, Ishvar Darji, his nephew Omprakash Darji and the young student Maneck Kohlah. These character develop a love bond. These characters from diverse background are brought together by economic forces changing India. Ishwar and Omprakash are Chamaar (cobbeler) by caste. They traditionally cured leather and they are considered as untouchables. Ishwar's father tries to break the tradition by apprenticing his sons Ishwar and Narayan to a Muslim tailor, Ashraf Chacha in a nearby town. So they become tailors. Om and Ishwar move to Mumbai to get work. A powerful upper-caste villege thug, Thakur Dharamsi kill Narayan and his family for daring to ask for a ballot. Shwar and Omprakash are the only survivors from the family. Both of them live in a flat owned by widow Dina Dalal. A college student named Maneck Kohlah also joins them in a flat. The novel then narrates the stories of Dina and Maneck. Major part of the novel narrates the effects of Emergency on these characters. All characters represent diverse communities.

The novel also comments upon the Caste system and the plight of untouchables in India. In the novel, Dukhi Mochi, an untouchable Chamaar wants his sons, Narayan and Ishwar to give up the ancestral trade because of atrocities on low castes in the village. He therefore, sends them as apprentices to his tailor friend Ashraf in the town. he is ridiculed and criticized for his decision. The novel narrates the plight of these untouchables. The chammar's livelihood depends upon the death of a cow or buffalo in the village. Their job is to remove the carcass, which is sometimes given free or has to be paid for "depending on whether or not the upper caste owner had been able to extract enough free labour from the chaamars during the year". The Chaamars skin the carcass, eat the meat. Every leather-worker stinks. The chaamaars live in a small, secluded downstream corner of the villege by a river- away from the Bramhins and landlords who treat them as animals and not as human being.

Thus, So many social reformers tried to abolish this Caste system in India, but even today, after seventy years of Independence we have not yet recovered from this tragic reality.

Abolition of untouchability and end of discrimination on the basis of caste is a fundamental principle of the Indian Constitution, yet we find that it is still being practiced in various parts of the country, especially in rural area.

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Technology and English Language Teaching: A Study

Jotiram Janardan Gaikwad

St. Xavier's College-Autonomous, Mumbai

Abstract

This study tries to find the effectiveness of technology in English Language Teaching (ELT). It is an experimental research and experiment was conducted on forty students of the First Year of Bachelor of Commerce (F.Y.B.COM.) course. These selected forty students were randomly divided into two groups – the Controlled Group (CG) and the Experimental Group (EG). English was taught to these forty students for one academic year as per the designed teaching/learning module (TLM) by the present researcher. The students of the EG received technology enhanced training whereas the students of the CG just had the usual classroom training. The data was collected through written discourse completion tasks (DCT) before and after the experiment. The findings of the study show the positive impact of technology based activities on the performance of the EG.

Keywords: Technology, English Language Teaching (ELT), Experimental Research, Controlled Group (CG), Experimental Group (EG), Teaching/Learning Module (TLM), Discourse Completion Tasks (DCT)

Introduction:

As an impact of globalization and digitalisation, things are changing very fast. The life is becoming faster, people are coming closer. The students are spending a lot of their time with electronic gadgets and surfing on the internet. Even the students from the rural areas have smart phones in their pockets. Many students and their parents as well as some teachers and managements of educational institutes have started questioning the potential of chalk and talk tools in retaining the interest of the students. There is an increasing demand for using technology in the classroom. Colleges are more ready than before to invest in technology and even the University Grants Commission (UGC), Rashtriya Uchcharat Shiksha Abhiyan (RUSA) are willingly providing grants to colleges for developing technological resources. However, research on using technology in English Language Teaching (ELT) has not been undertaken to that extent in India. It is true that a few studies have been conducted, but most of these studies on the use of technology in ELT classroom are based on survey method. The present research tries to fill this gap. The present study is an experimental research and the experiment went on for one academic year on two groups of English language learners – the Controlled Group (CG) and the Experimental Group (EG) – to verify whether technology supported teaching enhances the performance of English

2. Background of the study

The technological tools that are used in ELT classroom are generally labelled as computer assisted language learning (CALL), computer mediated communication (CMC) and information and communication technology (ICT). The term CALL refers to the use of the computer in teaching and learning language which includes CD-ROMs, electronic reference materials, electronic communication, etc. The technologies of CALL, as said by Chappelle (2010), spread in two ways: horizontally with many language learners around the world and vertically

throughout the language curriculum. CALL, emerged around 1950s under the influence of behaviourism, changed rapidly from the mid 1980s. This transformation, Kern and Warschauer (2000) categorized as: structural CALL (1970s-1980s), communicative CALL (1980s-1990s) and integrative CALL (after 1990s). It grew with Intelligent CALL (ICALL), social computing CALL and CALL gamings.

The term CMC refers to the communication among the participants through the computer. It connects participants without any constrain such as place or time. It divides into two synchronous CMC (SCMC) and asynchronous CMC (ACMC). Recently, CMC technology has become popular in the L2 classroom. According to Kamhi-Stein (2000), the use of CMC tools in the L2 classroom improves students' involvement, cross-cultural understanding and promotes understanding about the use of language in social discourse.

The term ICT can be defined as a 'diverse set of technological tools used to communicate information'. It includes technological tools such as radio, telephone, television, cellular phones, computer, Internet and so on, as well as the various services and applications associated with them. Thus, the use of technology, either CALL, CMC or ICT, is inevitable in the ELT classroom as it helps to make teaching and learning of English more interactive.

3. Research Design

In this section, the experimental research design, aim of the study, subjects of the study, teaching/learning module (TLM), and techniques employed for the data collection and data analysis are described.

3.1 Experimental Research

An experimental study may be defined as an attempt by the researcher to maintain control over all factors that may affect the result of an experiment. In doing this, the researcher attempts to determine or predict what may occur. There are many types of experimental design: Post-test Only Design, Pre-test-Post-test Only Design, Solomon Four Group Design, Factorial Design, Randomized Block Design, Crossover Design (also known as Repeat Measures Design). For the present study, the Pre-Test-Post-Test Only design was used. In this the subjects are randomly assigned to the two groups – the Controlled Group and the Experimental Group.

3.2 Aim of the Study

The aim of the present study was to verify whether technology supported teaching enhances the performance of English by comparing the results of the Experimental Group with the Controlled Group.

3.3 Subject of the Study

The present experiment was conducted on forty students of First Year of Bachelor of Commerce (F.Y.B.Com.) class of St. Xavier's College - Autonomous, Mumbai. These forty participants were further divided randomly into two groups – the Experimental Group (EG) and the Controlled Group (CG). Though the selected college is one of the best colleges of India, the selected students belong to the underprivileged sections of the society. They belong to different regional languages of India – Marathi, Kannada, Hindi, Bhojpuri, Malayalam, Oriya, Telugu, Assamese, and Tulu. They are from regional language medium schools. They work during the day and come to college to attend classes in the evening. These students face many difficulties in learning English and hesitate to speak in front of fluent speakers. The present experiment was conducted on such students.

3.4 Teaching/Learning Module (TLM)

The present teaching/learning module (TLM) developed by the researcher was a working plan for teaching English. It was prepared on the basis of the subject 'Communication Skills in English' with focus on speaking activities for both the CG and the EG and technology supported teaching to be used for the EG alone. It included syllabus, material, and technology used for teaching English. The syllabus of TLM was organized under four headings – refreshing grammar, speaking activities, conversational (situational) activities and professional activities. The print as well as electronic material was used for teaching English as per the syllabus of teaching module. Technological devices such as language lab, computer, CALL/CMC, CD ROM/DVD ROM, CD/DVD player, LCD projector, Internet and audio system were selected considering availability, requirement, suitability and applicability. The regular classroom was used for teaching to both the groups whereas three different places - language lab, multimedia room and regular classroom having multimedia facility were used for giving special training to the EG. Though there was a difference in place of teaching, the pattern of conducting lectures was same. During the training importance was given to practicing English than just teaching and lecturing. The subjects of the experiments were motivated to interact in English. Thus, the focus of the experiment was on exposing learners to English language in use than mere teaching of grammar.

3.5 Data Elicitation Techniques

The discourse completion task (DCT) technique was used to collect data. DCT is a description of speech act situation. DCT can be oral or written, as well as it can be open-ended or structured. In the present study, written DCTs were used for collecting data as it helps to collect data like a real life situation. Six situation based DCTs – introducing oneself, making requests, asking for permission, offering help, giving instruction and directions, and making requests through telephone – were used for both the pre-test and the post-test.

3.6 Data Analysis Techniques:

The collected data is analysed qualitatively and quantitatively. The data is analysed to check the appropriate responses using the framework of communicative competence model developed by Canale and Swain (1980), and further elaborated by Canale (1983) to see the qualitative improvement. The data is also analysed to check the increase in the number of words used to see the quantitative improvement.

4. Analysis:

The collected data was analysed qualitatively and quantitatively to check the improvement in the performance of the participants from the pre-test to the post-test. The qualitative analysis is done for the appropriate responses and the quantitative analysis is done for the number of words used.

4.1 Appropriate Responses:

The responses were considered appropriate in the context of completing DCT as per the given clue. In the following DCTs on 'introducing oneself', the student (CG08) of the CG couldn't follow the clues in the pre-test (CGI08):

- * Sunil: Hello. I'd like to you coming in proper on college Time and your personality is good.
- * Anita: Hi. I'm Anita I am studying Now in SIWS College Fyn.com And you

* Sunil: I am Study Now IN Vikas College Fybcom

* Anita: How's going your study you Now is good (CGI08)

Even, the same student (CG08) of the CG could not complete the discourse as per the given clues in the post-test (CGII08) too.

* Sunita: Hello, I don't think we have met. Let me How was going your study and daily life Journey?

* Suhas: Hi. I'm Not feel like a I am have a good Life daily Journey then also I make it good and you

* Sunita: Nothing has it is I spent time daily in college

* Suhas: But why you spent time in a college (CGII08)

In the following DCTs on 'introducing oneself', the participant (EG05) of the EG couldn't follow the clues at all in the pre-test (EGI05):

* Sunil: Hello. I'd like to fighting & don't like it any on of the fighting matter's

* Anita: Hi. I'm little bit like about the Seriously matter on a head.

Sunil: But why?

* Anita: Because enjoy the like & you No, I am a very serious person. (EGI05)

However, the same student of the EG could complete the discourse as per the given clues in the post-test (EGII05).

Sunita: Hello, I don't think we have met. Let me Allow to introduce my self. My name is Sunita.

Suhas: Hi. I'm Suhas.

Sunita: Good evening and Nice to meet you

Suhas: Good evening. Nice to meet you too. (EGII05)

The following figure (Figure-1) presents comparison between the CG and the EG on the basis of appropriate responses in DCT when introducing oneself, making requests, asking permission, offering help, giving directions and instructions and making requests through telephone in the pre-test and the post-test.

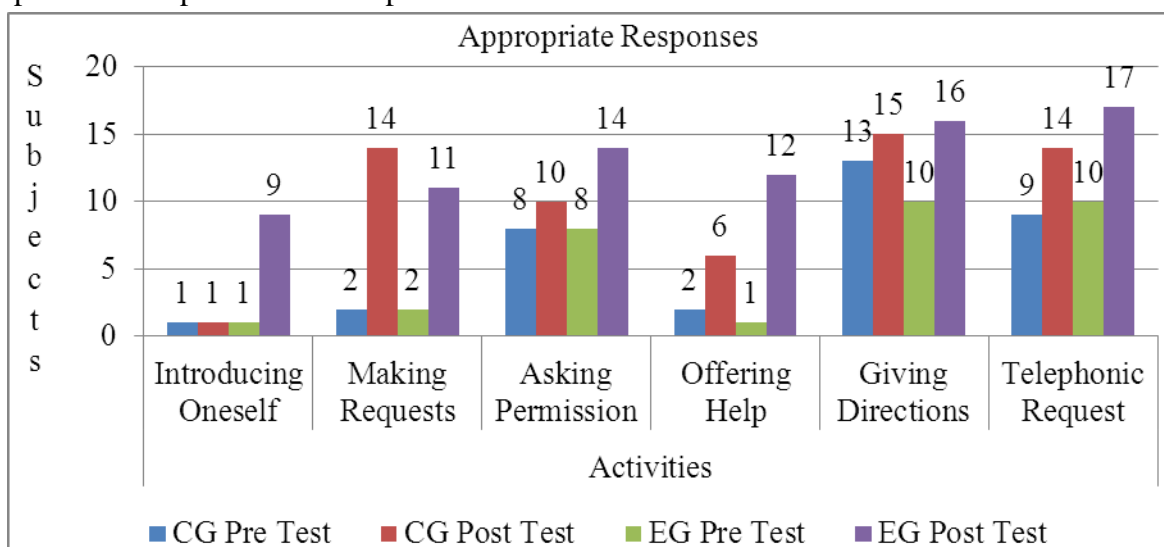


Figure-1: Appropriate Responses by the CG and the EG

It is clear from the figure-1 that from the pre-test to the post-test the number of appropriate responses has increased in the EG in all DCTs whereas in the CG the number of responses has increased in DCTs on making request, asking permission, offering help, giving

direction and telephonic request, and has remained the same in DCT on introducing oneself. The post-test results show improvement in both the groups considering appropriate responses, but improvement is greater in the EG than the CG.

4.2 Number of words used:

The performance of the Controlled Group and the Experimental Group is compared on the basis of the use of number of words too. The total number of words used by both the groups in DCT in the pre-test and the post-test is given in the Figure-2.

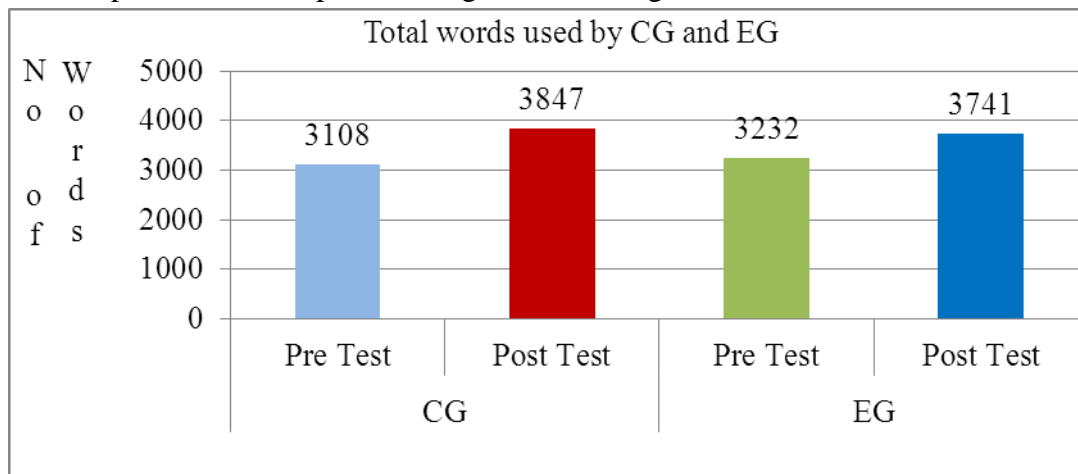


Figure-2: Total words used by the CG and the EG

Figure-2 shows that the total number of words used by both the groups has increased from the pre-test to the post-test, but the increase is slightly greater in the case of the CG. The inability to use appropriate phrases and patterns was to some extent responsible for the increase in the number of words used by participants as they chose to paraphrase or to use circumlocution, etc. Thus, the inability to use the exact structures made their speech verbose in many instances. For example, in the following examples taken from DCT on asking permission, the number of words used has increased from the pre-test to the post-test as the participant failed to use the appropriate formulaic structures for asking permission in the both pre-test (CGI17) and post-test (CGII17).

- * Mother give me money for picnic it cost Rs 400. Mom my all friends are going to picnic and teacher are also there to take care. (CGI17)
- * Hello, Sir I want permission for submission of project because of my personal problem. I can't submit my project. So sir I am requesting you to take project. (CGII17)

On the other hand, in the following examples taken from DCT on making requests, the number of words has decreased from the pre-test to the post-test as the participant failed to use appropriate phrase in the pre-test (EGI16) but used some in the post test (EGII16).

- * I want to purchase small glass Tajmahal for gift wrap as present to my friend (EGI16)
- * Could you please open the window (EGII16)

In case of many students, the training boosted their confidence to use English and this is reflected in their longer sentence strings.

The comparison on the use of number of words shows that though there is an improvement in the performance of both the groups from the pre-test to the post-test,

improvement is more in the case of the EG than that of the CG which can be attributed to the use of technology and communicative activities conducted during the training period.

5. Findings:

The findings of the study are as stated:

The ability to use sociolinguistically appropriate language showed remarkable improvement in the post-test as participants were better able to shape their utterances/sentences in accordance with the given cues. Often the learners use a great number of words to accomplish a simple task. This use reveals their inability to use particular patterns, structures and expressions.

The increase in the number of words from the pre-test to the post-test points out the increase in confidence of the students to communicate in English. However, their grammatical competence doesn't show the same level of improvement. The researcher concludes that the training was not sufficient in terms of the length of the course to improve their grammatical competence.

The comparison on the use of appropriate responses and number of words shows that though there is an improvement in the performance of both the groups from the pre-test to the post-test, improvement is greater in the case of the EG than that of the CG.

6. Conclusion:

The discussion and results show that though there is an improvement in the performance of both the groups from the pre-test to the post-test, improvement is more in the case of the EG than that of the CG. Improvement in the performance of both the groups can be attributed to the teaching module used for teaching English to both the groups and the greater improvement in the performance of EG can be attributed to the use of technology and communicative activities conducted during the training period.

Note:

The following abbreviations are used in the analysis to identify and quote some extract from the answers of the participants.

- CGI01, CGI02, etc. for participants 01, 02, etc. of the Controlled Group in the pre-test
- CGII01, CGII02, etc. for participants 01, 02, etc. of the Controlled Group in the post-test
- EGI01, EGI02, etc. for participants 01, 02, etc. of the Experimental Group in the pre-test
- EGII01, EGII02, etc. for participants 01, 02, etc. of the Experimental Group in the post-test
- Cue given in the DCT – italicised

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Mirroring The Self : Identity in the Heterotopic Space in Orhan Pamuk's *The Black Book*

Dr. Shamla K.M.

Asst. Professor of English
Dept. of English
Government College, Malappuram
Kerla

Abstract:

*Orhan Pamuk, the post modern writer of international acclaim has spent most of his life in his native city, Istanbul. Istanbul since the ancient period has been a crucial junction of cultural crossroads. For Pamuk the notion of 'self' and 'identity' can never be expressed in monolithic terms. He articulates the pluralistic nature of 'self' through various techniques like dual identity, multiple perspectives in narration and so on. As a native of Turkey, with footings in the ancient Ottoman culture but garbed in the modernist westernized culture of Turkish Republic, Pamuk perhaps expresses this duality through identical characters where one character mirrors the other. Foucault's notion of 'Heterotopia' which stands for the unreal within the real, tangible yet illusory is perhaps the right conceptual framework to analyse Pamuk's treatment of self within the context of Istanbul. The present paper attempts to study Pamuk's *The Black Book* as an instance where the individual self mirrors the other to reveal the heterotopic space within reality. Such a reading aims to liquefy unwanted separatism put forwarded by puritan and fascist notions of essentialism thereby probes a clearing for a new dawn of unified humanity.*

Key words: Identity, Self, Heterotopic, utopia, Foucault, Orhan Pamuk, *The Black Book*.

“Mirroring the Self: Identity in the Heterotopic Space in Orhan Pamuk's *The Black Book*.”

There also exist and this is probably true of all cultures and all civilizations, real and effective space which are outlined in the very institution of society, but which constitute a sort of counter arrangement, of effectively realized Utopia, in which all the real arrangements, all the other real arrangements that can be found within society, are at once and the same time represented challenged and overturned, a sort of place that lies outside all places and yet is actually localizable.

(Foucault 332)

Foucault describes 'heterotopia' as a counter space to 'Utopia'. 'Utopia' can be defined as an unreal place which stands for perfection. Contrary to that, 'heterotopias' are real places where other places are represented in a given culture. Foucault uses the metaphor of mirror to explain the concept of heterotopias. One sees oneself in the mirror where he is not present but the mirror is real. Hence heterotopias are spaces of otherness that one encounters in real places through illusory images.

It is the mirror that is the 'inbetween space between utopia and heterotopias. This mirror image is profusely made use of in modernist and post modernist fiction to mirror the subjectivity as variant and heterotopic as in the case of Clarissa Dalloway in Virginia Woolf's *Mrs. Dalloway*.

Clarissa knows by intuition that her own self is prismatic, many sided, there are as many Clarissa's as Clarissa's reflections in the eyes of others. . . what she does when she gives her

face (ie herself) pointed in the mirror is to focus these images scattered all over the place. . . into one image whose reality the whole world should recognize. Thus Woolf created what might be called the heterotopic, prismatic character.

(Badulescue 3)

Badulescue also looks into the fiction of such post modern writers like Borges and Rushdie to surface 'mirror' as the heterotopic tool to reveal postmodern subjectivity and otherness. The revolutionary changes that the world witnessed in the post modern era like international social networking seem to have their repercussions in the literature of the period as well. It is evident in the depiction of heterotopic space where the space representing reality fails to reveal reality but can only image the other or shadows the illusory.

Orhan Pamuk as a post-modern writer who revels in experimenting newer techniques in narration and novel writing seems to be equally preoccupied with architectural space as a novel artistic technique to be involved in the process of novelistic production.

For Pamuk, it seems living in Istanbul with its thousands of year old history around him, he can never be in his real self. Hence identity is a major issue in most of his novels. In *The Black Book* the issue of identity must be seen in relation to heterotopia. The novel, *The Black Book* reveals its heterotopic nature in the very first chapter where Ruya, the central female character, in her sleep seems to have slipped into the 'garden of memory' (BB 3) while her husband Galip looks at her sleeping face in love but in awe as he is afraid to follow her and enter into her world of dream which he fears excludes him.

'Ruya' which means 'dream' as a character is as elusive as her name and she evades the reader's gaze as she rarely occupies the realistic space of the novel but is seen through the thoughts and memories of Galip. Even before she leaves Galip to remain hidden for the rest of the novelistic space, the readers never get a realistic picture of her but as an image filtered in through Galip's thoughts. Finally she enters into the realistic space of the novel only to be murdered and spends the last moments of her life, bleeding and unattended, inside "Aladdin's shop" which itself is a fairy world of curious that lured children, "... Aladdin's shop shimmering before their eyes like a fairy tale from a distant land." (BB 41)

When Ruya leaves Galip without any obvious reason, leaving a 'nineteen word good-bye letter' (48), Galip sets off in search of her. When he finds that Celal too is missing, he assumes that both are hiding together somewhere in Istanbul. Hence these two figures around whom Galip's thoughts hover around remain outside the novelistic space yet they are very much present in the novel through dreams, columns and memories. Celal and Ruya are reduced to mirror images reflected in Galip's thoughts and memories.

For Galip, Ruya remains an enigma whose inner world he can never fathom. Throughout his life he admires Celal and his columns. The world that Ruya and Celal share is a heterotopic world for Galip where, however he tries, fails to enter. In his quest to reach them, Galip gradually finds himself turning into Celal, occupying his apartment, wearing his pyjamas, attending phone calls as Celal and finally writing Celal's columns in his place. Galip finds himself in a different world as he gets transformed gradually to be Celal. The mental and physical landscapes occupied by Celal are taken hold of by Galip in a way that even Galip feels he has no existence outside that world. To become someone else is perhaps to enter into a world of heterotopia where the person is real but exists in the 'mindscape' of someone else.

Theatre is a major heterotopic space we come across in *The Black Book*. People in Istanbul even for a couple of hours get themselves immersed in a world other than their reality of defeats and a history of ruins. Theatres provide an alternate space for them to forget their own identity when they try to emulate a different culture presented through the celluloid.

The westernization project of Istanbul that Atatürk started makes them imitate the western culture. Theatres where westernized films are shown have made people to forget their culture to the extent that they imitate the west even in their gestures. Hence they laugh, cry, walk, frown not like the native Turks but like the film actors they view and imitate.

Near Taksim he suddenly found himself inside a crowd of people leaving a movie theatre. These people had been able to forget their own sadness by immersing themselves in a story. They were here, on this wretched street, but at the same time they were there, inside that story to which they'd so eagerly given themselves over. They had gone into the theatre with minds sucked dry by pain and defeat, but now their minds were full again with this rich story that gave meaning to their memories and their melancholy. They can believe they're someone else!

(BB 222)

In the night clubs in and around Istanbul we come across another instance of heterotopias in the novel. Galip who spends his days and nights seeking clues to locate the hiding place of his wife and her half brother, frequents night clubs as they form a major site of night life in Istanbul. There he meets different types of people all but equally struggling to emerge out of the heterotopic world of someone else's identity. In one of his usual visits he meets a group of people who entertain themselves by narrating stories. These stories have one common theme namely of losing one's identity for the sake of another. Galip too joins with the group and he too tells the story of an old journalist who is deeply influenced by Proust's *À la recherche de 'due perdu'*. "But the most striking thing about their story was not that the old journalist came to identify with Proust's hero so deeply that he came to believe he was Proust himself." (BB 175)

Brothel is a heterotopic place according to Foucault where different spaces can be juxtaposed into a single space. Galip chances to visit a brothel where he meets a prostitute who imitates the film actress, Turkan Soray. Here Galip falls into a heterotopic world taking up the role of Turkan Soray's lover. "Inspired by the woman's theatrics, they tossed and turned and rolled from one end of the bed to the other like they did in those preposterous kissing scenes in "Turkish movies." (BB 149)

The chapter "signs of the city" speaks of an Istanbul where people move around as if in a dream. Galip by observing a group of people who come out of the movie theatres concludes that one can forget one's miseries if only one can become someone else.

By the time he reached Taksim's square, Galip knew that he had – at last – the strength and determination to make his dreams come true. I'm someone else! He told himself. How good it felt! He felt the world around him changing not just the icy pavement beneath his feet, not just the bill boards for coco-cola and Tamek preserves, but his own body, from head to toe.

(BB 222)

He wants to be Celal and to have Celal's thoughts so that he feels he can find where Ruya is. With this aim he wanders alone in the streets of Istanbul looking for signs and clues in the bill boards and cafes of the city

Galip's nocturnal wanderings in the streets of Istanbul lead him to a world buried under the normalizing tendency of the mainstream society. The world that is opened before us is the world of the other that includes mannequins discarded by the consumerist society, individuals who have one foot in the real world where as the other foot in the heterotopic world of stories, dreams and nightmares. Coffee houses, brothels and night clubs that Galip frequents during such odd hours of the night are deviant spaces occupied by people who yearn to be outside their reality and want to snuggle in the comforting anonymity of being in someone else world.

For a moment he was tempted to go into watch the film they'd just seen, to lose himself in the same story and become someone else. As they wandered down the street, stopping now and again to gaze into boring shop windows. Galip watched them return to the dull and dreary world they knew so well.

(BB 222)

The art of writing may be regarded as a means of escape into another world and hence writing can be a heterotopic act. In the chapter where Galip meets a group of people who entertain themselves by telling stories, it is found that the theme in all these stories reside in the yearning to be someone else in someone else's world. Celal who is a columnist too is tormented by the thought that he cannot be himself. In the chapter, "I must be Myself" he says about his inability to get rid of the different persons attached to him but in none of this could he find his true self.

... as we looked into the mirror to look at the head beneath the hair, and the shoulders and the chest beneath it. I immediately knew that the person sitting in the chair looking at his reflection in the mirror was someone else.

(BB 183)

Galip finds that in most of Celal's columns there are passages lifted from Jelaluddin Rumi's works like Mathnawi. But Rumi himself Mathnawi by assuming him to be someone else. As Celal notes in one of his columns about Rumi, "After all, for those unhappy souls who burn to become someone else, storytelling is a ruse, the best way they've discovered to escape the bodies and souls that so oppress them" (BB 258).

Galip realizes that Celal is his true self and hence tries to get rid of his self as Galip. His whole life seems to be a tug of war between these two selves. Finally his other self wins when after Celal's death Galip spends the rest of his life writing Celal's columns and finds his peace of mind once he gets rid of his own past, reality and memories by indulging himself into the world of writing. Pamuk concludes the novel by Galip's revelation that only writing can bring solace to the mind by immersing oneself into the other world opened up by the faculty of imagination thereby forgetting one's real space of material existence.

Galip as Celal's alter ego or his second self is a theme dealt elaborately in Saniye Canci Calisaneller's article "Doppelgangers in Orhan Pamuk's The Black Book." "The Black Book presents the identity crisis of a writer in relation to the writing process and Galip's wanderings in the city to find Ruya and Celal could be interpreted as Galip's quest for his own identity as a writer" (Calisaneller 13). The 'Doppelganger' motif can be very much related to 'heterotopia' as it is Galip's movement from his world to Celal's world of thought and imagination that makes him a 'doppelganger' or double goer' (Calisaneller 2). Hence the world of reality is forsaken for the sake of another world through another self which for Galip is more authentic and self satisfying. The move in another skin seems to be a way to forget one's memory and thoughts.

The heterotopic world provided by this transformation gives Galip the confidence to lead the rest of his life as the writer of Celal's columns which seems to have been his lifelong desire.

Hence in the nove, l identity is seen as a pluralistic concept where essentialism of race, ethnicity and other water tight compartments turn to be a myth. Identity when seen in the heterotopic space, it is multilayered, multilingual and beyond the rationality often sanctioned by reality. Thus The Black Book rips open the black and bizarre within the city space through the heteropic space that the individual self has to encounter.

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Voices of Dissent : an Exegesis of Motherhood in Manju Kapur's *A Married Woman*

Vidhya Viswanathan

Asst. Professor in English

RSM SNDP Yogam College, Koyilandy, Kerala

Email id: vidhyabhilash@gmail.com

Phone: 9048424118

Abstract:

Literary outputs by post colonial Indian women writers often represent the bold women of India and their quest for identity along with probing into the various aspects of feminine experience, inner life, and the recesses of the mind that are silenced by the multiple codes of cultural conditioning. Although there has been much theorizing on gender and nation, the condition of the female subject within the context of society and family relationships need to be discussed further. The eminent post colonial Indian English writer, Manju Kapur, through the women characters in her novels exhibit the dilemma, susceptibility, and identity crisis experienced by the female psyche. Her novel, A Married Woman, focuses on the struggle of the protagonist Astha, an educated lady who is married to a well settled business man of a family that cherished the so called domestic chores associated with wives and women in general. From the perspective of this novel, this paper attempts to explore and draw attention to the concept of motherhood within the social and cultural milieu of Indian patriarchy in the light of the feminist theories.

Key words: feminism, motherhood, identity crisis.

“A free and autonomous being like all creatures (a woman) finds herself living in a world where men compel her to assume the status of other.”

--- Simon de Beauvoir

The subject of women's writing has carved a niche within the feminist studies in India that attempts to prioritize the physical, psychological, emotional and social concerns of women. Literary outputs by women writers often represent the bold women of India and their quest for a different identity by probing into the various aspects of feminine experience, inner life, and the recesses of the mind that are silenced by the multiple codes of cultural conditioning. Despite the elaborate theorizing on gender equality, the concerns of the female subject within the context of society and family relationships still need to be brought into the limelight. Manju Kapur, has exhibited the dilemma, susceptibility, and identity crisis experienced by the female psyche through the representation of certain women characters in her novels. Her novel, A Married Woman, focuses on the struggle of the protagonist Astha, an educated woman who is married to a well settled business man in a family that cherished the conventional norms associated with wives and women in general. Based on the novel, A Married Woman, this paper attempts to explore the concept of motherhood within the social and cultural milieu of Indian patriarchy in the light of the feminist theories. This novel, while revealing the material powerlessness of the mother also provides a diverse perspective on female sexuality that enables the reader to probe into the conflicted psyche of a mother.

Manju Kapur an Indian Novelist, was born at Amritsar in 1948, graduated from the Miranda House University College for women and went on to take an M.A at Dalhousie

University Halifax Nova. She was a professor of English literature at her alma mater Miranda House College, Delhi. Her first novel *Difficult Daughters* won the 1999 Commonwealth Writers' Prize, best first book, Europe and South Asia. Manju Kapur is well known for her portrayal of self expressive women characters. Her novels reveal the kind of life some women live within the set doctrines of a biased society. The life experiences of women under the oppressive mechanism of a closed society are reflected in the novels of Manju Kapur. Taking into account the complexity of life, cultures and different structures of values, the women's concerns, despite basic harmony needs to be tackled in relation to the socio-cultural situation.

In the process of living and maturing women too must cross the social and psychological thresholds. Biological and chronological growths are inevitable and the social movement involved in passing from the role of the daughter to that of a wife or of mother are all part of society's institutions. Psychological growth and the crossing of threshold are however, choices that a woman makes, despite social pressure, by utilizing her personal qualities and by investing herself and redefining her roles. The struggle for the free thinking woman begins here. Up to this point she has either contained herself within or negotiated with the legitimate social and psychological role space. However, impelled by the awareness of the lacuna and detrimental forces in her life that limit and restrict her, she starts seeking a space where she can redefine her role, find new meanings and greater fulfillment and claim herself to be a person beyond the given role so that she can reach out into the limitless potential and meaning of being alive. From this perspective, the novel, *A Married Woman*, traces the journey of such a woman, Astha who does not merely succumb to the conventional notions of a woman in society. These women who transgress the boundaries of old patriarchal system can be seen in the context of their unending quest to understand and locate the identity of motherhood along with their attempts to redefine the patriarchal matrix which place them in the category of non-conformists or deviants.

A Married Woman (2002) exposes the ideological burden which a woman has to bear against the almost static role expectations in society. It also reveals the maternal powerlessness of the mother while she is eulogized as the life giver or nurturer. The protagonist, Astha is a young lady belonging to a middle class family and she is also the only daughter of her parents. Throughout the novel she struggles for understanding and recognition. The novel reveals her character, education and marriage as her parents' burden. Of all these her marriage is given the greatest priority. As soon as she enters college her mother initiates the discussion of her marriage:

There is a time for everything. The girl is blossoming now. When the fruit is ripe it has to be picked. Later she might get into wrong company and we will be left wringing our hands. If she marries at this age, she will have no problem adjusting. We too are not so young that we can afford to wait. (20)

Astha's mother, Sita is a typical Indian woman, a conservative and orthodox traditionalist and clinging on to these beliefs she says, "When you are married our responsibilities will be over. Do you know what the shastras say if parents die without getting their daughters married, they will be condemned to perpetual rebirth" (15). Astha at the same time has no belief in what the traditions say and replies, "I don't believe in all that stuff and think as an educated person neither should you"(1).

Astha was brought up with utmost care and calculation in order to get a good husband. Throughout the novel she reacts to her mother in challenging the inequality of gender and sex.

Through the character of the protagonist, Astha we see the evolution of a search for freedom from the ideological subjection – the ability and courage to voice out dissatisfaction and to point out the insufficiencies and negligence of the women’s mental and physical potential. As a teenage girl, she falls in love with Bunty and later with Rohan but both these affairs break up due to the interference of her parents. These experiences turmoil her physical and mental peace as she moves through college to university. With all these elaborations, the beginning of the novel is conventional, highlighting the traditional middle class Indian attitudes towards marriage. The way Astha’s mother collects spoon by spoon, sheet by sheet and jewelry by jewelry for her daughter’s marriage locates the story and defines the ambience in which the plot is to be unfolded. From the subtle way in which Manju Kapur creates an aura of dissatisfaction around Astha, we understand that a revolution is in the making. Subjecting herself to the desires of her parents, she agrees to marry Hemant, a successful business man of a government official in Delhi. The initial months after the marriage were a blissful one. Hemant gave her all the love, security and material conveniences that she ever longed for, “Astha’s heart was full of love as the lake was full of water.” (42) Wrapped in the marital bliss, Astha spends years sinking into oblivion:

Back in Delhi, Astha submerged herself in the role of daughter-in-law and wife. The time spent in the kitchen experimenting with new dishes was time spent in the service of love and marriage. Hemant’s clothes she treated with reverence, sliding each shirt in his drawers a quarter centimeter out from the one above so they were easily visible, darning all the tiny holes in his socks, arranging his pants on cloth wrapped hangers so there would be no crease. With her mother-in-law she visited and shopped in the mornings, the memory of the night past, and the expectation of the night to come insulating her from any tedium she might otherwise have felt (43)

Hemant’s father was also pleased with Astha, every evening he remarked, “How nice it is to have a daughter in the house” (43)

Soon the monotony and dullness begin to taint her new life. Her attitude towards this new life changed gradually and soon she became fed up of everything even though she felt a woman of the world with all the luxuries of life showered on her. “What was she to do while waiting for Hemant to come home? Her in-laws were not demanding, for the house work they had help, and supervision, no matter how painstaking , still left her with enough free time to be restless in”(46) . So yielding to her desire, everyone agrees to the teaching job she had opted. This profession engages her and she dedicates herself to all the activities of the school. Gradually after she becomes the mother of two kids, Anuradha and Himanshu, she finds it difficult to meet the demands of her job as well as do her duties as a mother, wife and daughter-in-law. On revealing this difficulty to Hemant, he indifferently says: “oh-oh, what is there in teaching? Hardly serious jobs, you just go, talk to some children about poems and stories, organize a few clubs, and come back.”(68)When she became a mother especially of a male child it was much acclaimed. Everyone rejoiced and Astha’s mother said, “The family is complete at last Hemant’s mother agreed too happy in the birth of her grandson, carrier of the line, the seed, the name...” (68). Yet when she requested her husband to take care of the child for a while, he refused and said, “It’s your job. It’s a woman’s work. Hire somebody to help you or quit your job” (70). His indifferent attitude depresses Astha and she gradually feels at a distance with him. Her own mother, Sita, also leaves her to live in Rishikesh under the influence of a Swamiji. Before leaving

she sells her plot and gives the entire money to Hemant to reinvest it. Astha challenges this, she retorts, "Really, Ma, don't you think women can be responsible for their own investments?"(97). When she asks Hemant about the amount and her access to it, he gets very angry and silences her without understanding. "Astha sat stunned. What kind of a fool had she been to expect Hemant to understand? She had a good life, but it was good because nothing was questioned."(99) Painfully she realizes the conformist attitude of Hemant.

Astha finds faults with her parents, Hemant and in-laws for disregarding women in all decision making. Even though he doesn't approve of her job, without consulting her he spends her income refusing it to be used by her for her individual needs. She complains,

Her mother had delivered her into Hemant's hands. If her mother was at fault, so was her father, for managing the money, and teaching his wife that this was a normal behavior, so was her mother-in-law for bringing up Hemant to never regard women as beings to be consulted in their own lives, so was the Swamiji for teaching that only in detachment lies happiness, which lesson can be read in as many different ways as there are people and attachments. (98)

Unable to bear the disregard and disrespect at home, she befriends Aijaz, a social activist, theatre artist and a genius who had come to Astha's School to help the children perform a skit. He appreciates her talents as a writer, narrator and artist. Later, he gets deeply involved with the Babari Masjid issue and some anti-socialists burned him and nine of his friends alive in their van while they were on the way to perform a street play on the Masjid issue. To Hemant's disgust, she painfully mourns his death and also takes part in the protests that were raised on this murder. She also befriends his widow, Pipeelika, a Hindu Brahmin girl. The bond between the two ladies grows deep and Astha begins to spend a lot of time with Pipee. Astha shares her feelings with her and also realizes that at her own home her presence is insignificant. "She was a wife too, but not much of her was required there. A willing body at night, a willing pair of hands and feet in the day and an obedient mouth were the necessary prerequisites of Hemant's wife."(231)

As illustrated through various instances in the novel, womanhood and motherhood have always been glorified in Indian society. From her image as goddess to as motherland she has always explored a distinct identity and has secured a place of significance in the Indian social reality. Yet, motherhood as a gender identity reveals a more complex picture in relation to the politics of identity. In this existing social system in India, as in the case of Astha, a woman generally does not have an existence outside her most celebrated and emotionally preoccupying roles as wife and mother. The way she can attain a presence in society is as a wife who is expected to assist and smoothen all the activities of the husband. Her status in the husband's family again depends on her ability to deliver male heirs who can carry on their father's name. These aspects of womanly duties make motherhood the only fit and logical outcome of marriage. The glorification of the conventional attributes of a wife and mother in both private and public platforms reinforce these concepts in the female Indian conscience. In this context, there is a need among the men and women folk to alter their attitude towards women as there can be no meaningful progress when half the population is denied of its potential by denying them the right to articulate their individual needs and desires. Even though within a family motherhood is an elevated status, it does not carry any significant empowerment and such deeply embedded patriarchal and conventional notions on the idealization of the maternal figure disempower women. In the light of the novel, *A Married Woman*, Kapur deals with middle class women characters who though educated and aspiring are unable to realize their potential due to the

stifling environment in Indian families. Her basic approach to woman's life in her novels is to liberate them from the oppressive measures of patriarchal order. The female characters sustain physical, emotional and psychological sufferings along with a mental turmoil created due to the denial of dignity.

In conclusion, as M I Mansuri states in his work, *Feminism and English Literature*, feminist theory aims to understand gender inequality and focuses on gender politics, power relations and sexuality. While providing a critique of these social and political relations it also focuses the promotion of women's rights and desires. Today people generally assume that feminism has almost ended as there is a visible shift in the life experiences of women in society. But, even in the present scenario one cannot overlook the still existing expectations associated with women and the increased violence against them.

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A Brief Study on Rustics Life in Thomas Hardy's Novels

Mr. Fulchand Sugriv Shirsat

Assit. Prof. of English

Department of English

D. P. Bhosale College Koregaon, Satara, Maharashtra

Email: shirsatfulchand@gmail.com

Cell No. 9822033507

Introduction:

Thomas Hardy (1840 - 1928) was a victorian novelist and poet. His novels are concern with tragic characters struggling against their passion and social circumstances and they are often neglected by the contemporary society which Hardy pointed out through his novels effectively. Even, in the 21st century we have many communities or tribes which yet not come in the main stream of the society.

Aim

Thus, this research paper aims is to focus on the rural communities or those belonged to the gypsies and liberated tribes which Hardy handled very effectively through his novels.

Rustics Life in Thomas Hardy's Novels

Hardy's novels particularly the tragedies - Far From the Madding Crowd (1874), The Mayor of Casterbridge (1886), Tess of the d'Urbervilles (1891) and Jude the Obscure (1895) have three- tier character system. First, the upper tier is occupied by the protagonists who are middle-class, except Lady Constantine and have moved away from and above their own original base. Second, the second tier or the middle comprises the middle class who are not fully educated nor occupy a position of pride in their own town or village, by virtue of their decision not to go abroad that is to the city London and others to quality and to upgrade themselves. Belonging to the same status as the protagonist they easily mingled with him and had mutual close relationship. Even marriages took place between them, through not all in Hardy succeed. Third, the lowest- tier, Comprises the majority of characters peopling Hardy's novels. They usually out-number their by their superior brethren. These rustics by their superiority of numbers, enjoying the status of the chorus in Greek plays and even in Marlowe highly curtails their role.

The function of the rustics in Hardy are as :

- They are identified with the public, the society.
- They like the chorus in Greek drama are the conscience - keepers of the superior characters, commenting on their actions, which trespassed common laws of morality and social behaviour. Sometimes, their speech or debate among themselves condemning on act of the protagonist is overheard and the conscience and honest protagonist is over heard and the conscious and honest protagonist altered or mended his ways.
- They were meant to be the custodians of law and good behaviour and they will not brook and deviation from the prescribed laws.
- Their vast majority gave them the power even to bring the protagonist to his knees by bringing up a public protest as it happens in the case of The Mayor of Casterbridge and his relationship with Lucetta which the rustics considered to be illicit. They take out a

procession or effigies of both of them and burn it. This act of the rustics turns fatal for Lucetta who dies.

- While they enjoy the power to pull up the protagonist, in themselves they were law-abiding. So, they in Hardy win respect. The rustics represented in democracy, the vox popule (voice of the people). So, Hardy's novels, by virtue of the rustics role is a typical fictional representation or English democracy in action, thanks to the newly won power by them in the form of the Reform Bill in 1832, 1867, 1884 followed by enfranchisement on adult suffrage basis.

Conclusion

The rustics, above all are trusted and even respected and secretly emulated. The rustics provided the most important third dimension to the novel. in mathematical parlance his novels are like Trapeziums. Lastly, the rustics occupied an exclusive position by virtue of their free use of dialects and the saws and proverbs coming out of native wisdom. Any human that Hardy has in his otherwise grim novels with irony, it is provided by the rustics. In fact, the scenes in which they appear is a kind of comic interlude between two serious scenes.

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Modernization and Traditional Arts of Nomadic and De-notified Tribes: A case study of Bahurupi, Gondhali and Garudi Communities

Uttam Madane

Assistant professor,
Department of Social Work,
Kavayitri Bahinabai Chaudhari North Maharashtra University, Jalgaon
E-mail ID: uttam.madane@gmail.com

Abstract:

Entertainment is the basic need of human being. Since ancient period, there are various forms of entertainment. The people, who were performing their arts for the entertainment of people, they had gifted by the Kings and Emperor in term of money, gold etc. Arts can perform in term of dance, singing, music, architecture, painting, drama, and cinema etc. There are numerous people largely known as 'Nomadic and De-notified Tribes' (NT-DNTs) as a social category in India, who are entertaining the society by performing their arts like singing, playing, dance, acting, storytelling, clown dolls, gymnastics, rope walking skills etc. when there was not modern entertainment resources like television, radio, cinema, mobile etc, there was lot of attachment and affection among the people regarding Nomadic and De-notified Tribes' arts. Their arts have been performed on special occasions for which they had gotten good amount. Many times, their arts have been honored on special occasion. Different kind of arts had the good livelihood sources for the NT-DNTs. But due to modernization process, the arts of NT-DNTs are going to ruin which impacting negatively on their life and bring starvation among them.

Key Words: Nomadic Tribes, De-notified Tribes, Livelihood, Arts, Modernization, Acts/Laws.

Introduction:

There are 313 nomadic tribes and 193 De-notified tribes found in India which constitute about five million population in Maharashtra and about 60 million all over India (Rathod, 2000). There are several sub-communities of NT-DNTs, who have their own traditional occupation and sources of livelihood like salt traders, fortune-tellers, conjurers, ayurvedic healers, jugglers, acrobats, actors, story tellers, snake charmers, tattooists, grindstone makers, or basket makers etc. After independence, some of activists, academician and social worker have started to work for the socio, economic, political or education betterment of ND-DNTs, even government has appointed some study committees as well as commission to study the present condition of these people and give recommendation for the betterment of NT-DNTs. Study committees and commission did study of present condition of these communities and submitted their recommendation to the government, but government did not implemented single recommendation of these committees and commission. Some the academician has made some categorization of NT-DNTs communities according to their occupation and livelihood sources. Ghatage has (2009) categorized these communities in several categories like a) Aboriginal Tribes b) Occupational Tribes c) Cult Oriented Tribes d) Crossbred Tribes e) Migration Oriented tribes, who traditionally lead nomadic existence f) Cattle Herder Nomadic tribes g) Seasonal Nomadic tribes that lead nomadic existence for some times in year because of their occupation h) Criminal Nomadic Tribes i) Beggar Nomadic Tribes j) Hunter Gatherer Nomadic Tribes. According to the

(Bokil, 2002) study, he has classified NT-DNTs in four categories as per their livelihood pattern namely a) pastorals and hunter-gatherers b) goods and service nomads c) entertainers and d) religious performers. Balkrushna Renke (2018) has specifically divided entertainer communities in five categories namely a) singing-playing-dancing, b) Circus, walking on rope, c) magic games, d) play with the help of wild animals, e) Acting, storytellers. These communities have been performing their arts for the entertainment of people which is the main livelihood sources since ancient period. Earlier, they had gotten abundant amount for their performance, but the processes of modernization are reducing the values of arts of NT-DNTs. Modernization has made available modern technology and equipment for the entertainment which also easily available for the people. Modern technology and equipment provide variety of entertainment programmes, which is the main cause to reduce the values of traditional arts of NT-DNTs. Modern entertainment form has derived from the traditional forms of arts but the original arts maker is totally deprived from the ownership or Patent of arts which bring the condition to perform arts on the road and begging to overcoming on starvation.

Objectives:

1. To know and explore the form of arts of Nomadic and De-notified Tribes.
2. To understand the impact of modernization process on the arts as well as livelihood sources of NT-DNTs.

Methodology:

The paper title 'Modernization and Traditional Arts of Nomadic and De-notified Tribes: A case of Bahurupi, Gondhali and Garudi Communities' is based on secondary data. The secondary data has been used from various books, Journals, periodicals, magazines, newspaper's article, newspaper news, e-journals, general websites, weblog, unpublished documents, various government's reports, NGO's reports etc. The paper has written by suing the exploratory as well as descriptive research design. The paper also tries to describe the form of arts of NT-DNTs, which are the main sources of their livelihoods as well as it tries to explore the impact of the modernization process on the arts of NT-DNTs, which are leading destruction of arts. The design will help to better understanding of impact of modernization process on arts and livelihood sources of NT-DNTs but it will not provide conclusive result of problem. This paper describes the arts of Bahurupi, Gondhali and Garudi communities as a livelihood sources and impact of modernization on their arts and livelihood.

Conceptual Framework:

Nomadic Tribes:

A member of a group of people who have no fixed home and move according to the seasons from place to place in search of food, water, and grazing land. A person with no fixed residence who roams about; a wanderer. (Dictionary, 2006). Nomadic tribes are those communities who do not have land and permanent home, who always travel from one place to another place in search of their livelihood which is depend on their traditional occupation.

De-notified Tribes:

De-notified Tribes (DNTs), also known as Vimukta Jati, a) are the tribes that were originally listed under the Criminal Tribes Act of 1871, b) as "Criminal Tribes" and "addicted to the systematic commission of non-bailable offences." Once a tribe became "notified" as criminal,

all its members were required to register with the local magistrate, failing which they would be charged with a "crime" under the Indian Penal Code (Dictionary, 2006). The De-notified tribes are those communities who notify under the Criminal tribes Act 1871 enacted by the British Government in India.

Modernization:

Generally, societal modernization is taken to be associated with evolutionary social change towards increasing differentiation of structure and increasing specialization of function (Irwin, 1975)

Livelihood:

A livelihood in its simplest sense is a means of gaining a living. Livelihood is defined as adequate stocks and flows of food and cash to meet basic needs. 'A livelihood comprises the capabilities, assets (including both material and social resources) and activities required for a means of living. A livelihood is sustainable when it can cope with and recover from stress and shocks and maintain or enhance its capabilities and assets both now and in the future, while not undermining the natural resource base'. (Chambers & Conway, 1991)

Discussion:

Several communities from the NT-DNTs are performing their arts for the entertainment of people which is the main livelihood source for them. Some of the communities have given below:

Bahurupi:

The word Bahurupi is derived from the Sanskrit, Bahu means many and Rupi means Characters. The community, who perform many humorous characters to entertain the society, Russell and Hiralal (1916) stated that "Bahurupia is a small class of mendicant actors and quick-change artist. They are recruited from all classes of the population, and though a distinct caste of Bahurupias appear to exist, people of various castes also call themselves Bahurupia where they take to this occupation". Enthoven (1990) has described 'Bhorpis as a class of strolling dramatic players. Earlier, Bahurupi community, was used as a detective or spies by the emperor and kings (Renke, 2015). After the end of monarchy, there was not job available as detective/spies for this people. Due to such condition, they had only one option for earning their livelihood that is entertain the people by using various humorous characters. The Bahurupi community has their own existence since ancient period. They had played an important role in social and political life of society since ancient period. In view of historical development process, there were many kings and emperor, who were fighting for empowering the empire. Therefore, kings and emperors were used Bahurupi Community people as a detective or spies to understand the true situation in the context of enemy movements, happiness and misery of people, sentiments, feelings, loyalty and dishonesty. There was the great example of Bahirji Naik from Ramoshi community, who was the head of the department of detective (spies) in Chhatrapati Shivaji Maharaj's empire. The several Ramoshi and Bahurupi communities' people were working under the leadership of Bahirji Naik, these people didn't found in the written history of shivaji's empire but they had gotten good monarchy. Therefore, they had good prestige for living. But, when monarchy was over, their refuge was over.

The Bahurupi community known by various name in various region. They known as a Bahurupi in western vidarbha and Rayarand (Rairand) in Marathawada region. They known as a Bhangi in Bhandara area. In madhye Pradesh, they known as Noor Badli (singh, 2004). These community are performing their arts by doing small drama, dance, songs, Bhajan Kirtan in the courtyard, in front of the temple. As per the interest of changing society, they have learned the different form of arts with the spiritual arts. They have started to perform humorous comedy on Aswell-Reda-Yamraj, Sadhus-Sanyasis-Fakir, Thieves-Police etc. Now days they wander village to village for begging by performing their arts to entertain the society.

Gondhali:

Gondhali is one of the community belongs to the Nomadic and De-notified social category in Maharashtra. This community wanders from place to place in search of their livelihood by begging in the name of God. They perform religious rites called 'Gondhal'. Gondhal is a Marathi folk theatre form that involves a dramatic narration of mythological tales and folk legends, and is generally a part of the rituals following important ceremonies such as weddings, or with the birth of a child (....., 2017). According to Russell and Hiralal (1916), Gondhali are born from the illegal relation of Waghya and Muruli who were dedicated to temple. Gondhali are found in Maharashtra, Madhya Pradesh and Andhra Pradesh. In Maharashtra, Gondhali are found in Satara, Solapur, Tuljapur and Mahur etc. This community people worship different goddess like Bhawani, Renurai, Khandoba etc for the well-being and peaceful life of all people, but today Gondhali is begging for the living. Their arts of Gondhal is not provide sustainable livelihood them. They sing a religious song in praise of goddess to earn their living. Today in cities doors are closed for them to beg alms. They are facing problems of starvation today.

Earlier, marriages were performed for five to seven days, but now days, Modernization process brought changes in tradition and customs of the society, now, marriages performed within two or three hours and many people do not follow the ritual which performed by the Gondhali which leading the starvation among the Gondhali due to that they forced to begging by sign a religious songs.

Garudi:

Garudi is the nomadic community wander from place to place in harvesting time. Garudi is the community, who entertain public by showing the plays of shake and some magic tricks. Garudi is the landless community their main economic source are jugglery, magic show snake charming. These are their traditional and primary occupation (Singh, 2004). They very cleverly catch snakes like cobra, krait, python, green snake and water snake, some of which are quite deadly. Hence, on seeing a meandering snake either in the home or in the field, people usually first call a snake charmer to catch it. They have the arts of train the snake and perform the snake's play to entertain the public.

Impact of Modernization Process on the Traditional Arts

The modernization process brings the various technologies to entertain people like TV (various channels), Radio, and Mobile etc. Now days, people get quality of entertainment performance at home through the various TV channels due to which the values of arts of Bahurupi community has degraded. When Bahurupi come to village and performance their arts

to entertaining public that time they did not get any kind of responses from the public because public are not interested in the traditional arts form of Bahurupi. Modern technology has changed the perception of public towards the traditional arts performed by NT-DNTs. Society is neglecting this community, they do not have other skills to get in to new job for earning their livelihood, such condition is forcing them in to begging.

Changing time has changed in terms of both positive and negative. The main source of livelihood of Gondhali community was performing Gondhal after the marriage and child birth in the family. Earlier, every Gondhali family had given the heritage of five to ten villages. They was performing Gondhal and worshiping the goddess in the families of heritage villages. Over time in modernization process, the practices of rituals have been changing due to which they did not get their livelihood. Such situation is leading them to begging in the name of God. They sing a songs of Goddess for begging money, food etc. The Gondhali community has their own strong folk arts culture but today this community is the victim of the inauspicious social instability, ignorance, and poverty and caste system.

In the era of modernization, the government policies and laws has made huge impact on the traditional livelihood pattern of NT-DNT communities. Garudi is one of the community who suffer due to the enactment of the Prevention of Cruelty to Animals Act 1960. The government enacted the Prevention of Cruelty to Animals Act 1960 to prevent the infliction of unnecessary pain or suffering in animal. As per this act, there is ban on performing the plays of animal on the street. 22nd clause of this act is about Restriction on exhibition and training of performing animals: No person shall exhibit or train (i) any performing animal unless he is registered in accordance with the provisions of this Chapter; (ii) as a performing animal, any animal which the Central Government may, by notification in the official gazette, specify as an animal which shall not be exhibited or trained as a performing animal. Thus, there is such kind of restriction to perform and train the animal, due to enactment of this act Garudi community loss their traditional livelihood pattern. Some communities survive with the help of animal which is their traditional source of livelihood. But due to this act, they completely restricted from their livelihood activities. If they do it, it is the crime. But on the name of religion, government gives full permission to kill the animal. It is the big contradiction between religion and human values as well as rights.

Conclusion

The modernization process had made huge impact on the lives of NT-DNTs. They are not able to sustain their traditional occupation. Their arts are going to disappear. These communities do not have other skills to get in to in new job for their living. Since ancient era, their arts had great values and response in society, but currently it has become the tool of begging for living. Many government study committees and commissions has been setup to study the socio-economic, educational and political condition of NT-DNTs, they have given several recommendations the government, but there is nothing in the implementation from the government side. These communities need another alternative of employment to make their livelihood. These communities do not have capital and skill to develop the new business. Now days, TV Channels' shows, serials, movies take the ides from the arts form of NT-DNTs and making their arts based on it, which gives them business of corer rupees. But the original creator of such arts is begging on the road with the help of such traditional art forms. Government

should take initiative to preserve such arts form and artist. These communities can use their knowledge, skills for their socio-educational and economic upliftment. TV channels, producers, directors need to take care of traditional arts and artist. They should take the chance to community people to perform their arts. Currently the songs, dance of NT-DNTs are performing in the school gathering and republic day's program, but the question of their permanent livelihood is still unsolved. These communities do not have strong social organization and there is lack of education in these communities which deprived them from their socio-economic and political development. Government should enact some policies and programmes for their development and to preserve their arts. Their arts should not become the tool of begging, it should become the tool of development and honour.

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Indian Ethos in Domestic Violence in Dongraplyad by Shivajirao Thombare

Dr. Dnyandeo Salu Kale

Assistant Professor and Head,

Department of English,

A. S. S. Mahavidyalay, Medha

Tal- Jawali, Dist- Satara, Maharashtra. Pin- 415012

(Affiliated to Shivaji University, Kolhapur)

u4dnyana@yahoo.co.in; dnyasakale@gmail.com

Contact No. 7588059173/ 8999956405

Abstract :

Woman has been a soft target in almost every culture of the world since antiquity. She bears all the household responsibilities in a family without directly contributing to cash earnings. They have both physical and emotional aspects which distinguish her from the man in the family. Though, her contribution to the family cannot be ignored at any cost, it is often found that most of the violence is inflicted against her for different reasons of loss to the man rather than to the family. Slightest of the mistakes made by her troubles her seriously. Most of the time she is so scrupulous and lenient that she does not even bother to provide explanation for her being innocent as she attempts to reduce the intensity of the loss just by being calm for the moment. She patiently waits for the suitable time to come so that she can clear all the doubts in the mind of the members of the family. Jayru are victims of such a social system that exists in the dhangar community in the western Maharashtra. This paper attempts to present an analysis of domestic violence and its reasons in two Marathi novels Dongrapalyad (2008) by Shivajirao Thombare.

Keywords: domestic violence, ethos, solidarity, attachment

Introduction

Domestic violence has been a serious problem of all the civilizations across the globe since antiquity. The twentieth century witnessed voice against it and notified it through different books and articles. With more or less similarities, the issue exists in almost every family with the varying intensity. Even in the matriarchal societies, domestic violence is inflicted against women only but it is not necessarily the man. There are several families where the violence is initiated not by men but by women against women. There are several contradictions found. This paper analyses violence against Jayru, a major character from *Dongrapalyad* by Shivajirao Thombare.

Domestic Violence

Domestic violence is a serious social problem that creates socially detrimental situations. It disturbs family members, children and society at large. The origin of the domestic violence is in power in couple or family set up. Everybody wants of be powerful, wants to control every other member of the family. This is apparently impossible as everybody possesses some trait, some skill, and some ability that excels others. It is this ability that other being want to control by using it for his or her purposes or sometimes by mitigating it using counter or more powerful means.

Women, being physically weaker or having less social orientation in the traditional societies, used different means of controlling members of family. A few of the means are ignorance, delay, manufacturing bias, quarrel, conflict, threat, controlling physical relationship,

and many other. However, for this women need to be of rebellious nature. More than 40 % of women avoid rebellious situations just by being passive and by silently suffering. Men being physically stronger often react violently. They assault, batter, or torture women physically.

Jayru

Jayru is one of the major characters in the novel *Dongrapalyad* (2008). Grand-daughter of Tayappa, the girl was brought up in a very conversant and friendly environment where her grandfather fulfilled all her wishes. Jayru, being talkative yet obedient, married Keru, the boy whom she liked very much. She married him because it was Mhaku, one of the friends of Tayappa who asked for a commitment from Tayappa about Jayru's marriage with Keru.

Though based on infatuation for each other, it was not a happily married couple. Keru is whimsical as he is always engrossed his duties of a good shepherd. He takes care of his herd of sheep but is so obsessed with them that he forgets and even side-lines his familial responsibilities many times. His obsession becomes the cause of stretched relationship with his wife and later on the same obsession causes physical impairment to Jayru. Keru becomes impatient with Jayru for even a minor mistake or ignorance towards her duties about their herd.

It is child marriage and Jayru being a girl is unable to execute her duties with dexterity of a mature woman of her community. Keru accuses her for one mistake or the other. Unable to bear all his verbal torture and even physical assaults, Jayru leaves for her parents' house. She lives there for and long time and returns only on her father-in-law's request and promise never to hurt her again. He even promises to hand over charge of the in-house to her. However, there are hardly any changes in Keru's temperament. He quarrels with her and even beats her on several occasions. Jayru now understands the real nature of their relationship and learns to adjust.

When she accompanies Keru to the Kudal region, she is pregnant. It is her seventh month of pregnancy. As usual, Keru was in disgrace for no apparent reason. He does not eat anything. Jayru takes his tiffin and wanders after him till afternoon. After taking his food, Keru decides to cut down twigs of an acacia tree. He climbs up the tree without giving any instructions to Jayru. Jayru attempts to control sheep but she fails as she feels nausea. She sits on the band and is almost unconscious. Keru does not look down and seven of his die under the sharp cut twig falling from above. When Keru notices this, without giving a thought to anything else, he hits Jayru with the back of his axe. Feigning Jayru becomes conscious with the assault but is unable to shout. She loses her voice. But because of her submissive nature, she accepts the fault and cries a lot. The attacks on her are so heavy that she could not walk back to the place of their halt. She is taken to a nearby hospital where she spends one and a half month to recover. She loses her ability to speak and becomes dumb forever. On the day of discharge from the hospital, it rains heavily. There is shower of hails. Jayru is unable to walk properly but when she sees her herd controlled by her husband in moor, she attempt to run to her husband.

Cultural Ethos: Husband and wife are bound by the divine string in the heaven itself. A wife should not be a cause of the break or separation from her husband. Jayru believes in her ties with her husband. She considers herself as the shadow of her husband. Though she is beaten and harassed by her husband for none of her mistakes or for negligible mistake, she ignores it all and attempts to make her family solid. This solidarity bond and her loyalty to her husband are outcomes of her cultural upbringing. She has been trained since childhood for submitting to such violence through observations. None of the women from her community bother to resist to such violence unless they are tortured to extremes. It is a part and parcel of their regular chores.

Conclusion

Women are made women by women. She is made to observe other women and imitate them as her world is often limited by the maternal responsibilities in addition to her responsibilities towards husband who is everything for her. His pleasure becomes her pleasure and she is the target of his frustration with everything in the world. Being an Indian woman and that too from Dhangar community, Jayru is not an exception. She suffers throughout her life for none of her mistakes but accepts everything for welfare and health of her husband and her children.

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The Cultural traits in Gopinath Mohanty's *Paraja*

Dr. Shivraj Subhanrao Mangnale

Asst. Prof., Head and Research Supervisor,

Dept. of English,

Shri Sant Gadge Maharaj Mahavidyalaya, Loha Dist Nanded [M.S.]

Email-shivrajmangnale330@gmail.com

Mob.7588427231

Abstract :

The present research paper highlights on the Cultural traits in Gopinath Mohanty's Paraja. Tribe's identities are in a different way by named at different places according to their geographical location, their social stratification in the society and so on which makes them distinct from others. Tribes are rich in their culture, customs, ethnicity and folk tradition etc. There are few authors all over the world who writing tribal identities in literature and their social life is rich in their creative works. The objective of this research paper is to investigate the tribes' culture as a discourse in societal, traditional, rituals, and customs within the reference of the writings of Gopinath Mohanty's Paraja. Gopinath Mohanty is noteworthy novelist who has made a bold attempt in rising of principle in tribal literature. This research paper is based on tribal traditional identities and historically transformed, rituals, customs, and social structures.

Keywords: Tribal, Culture, Rituals, Customs, Social Life

Introduction:

Gopinath Mohanty's *Paraja* is a story depicting the culture and heritage as well as the struggle for survival of the Paraja tribe in Odisha. The *Paraja* are the representatives of the exploited and subjugated background, they stand for the millions of distressed aboriginal tribes all over the world. Gopinath Mohanty's award winning Odia novel *Paraja* (1945), has acknowledged the life, the culture, customs, the festivals and the songs and dances of the Paraja tribe of the Koraput region of Odisha as well as their struggles, poverty, deprivation and mistreatment by the non-tribals. *Paraja* is translated by Bikram. K. Das into English. In introduction part of the novel the translator Bikram. K. Das comments: Gopinath Mohanty 'spent a life time trying to understand these tribals of the mountains and forests'.

Paraja, a novel on tribal ethos, wherein a family of Paraja tribe of Koraput district of Orissa has chosen as a medium for unfolding the prevailing tribal situation during the colonial rule. The novel takes its name from the Paraja tribe "which is a local Oriya term as 'praja' which exactly means the common people as renowned from the rajas or Zamindars of the pre-independent period.

The novel *Paraja* is about the unrecorded tribal history, practices and traditions which are rapidly disappeared. The Paraja as well as the other tribes are driven them from their land. Gopinath Mohanty has went back to time immemorial, to the oral practice of the Paraja and has penned a novel which throws light on their life approach and their attitude The word *Paraja* also has another meaning in the Odia language, namely the tenant (farmer). In Koraput, the Paraja live with other tribal groups like the Rana, Paika, and Kondh. In the novel, Sukru Jani and his family are taken as the ambassadors of the Paraja tribe. It is the story of Sukru Jani and his

family in a village settled by the Paraja who live in thatched huts on Paraja street, whereas in the next street live the Dombs. Their lives are simple and their requirements limited— a bowl of mandia gruel, a piece of land to farm, and a few pieces of cloth to cover their body. Sukru Jani's wife Sombari was killed by a man-eating tiger and since then he lived with his sons Mandia and Tikra, and his daughters Jili and Bili. He dreamt of a future, when he will play with his grandchildren and great grandchildren, and "he has a deep faith in the kind and benevolent spirits— Gods— which have gifted his life with peace and contentment" (*Paraja* 38). He plans to construct separate houses for his sons when they get married as it is the Paraja tradition that married sons cannot live with their parents.

Religion and rituals play an important role in the culture of the tribals. Their marriage customs are also distinctive. In traditional Paraja society, in every village, the institution of the youth dormitory exists. The unmarried boys and girls spend the night in their particular dormitories and enjoy the liberty of knowing one another intimately. The boys and girls communicate their feelings and ideas through passionate love songs. In *Paraja*, Jili and her friend Kajodi are courted by Mandia and Bagala throughout songs with a single-stringed musical instrument dungudunga. To the accompaniment of the dungudunga, Bagala Paraja courted Jili by singing an ancient ballad which had an oral practice:

To the rhyme of the maize that is fried
Or the maize that is boiled,
.....
Oh my darling, do keep your word,
Save me, for I die with your name on my lips,
Oh Jili! (*Paraja* 18)

In *Paraja* Gopinath Mohanty gives an account of the functions of the Dishari. The Jani is the village head high priest. Dishari acts as the astrologer. The Paraja tribes respect nature in the form of gods and goddesses. Dharmu is the chief god and others are: 'Basumati, Earth goddess, Jhakar, the god for all seasons and Bagh Debta, the tiger god'. (*Paraja* 144) During the harvest festival celebrated in December, Earth goddess is worshipped with the blood of a black rooster. For the spring festival, the god of spring had invoked with the sacrifice of a chicken when the barking deer called. Just about that time a pigeon would be sacrificed on the appearance of two stars on Elephant Hill. The 'shrine' of the god of spring was an ancient and gigantic mango tree deep in the jungle, where the villagers worshipped with song and dance to the beating of drums.

Conclusion:

In this way, Gopinath Mohanty's *Paraja* is a outstanding depiction of the changing tribal society with its mesmerizing socio-cultural life, minutely recording the ritual beliefs, ceremonies and tribal wisdom. It is a widespread account of the memorable activities of the Paraja starting from one winter to another, spanning a full year. The distinctive cultural life of tribals stands on the principle of diversity in unity, the very basic theme of Indian national life.

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**Depiction of Bhilla Tribal Culture in
Arun Joshi's *The Strange Case of Billy Biswas***

Mr. Mannaa Yahya Ali Al-Saeedi
Ph.D. Research Scholar,
S.R.T.M. University, Nanded.
No.8928666337
Email: yas85851m@gmail.com

Dr Rajpalsingh S. Chikhalikar
Asst. Prof. Head & Research Supervisor,
Lokmanaya Mahavidyalaya, Sonkhed Mob.
Dist Nanded.

Abstract :

This paper aims to highlight Depiction of Tribal Culture in Arun Joshi's The Strange Case of Billy Biswas. The Strange Case of Billy Biswas is a study of the total alienation of its central character Billy Biswas from the modern bourgeois society of India. Arun Joshi's novel is intended to be the reader's novel in every meaning of the term. In this novel Arun Joshi seems to be mediating between New Delhi and the Satpura Hills, between the two different cultures – the sophisticated and the primitive. It is indeed a strikingly strange novel which stands as a class by itself. The novel presents the barren and faulty modern civilized society contrasted with the fertile and perfect primitive society. It presents a viable alternative to the futile cry of the sensitive individual in the modern world and accounting for the behavior of people like Billy. The novel is almost entirely devoted to the hero's experiences in the tribal world.

Keywords: Tribal, Primitivism, Culture, Civilization.

Introduction:

India is amazing for its multiplicity of culture where people of diverse level of intellectual prosperity co-exist. The country has around more than forty million tribal populations that spread over different regions. At the present time, tribe is known by different names meaning either the people of forest and hill or the original inhabitants and so on. The popular names given to them are Vanyajati (castes of forests), Vanvasi (inhabitants of forests), Pahari (hill dwellers), Janjati (folk people) Anusuchit Janjati (scheduled tribes), Adimjati (original communities or primitive people), Adivasi (first settlers), and so on. Among all these terms Adivasi is known most broadly and Anusuchit Janjati is the constitutional name covering all of them. Even after seven decades of independence, many tribal communities still able to keep a life untouched by modern progress; as they prefer to live in the lap of Mother Nature. The famous lines from the collection of poetic works by William Wordsworth show up the role of nature in the life of human: "The world is too much with us; late and soon, getting and spending, we lay waste our powers: Little we see in Nature that is ours". The lines suggest how being fascinated in Nature allows one a deeper relationship to humanity. The modern man with his emphasis on worldly pleasures is slowly moving away from nature that resulted in many difficulties in his life.

Arun Joshi presents the colorful mixture of tribal life in his work, '*The Strange Case of Billy Biswas*'. He states tribals' alien customs and rituals, their songs and dance, their apparel and adornment, above all the purity and simplicity in their life. Besides all these aspects he also

depicts the lack of concern of Government and people towards their concern. Romi Rai, the collector himself voiced the indifferent attitude of authority towards these tribal people:

Arun Joshi has touched varied aspects of the life of tribals. He keeps on looking back to nature, scriptures for the problems of current time. In *The Last Labyrinth* he states the significance of divine faith and belief for the salvation. An undercurrent of the preaching of Bhagwat Gita runs through all the works of Arun Joshi. Parallel indifference with modern materialistic life is expressed in *The Strange case of Billy Biswas*. Billy told Romi about the topics of discussion among those tribals:

You must have noticed the conversation around here .Or, maybe, you haven't. It is not the like the conversation in the villages up north or any Hindu village for that matter. Nobody here is interested in the prices of food grains or new seeds or roads or elections and stuff like that. We talk of the supernatural, violent death, trees, earth, rain, dust, storms, rivers, moods of the forest, animals, dance, singing. And we talk, I am afraid a lot about women and sex. (Joshi, 83)

One of his visits to a village that lay thirty miles from the district headquarters, Romi meet to Billy after a gap of ten years. Although surprised but he declared: "Man's capacity for absorbing surprise is enormous. A meeting with Billy was the last thing that would have crossed my mind that morning or any other morning, for that matter, for the past ten years, and, yet ten miles out of the hamlet I had accepted the reports of his death."(Joshi, 75) Billy went with the collector to his residence. Both of them talked and Billy became the representative of the novelist to put mirror to the life of tribals. When they were talking, a group of men and women, about thirty of them, crossed the strip of plain that lay beyond the gorge; to the curiosity of collector Billy said:

Nothing except death stops our dancing and drinking and our love-making. And death, heaven knows, comes soon enough. (Joshi, 86)

Above statements simply depict the difference between the actual lives of tribals and how they are represented by the government. Billy stated: Well, these dances are an orgy of sorts:

He said slowly, 'just as walking into a rose garden or listening to twenty-four hours of jazz is an orgy. A bit of lovemaking is, of course, there, but it is what proceeds that is really orgiastic, the frenetic drumming, the constant footwork, the making and breaking of formations, the yelling, the fondling of the women. (Joshi, 101)

The life of these tribal people, away from civilized life has shown by different writers, poets, novelists. Ironically modern civilized man calls these tribals as uncivilized but a deeper study into their life will obviously show that they have fine knowledge of various things and phenomenon not easily understood by elite: 'Dhunia may look dull, but he is no fool. One had to be pretty clever to understand what we were doing' (Joshi, 87)

Meenakshi Mukherjee commented as: "Renunciation has always been an Indian ideal of life". The tale of Billy looks like the life of Prince Siddhartha, who became famous with the name of Gautam Buddha. Like Siddhartha, Billy is born and brought up in a royal family. His mother mentions an incident from Billy's boyhood of having run away from home at the age of fourteen. Like Siddhartha, he sees that the life in the world is continuous suffering. Similarly, he

makes a last renunciation of his wife and son in the search of spiritual perfection from darkness to light with a view to rising up as the Buddha. Billy's withdrawal in the forest was in fact an onward movement from dark to light. He gets self-realization when he meets the tribal girl Bilasia: "He feels that he has suddenly discovered that bit of himself that he has searched for all his life and without which his life is nothing more than the poor reflection of a million others."(Joshi 142) Joy Abraham quotes as:

"It is interesting to note that the union Billy and Bilasia can be taken as the human soul longing for reunion with the divine as symbolized by Krishna. The union of Jeevatma with Paramatma. Billy likes Sindi is in search of the world meaningful relatedness which he can find neither in White America nor in the upper class Indian society".(Abram 191).

Billy gives up the world, practicing the discipline of liberation. Like an Indian prophet he has experienced godhood. He is an avatar for the tribals. He comes to have certain spiritual magic powers. Dhunia takes him to be the mythical sculpture king comes alive with his queen Devi Ma and a priest who looks after them. Dhunia tells Romi: "He (Billy) is like rain on parched lands, balm on a wound. These hills have not seen the like of him since the last of our kings passed away."(Joshi 159-160). His return indicates the end of their mission as Chandtola, the white faced cliff of the village, has come to life again and has begun to glow when Billy goes there with Bilasia as predicted by Devi Ma. He is a man having great healing power as the expression of Kala Pahar's will. Dhunia sees him sending away who has wandering the Jungles for a week killing cattle and bringing back his grandson to life that had dead for two hours. Billy cures Romi's wife Situ of her painful chronic Migraine rod. He forecasts about rains.

Conclusion:

In this way, Arun Joshi presents tribal culture in its purest form in his novel. After so many years of independence, India still has many such tribal clans. They are still untouched by modern growth and in Wordsworth language, worldly dust has still not settled on them. While in one way it is good but if we see it from another aspect than it is quite painful condition as well. Lot of fear surrounds the life of tribal; their life is intermingled in many literary works. A large part of *The Strange case of Billy Biswas* by Arun Joshi depicts the life of tribal in the back ground of Billy's life.

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Social and Cultural Ethos of Jarawa Tribe in Pankaj Saksharia's "The Last Wave"

Dr. Rajpalsingh S. Chikhalikar
Research Guide
Head and Research Supervisor
Lokmanya Mahavidhyalaya Sonkhed,
Nanded (MS), India,

Madhav N. Waghmare
Research Scholar
Ph.D. Research
School of Languages and literature
S. R. T. M. University, Nanded.(M.S)

Abstract:

Amidst many tribes around India Jarawa stands significant because of its social and cultural aspects. Basically it is a nomad tribe which migrates from place to place in search of food and good place. Their identity always been hidden from the outer world because they didn't accept the modern ethics of this world. Their social status always had been curiosity to the outer world. The traditionalistic view of their own existence had been maintained with the greenery of Andaman Islands. This is the tribe which strongly connected with its values of tradition. Jarawa is a tribe; spend the entire generations in the deep forest of Andaman, it also considered as the 'first people'. Their existence on these islands made Andaman to attract many tourists. Still the tribe was in the condition of their origin; even they want to stick more with it. As modernization rapidly broke out in Andaman they had go with the shelter of modernity. Many diseases and natural disasters made their number less. The medical and other facilities provided by the government became beneficial to them. For the sake of their existence they came in the contact with the modern society, but the modernity and the manners of outer people made their culture ruin.

Keywords:- social changes, tribal development, tribal agrarian, tribal revolt, Land alienation, absolutism, culture industry, customary law, ethical values, folk tells, social movement, cultural awareness.

Introduction:

PankajSakhsaria, grew up in Pune Maharashtra. His deep involvement in nature and society shows his affection towards environment and related issues. He is a writer, photographer and freelance journalist. He has been working and researching in Andman and Nikobar, islands of India since last two decades. He has worked extensively in the field of environment and wild life, especially in Andaman and Nikobar islands. He is working with NGO Kalpvriksh and always been focusing on the issues of wild life and environment, since 1998 he has been writing issues regarding the same issues for English media. He is author of two non-fiction books on islands first Troubled Island(2003) a collection of his journalist writing and second The Jarawa Tribal Reserve Dossier: cultural and biographical diversity in the Andamaan islands(2010). The Last Wave is his debut novel; it is based in the islands of Andman. Recently he working as Assistant Professor at Tata Institute of Social Science (TISS) Hyderabad.

As writer of The Last Wave, PankajSekhsaria runs and work with NGO that is Kalpvriksh based Pune, writer always been tried to protect the natural phenomena of Andman and Jarawa people. Kalpvriksh and other organizations tried to save Jarawa people and their originality. The case escalated to the Supreme Court of India as a Public Interest Litigation (PIL). The Society for Andaman and Nicobar Ecology, the Bombay Natural History Society and Pune-based Kalpavriksh joined in the petition. the result of case declared in 2001, it directed to

the administration to conduct the steps to protect the Jarawa from any harm of outsiders not only this but there is prohibition on the development of High way, panel declared that there shouldn't be any to the tribe of Jarawa before the development of the Highway.

Socio and Cultural Ethos of Jarawa Tribe :

Writer tried to focus on the tribal community, which never came out of forests. Newmodernization and its changes started ruining their old values and culture in Andaman. This novel completely carried out the theme of Jarawa people and their life style as well sufferings also. Novel opens with the fourth visit to the Andaman. Harish is main character in this novel, who went to Andaman after his breakup of his marriage with a girl. Prasad who is friend of Harish consoled him at the statue of Buddha in HussainSagar. Bothe decides to go Portblair, capital of Andman for change and learn something.

Soon after Harish hooks up in the life style of Jarawa tribe, this community is call as the Original people of Andaman Islands. This novel focuses on the historical, political, social and cultural aspects of Jarawa community in Andaman through the story of Harish. In the first section on the novel the historical aspects of the Jarawa community has shown, there were some political issues which many people had been migrated in Andaman, among them some people from Burma and India. Jarawa people are originally belonged to the same land. They are the members of the ancient and threatened, Islands of Andaman comes under the far remote island which always been isolated from the other modern society Harish witness the changes and destruction on Jarawa people, there are some reasons before some decades the Jarawa community depopulated because of alcoholism and diosis. This community never had been in the contact with modern society.

The main character of this novel moved out, it was a need to understand things more and to do something, novel goes deeper to know the things of Jarawa people. Harish's friend and partner was in the search of uncle Pame they come across an old man who was a boatman professionally, near about seventy years old a local person, he told his story of his own he here we come to know that his father brought him from Burma in 1920 as he was child. Before the 19th century, the Jarawa homelands were located in the southeast part of South Andaman Island and nearby. Leaving open the western areas which the Jarawa gradually made their new homeland. The immigration of mainland Indian and Karen (Burmese) settlers were started two centuries ago, the boat man was example of that. Here is reference of migrated people from other countries also. Jarawa people didn't make contact with the outsiders till modern time. But as they were depopulated in large number, they feel to assess the other facilities formthe modern world. Since 1998 they have been making more contact with the outside world. Today the Jarawa are in regular contact with the outside world through settlements. Later in the novel Harish came in the contact with Seema a local girl, an educated and has more understanding her understand and good manners close protagonist to her. Writer bound so many things together in this novel, the closeness of Seema and Harish(main character) introduce the wide and green land marks of Amdaman. As they walk through together many things has described about the beauty of island. It was sharing of their failure in love from both. The Last Wave is novel not only the love and emotional aspects but the historical and cultural changes of Jarawa people also.

Jarawa is mainly nomadic tribe which hunts wild animals and live in group, they chese the animals and stay where they want. They collect the honey and sheltered in small huts,but

novel *The Last Wave* tells about the effects of modernization on their heritage and culture. Novel also describes the effects of Tsunami. If the first opening of the novel a map has been shown, it shows the biggest changes in Andaman Island that is modern development of Andaman. It is Andaman Trunk Road, because of this road many visitors and tourists come in the contact with Jarawa, it seems to be appealed that they should be left alone. The trouble which they are facing through the big construction of this road, mainly they are troubled by the outsiders. They are going to be loosed their originality, the impact of the other modern world can be seen on them and no more old values are remained. *The Last Wave* covers all shades of Jarawa that what will appear to the Andaman Trunk Road. The book also covers the third deadliest earthquake of the world in the last hundred years. There is picture of fish and a dinghy (a small boat) on the cover of the novel which signifies the basic livelihood of the island, a crocodile basking near the base of the book, and between the title and the name of the author rests the flower has shown.

This novel contains 290 pages, and divided into three parts again the novel has been divided into several sub chapters. The contents are skillfully woven containing a wealth of knowledge which people exploring and discovering the social and ecological aspects of the islands. This novel starts with "A History of our Relations with the Andamanese" written in 1899. Every chapter has included the information and facts about the islands. Novel makes a trip from mangroves and its inhabitants of the island tropical forests. With a map main protagonist of novel main character introduce us all the aspects of Jarawas and Andaman. The story of the novel composed like brick upon brick. The aim of novel is to put several facts together with the concept of "first born" that is Jarawas and their attitude towards the mainlanders. A mystical community of India that must be focused. This novel can be considered as a wakeup call for the Jarawas and other tribes on island. Writer crafted the ideas to show both sides of coin, one harsh side of modernization and beautiful side natural aspects of island and Jarawa. Here is the reference of Japanese and the British who responsible to change the landscapes of the island. This book raises some burning issues that are reflective of the mainland India.

Conclusion :

The main intention of the novel is to focus on the tribal change, its developmental stages and ethical values they bonded. Jarawa tribe is a well-known tribe, but always lagging behind about the process of development. Recent administration of Andaman and central government started making new rules and law to protect the old and ethical aspects of the tribe. The tribe was the part of exploitation as it came in the contact of other modern society. The sources and the materials for the development of tribe become less sometime. The condition of many other tribal also makes to think. The awareness about the condition of tribal people can be done by the focusing on the various issues regarding their life. Beside the vast information about the islands writer has given the personal touch and a sense of belonging comes from the two protagonists of the novel and the other critical characters of the novel.

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The Image of Angry Young Man in 'Sakharam Binder'

Fadl Algalhadi

(International Student)

Ph.D Scholar

SRTM University, Nanded

The post-war plays differ radically from the previous conventional plays. Instead of presenting imaginary places of human fancy, the post-war playwrights represent in their plays the events and incidents that are true to life. In this play Tendulkar portrays the life-story of Sakharam from middle-class family, who is foul-mouthed womanizer, his upbringings in harsh, and bitter childhood lead him to leave his parents' house at the early age of his youth and be tough and rough in his behavior. It exposes the complexities of human nature through certain characters such as Laxmi, Champa, and Sakharam, whereas Laxmi represents the religious, tender-hearted, and sensitive, Sakharam was inhuman by his ill-treatment, and Champa is rebellious, violent, and aggressive her violence leads her to incites Sakharam to kill her at the end of the play.

Key Words: Drama, Conventional, Anger, Laxmi, Champa, Young, Man.





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