

February 2016  
Vol. IV, Issue. II

ISSN: 2319-3689

# ***Critical Space***<sup>®</sup>

A Peer-reviewed (refereed) International Journal  
in English Language and Literature



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**Prof. P. A. Attar     Dr. H. B. Patil**



## ***Critical Space®***

### **A Peer-reviewed (refereed) International Journal in English Language and Literature**

The journal '*Critical Space: A Peer-reviewed (refereed) International Journal in English Language and Literature*' aims at to publish unpublished, original research articles and make available a new platform to the scholars of Language, Literature and Culture. It deserves to promote the young researchers and attempts to cultivate the research aptitude among teachers in the higher educational system. It is a four monthly journal (February, June and October). Each issue of *Critical Space®* will be sent to the members of the journal and the respective libraries.

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**Published by**

The Journal *Critical Space®* is printed by Anjuman Tamboli, published and owned by Patil Hanmant Balasaheb, printed at M/S. Mirror Printing Press, 657, Udyam Co-operative Society, Y.P. Powar Nagar, Kolhapur-416012 and published at Shastri Nagar, Waghwadi Road, Opp. Eagle Way Bridge, Islampur, Tal. - Walwa, Dist. – Sangli – Pin: 415 409, Maharashtra, India

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The Journal, *Critical Space*<sup>®</sup> is printed by Anjuman Tamboli at Mirror Printing Press, Kolhapur, and Published by Patil Hanmant Balasaheb at Shastri Nagar, Waghwadi Road, Opp. Eagle Way Bridge, Islampur, Tal. - Walwa, Dist. - Sangli - 415 409 (MS) India. Editor: Hanmant Balasaheb Patil **Mob.** 09921780790 **Email:** criticalspacejournal@gmail.com; criticalspace@rediffmail.com

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**EDITORIAL**

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The February Issue of *Critical Space* contains the article that deals with the issues pertaining to the language, literature and culture.

Iftakhar Ahmed's article "The Vowel Variation between Standard Bangla and Mymensingh Dialect: An Acoustic Analysis" deals with the vowel variation in the use of Bangla language. The article demonstrates a fine example of research in Phonetics by using the qualitative and quantitative methods. Jayashri Aphale's "Lexical Innovations in Anita Rau Badami's *Tamarind Mem*" investigates the lexical innovations used by Anita Rau Badami and reveals that how these innovations promotes a specific kind of aesthetic value while exploring the socio-psychological reality. Dr. Sumer Singh's article "Global Use of English for a Variety of Purposes" reveals the potential use of English Language for the variety of purposes in the techno-savvy world. English language is continuously coining new vocabulary items or finding linguistic expressions to the culture specific emotions.

Rajani Moti's article "Quest for Identity in Anita Nair's *Lessons in Forgetting*" reflects the identity issues in the contemporary world and reveals many interesting socio-political facts. Rajashri S. Patil discusses Kiran Desai's *The Inheritance of Loss* from Diasporic point of view and explores the themes of diaspora. Dr. A K Chaturvedi's article "The Element of Devotion in Harindranath Chattopadhyay's *Raidas—The Cobbler Saint*" beautifully explores the elements of devotion that are depicted in the play. The researcher's knowledge about the Hindu Theology is good and it is frequently referred in his article. Baliram Sawant's topic "Towards the Poetics of Sports Autobiographies" is innovative

and opens a new avenue in the area of English Literary Research. The analysis of the Sport Autobiographies has been attempted in order to prepare a perceptive frame that can be generalized in the contemporary literary criticism.

Sumaiya Pathan and Dr. S. Y. Hongekar's article "Cultural Borrowings in Kim Scott's *That Deadman Dance*" reflects how in the contemporary world the cultural distinctness has been substituted with the terminologies like 'Cultural Borrowing'. Dr. H. B. Patil's article "Antisocial and Bipolar Personality Disorder in Peter Temple's *An Iron Rose* (1998)" deals with the psychological disorders depicted in the novel. The use of secondary sources makes the article more interesting to read.

I hope that you will find the volume worth reading as it contains the variety of issues o the contemporary relevance.

- Professor P. A. Attar

- Dr H. B. Patil

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## Global Use of English for a Variety of Purposes

Dr. Sumer Singh \*

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### Abstract:

The present paper is an attempt to focus the significance of English Language in the age of globalization. The process of homogenization is discarding the political and cultural boundaries of the world. The ultra-fast transportation distributes the goods in the remote corners of the world. The haunting ideals like digital media, social networking and e-commerce are only possible with a common mode of communication. English is a potential language that helps the globalization to sustain its influence on the every part of the world. The present paper reveals the contemporary importance of English language and explores different socio-cultural situations that are only possible due to a *lingua franca*.

Key words: lingua franca, globalization, homogenization

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In the present global scenario, English has become not only a lingua franca (i.e. global English) but also a gateway of global success and recognition. Besides being a potent vehicle of communication and a global linguistic mediator, it plays an integral role of a link language as well as linguistic and literary creativity in the developing multilingual nations like India. As an international link language and global means of communication, English plays a significant role in promoting interaction, global harmony and human solidarity, and fellowship despite the presence of cultural variants and diversities in the world. It is the language of international trade, political affairs, research, library, sports, popular music, internet and so on. Realizing the utility and urgency of global use of English for a variety of purposes, people all over the world are desperate to equip themselves with communication skills in English in order to ensure their mobility, job, prosperity, status and even their sheer survival in the competitive global market.

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If we talk about the role and use of English in Indian context, it is the historical fact that English is going to stay with us forever not only as means of communication, and a link language but as a neocolonial means of hegemony also. The nature of speakers of English, though hardly a little over 5% of India's population, remains dominant in culture, literature and economy, and prompts their counterparts to learn this most coveted language. In our country, where 18 languages and hundreds of dialects are spoken, the language of commerce, industry, parliament and the better universities continues to be English. In this respect, English has maintained its indispensable status as a 'Language of wider communication' (LWC), a link language, or a second language. Needless to say, English is the most favoured foreign language today across the world.

English, after its origin in the 5<sup>th</sup> century, has prospered with migration and re/settlement of its speakers in different parts of the world. Its forays outside Europe began with the foundation of the American colonies and later in the 17<sup>th</sup> century with the establishment and expansion of the British Empire. In the 19<sup>th</sup> century 'with its sun never setting', its language i.e. English emerged as a world language or lingua franca with its subtle mix of power, politics, trade, and cultural hegemony. It came to India as a part of the colonial encounter between India and England in the second half of the 18<sup>th</sup> century. Before Macaulay's advocacy of the use of English in administration and education, especially higher education, as a medium of instruction, India had begun to clamor for the master's language (i.e. English) as a means of reforming the Indian society and its modernization. Thus, English was sought and introduced in India as the means of reformation, refinement and modernization of overall Indian setup. Even our illustrious reformers and eminent scholars like Raja Ram Mohan Ray strongly pleaded for replacement of Sanskrit and Arabic with English so that India not only can make progress in the fields of science, engineering and technology but also can compete at the world level in all the spheres of knowledge and entrepreneurship.

It is a well-known fact that liberalization, privatization and globalization (LPG) have had its considerable and diverse impact on the linguistic sphere in the world. Now English is neither British hegemony nor King's and Queen's English; it has become world English or universal language. It is being owned by many other countries, as we have American English, Australian English, Indian English, and Russian English and so on. As we know that English has been with

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us for more than two hundred years, and Indian English as a variant of English and Indian English Writing as a means of creativity have carved a niche for themselves. However, an important question that arises here is about the ethicality of the presence of English in India. Is the presence of English ethical in democratic India? Or should our pragmatics dissuade us from asking these questions just because English language is a global language of commerce, communication and reservoir of intellectual resources. The present unprecedented ascendancy of English in globalized world is due to some specific solid political and economic backups, as the famous linguist D.P. Pattanayak pointed out in his research paper titled "Change Language and the Developing World" in *Change and Language* (1996) edited by H. Coleman and L. Camenson:

English is backed by international groups, which treat English as an instrument of colonization and as a commodity for trade... It interprets skill migration as brightening life-chances and it accentuates the divide between (1) rural and urban, (2) the developing and the developed and (3) elites and masses. It permits better education for a miniscule minority. At the same time, it inhibits interaction between science and society and inhibits the creation of appropriate technology.

In the emerging latest trends of marketing and IT, English being a language of power, prestige, opportunity, success and development, is a social demand across the world. English has come to occupy a unique place in our society as Prof. Prabodh Das Gupta called it the Auntie's Tongue. The title is very interesting because the mother tongue and Auntie's Tongue are not the same. One can put it as that English is mother-in-law's tongue. The meaning is that our mother may be good in Hindi or Rajasthani but all of us want the mother-in-law to be, if not proficient, at least such as be able to speak in English because it ensures the language of one's would be wife. Considering the unprecedented significance and attraction of English language in our society, R. Philipson observed in his book, *Globalizing English: Are Linguistic Human Rights on Alternative to Linguistic Imperialism?*:

.The global language can be seen to open doors, which fuels a 'demand' for English. This demand reflects contemporary power balances and hopes that mastery of English will lead to the prosperity and glamorous hedonism that the

privileged in this world have access to and that is projected in Hollywood films, MTV videos, and ads for transnational corporations.

Thinking over the role and use of English language in India, Prof. Avadhesh Kumar Singh puts his views very adequately in his article entitled "Re/thinking English in India" published in *English in India: Issues and Approaches* (2006) that English is not only used today as a magical tool of success in all the fields of life and as a remedy of all ills but also as the panacea of all diseases. It is prescribed and used as a universal and infallible antibiotic, whatever the disease it might be i.e. fever or infection. Mr. Singh has also illustrated the use of English for various purposes giving adequate examples such as English as a coat, English as a street tongue and English as the bathroom slippers. Really in the globalized world, English is worn (used) at the office, for formal, official and social occasions to present oneself (himself/herself) update, smart, and civilized but taken off at home. Thus, English has become the language of show off, presentation, display, exhibition, impression- making and guarantee of success now everywhere in the world.

### **English is Changing (English as a Progressive language)**

It is an undeniable fact that English has witnessed considerable changes in both its vocabulary and grammar. Since Shakespeare's day some words have disappeared from use, while others have changed their meanings. New words have come into the language. It would be a mistake to assume that this process has come to an end, but a mistake that is commonly made. As long as people have discussed language usage, there have been those who deplore the ways in which it is changing, just as there have been people who want to be in the forefront ('on the cusp', 'at the cutting edge', to use two relatively recent expressions) of that change.

Where you place yourself in relation to this process of change is a personal choice, made—as many other choices are—after a consideration both of how you feel about the ways in which the language is changing and of how other people will regard you. If, for example, you are a barrister arguing a detailed and complex civil case, then the use of a lot of 'fashionable' expressions may well not be appreciated. On the other hand, if you are an advertising executive you would probably not speak to your clients in language 'suitable for the barrister.

Language choice and expression are matters of awareness and sensitivity to the situation you are in.

Just as English vocabulary continues to change, so does English grammar, although at a slower pace. In the past, for example, it would have been frowned on to begin a sentence; *If I was you . . .* Now this is increasingly heard, even from the mouths of educated speakers. Some will argue that there is an important difference between

*If I were captaining the team, I'd ...* and

*If I was captaining the team, I'd ...*

The first, they say, means that the speaker believes that there is not the remotest possibility of the situation arising, while the second regards it as unlikely, but possible. If language is developing towards the abandonment of *If I were*, however, it means that more and more people will simply not pick up this difference—so we shall have to find other ways of communicating the same meaning.

### **How many 'Englishes'?**

In the era of globalisation, English is being rapidly glocalised for a variety of purposes. Today, in the boundariless and free-flow world, English is no longer a British hegemony but it has been owned and used globally. In this process of spread and global use of English, it has got several changes and versions with passing of time. Now English has several varieties and forms—such as British English, American English, Indian English, Russian English, Australian English, Standard English, informal English, regional dialect, taboo slang and so on.

Most of us think that people in the United States and people in Britain speak the same language but with important differences of vocabulary and grammar. But an English reader would probably pick up that following message was written by an American:

"I would be happy to meet with you while I am in Oxford. Mornings are best because I will be teaching in the M.B.A. program in the afternoon..."

In above message we come to the conclusion that the Britisher would write *meet* for 'meet with' and *course* for 'program'.

American English has a powerful influence ('impacts heavily') on British usage. Many people are fairly relaxed about this, but some purists resent this Americanization of English. It tends to be new words, especially technical and social ones that transfer most readily. Despite the close contacts between the two countries, a number of common words remain steadfastly different. Britons still speak of *taps*, *cupboards*, and *lifts* rather than *faucets*, *closets* and *elevators*, for example.

Many other English-speaking countries, such as Australia and India, also have distinctive versions of the language and even within Britain and the other countries there are important variations of dialect. To the academic linguist, a particular dialect is no better than any other dialect; they are simply different. For the user, social attitudes are important and if you ignore them, you risk alienating those who hold different attitudes from yourself.

Ever since the invention of printing there has been, pressure to standardize English. When Caxton set up his printing press in the fifteenth century, he was aware of the problems caused by the variety of different dialects spoken in England. He had to choose which dialect and which spellings to adopt when publishing books in English. The period since then has seen the evolution of Standard English, which may be only one more dialect of the language, but which has far more social prestige than the others and which is normally used in writing as well as being used in all formal or semi-formal speech situations.

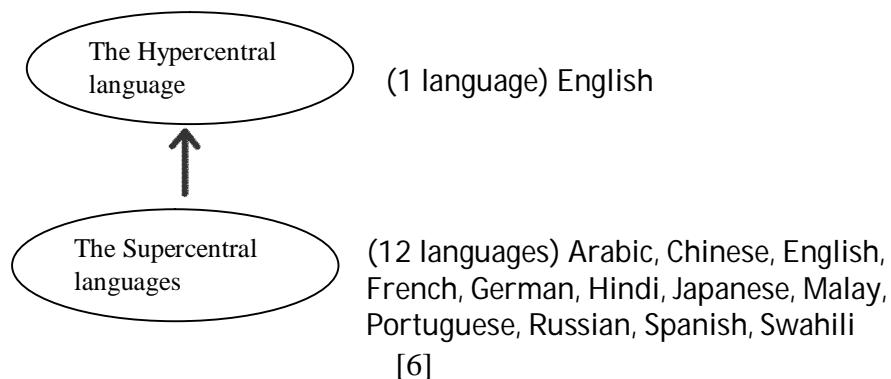
Standard English: *very frightened*

Informal English: *scared stiff*

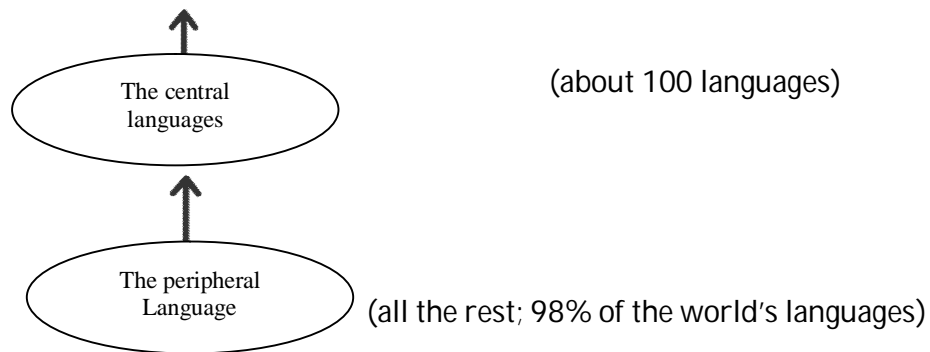
Regional dialect: *frit*

Taboo slang: *shit scared*

According to Abram de Swaan (2001), languages form a hierarchy as follows:







- **Peripheral** languages are used within a given territory by native speakers to each other, such as Welsh spoken in some regions of Wales, or Japanese spoken in the whole of Japan.
- **Central** languages are used within a single territory by people who are both native speakers and non-native speakers, for purposes of education and government, say, English in India used by native speakers of many languages.
- **Super-central** languages are used across several parts of the world by natives and non-natives, with specialized function, say, Arabic or Latin for religious ceremonies. Often their spread reflects previous colonial empires, French, Spanish, and so on.
- **Hyper-central** languages are used chiefly by non-native speakers across the globe for a variety of purposes. Today only one hyper-central language exists, namely English.

To de Swaan (2001), languages exist in 'constellations'. India, for example, has Hindi and English as 2 super-central languages, plus 18 central languages, such as Gujarati and Sindhi, nearly all of which have official status within a state; the remaining 780-odd languages are peripheral.

Society as a whole depends on the interlocking of these languages and so is based on multilinguals who can plug the gaps between one level and another whether within one territory or internationally. According to de Swaan (200) the learning of second languages usually goes up the hierarchy rather than down: people learn a language that is the next level up. Speakers of a peripheral language have to learn a central language to function in their own society, such as speakers of Catalan learning Spanish in Spain. Speakers of a central language

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need to learn a super-central language to function within their region, say speakers of Persian learning Arabic. Speakers of a super-central language need the hyper-central language to function globally; and even a native speaker of English needs to learn English as ELF i.e. English as *lingua franca*.

The reasons for acquiring the hyper-central language are the global demands of work; international business becomes difficult without English and the native speaker is only one of the types of people that need to be communicated with. The reasons why languages have got to these particular levels are complex and controversial. Some see the dark side of the dominance of English, regarding it as a way of retaining an empire through deliberate political actions (Phillipson, 1992), and inevitably leading to the death of local languages. Others see the use of English as an assertion of local rights to deal with the rest of the world in their own way rather than as domination (Canagarajah, 2005). English has a unique quality that it can be used for any of the levels, from monolingual local to global hypercentral. Some languages have become global in extremely limited uses, like Japanese for karate. Others have seen their vocabulary adapted to international use -try asking for the Starbucks coffee called 'vcnti' in a coffee bar in Italy - it actually means 'twenty', rather than 'large'. But English has extended its scope way outside the previous boundaries of the British Empire to a considerable range of functions.

Various terms have been proposed for this peculiar status of English, whether 'international English', 'global English' or 'world English'. Recent discussion has preferred the term 'English as lingua franca' (ELF) - English as a means of communication between native speakers of other languages. In this context, 'lingua franca' does not have its historic negative meaning of a mixed language, but means a communication language used by speakers of other languages.

Pier Paolo admires the glocal use of English by Arundhati Roy in her prize-winning novel, *The God of Small Things* (1997), by saying that Roy has undoubtedly enriched the English tongue:

In fact, through the creation of a new language, she can meet both her ends. It is a language, which expresses old concepts in a new way, which is moulded according to every new need, which in anarchic fashion does not obey the rules of grammar or syntax any more. It is a new world, within which Arundhati Roy is finally able to regenerate all her sensations. Being so original and personal, the

fictional discourse sometimes looks like a new journey inside the author's stream of consciousness. Language allows her to break the bonds of distance from the object of her writing without technically evidencing it.

Interpolation of foreign languages has been used by English writers from the days of Shakespeare in order to add a new dimension to their poetry. Roy has used a sprinkling of Malayalam words but for very mundane objects or when the English equivalents would suffice just as well e.g. Ickilee (tickle) (178), 'Kando' (can you see) (178), 'modalali' (master/owner) (271), 'mittom' (backyard), breakfast items like idiappams, Kanji, meen (212), 'avaloose oondas' (273) or names of fish 'pallathi', 'poral', 'Koori', 'Karimeen' (203) etc. The only purpose that is probably served by this kind of interpolation is to provide a local flavour, set it in a particular state or may be even add an aura of mystification. The recitation of 'Lochinvar' and Mark Antony's speech with a Malayalee accent strikes one as being a juvenile attempt at humour.

It is clear that English, which symbolized the hegemonic function of imperial culture, is undergoing transformation in the hands of post-colonial writers and critics. Bill Ashcroft, a famous critic and linguist opines that English that was invented to convey the cultural weight of empire has been transformed by those very societies to which it was disseminated into a forceful medium of self-expression. Because its inherent function as a cultural study has been appropriated, English will never be the same again. (2001:2-3) He ascribes this canonical change and the consequent threat to English to the vast array of literatures in English that have emerged as a direct result of cultural colonization, and which is breaking down the distinction between 'high' and 'popular' in cultural context. This revelation leads to the conclusion that the increasing adoption of English as a second language, where it is nativized or localized is leading to fragmentation, diversity and informalization of the language.

We cannot overlook a fairly well grounded reality that native speakers of English are already outnumbered by second language and foreign-language speakers, and will be more heavily outnumbered as time goes on. No longer is it the case, if it ever was, that English unifies all who speak it, though the language would continue to enjoy its privileged status in this new millennium, the centre/s from which it operates may change in days to come.

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## The Vowel Variation between Standard Bangla and Mymensingh Dialect: An Acoustic Analysis

Iftakhar Ahmed\*

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### Abstract

Bangla is an Eastern Indo-Aryan language of Indo-European language family. Bangla has several dialects and Mymensingh dialect is one of them. The native speakers of Mymensingh use Bangla in their everyday communication and the pronunciation and articulation of Mymensingh dialect have a clear distinction from Standard Bangla. The Praat application has been used to investigate the extent of vowel variations (monophthongs only) of Mymensingh dialect from Standard Bangla. In order to obtain better result, data have been taken from different people, such as, literate, illiterate; male, female; employed, unemployed; young and old of Mymensingh district. In order to determine the standard Bangla, language used by the news presenter is taken account.

**Keywords:** Standard Bangla, Mymensingh dialect, monophthong.

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### Introduction:

Bangla is an Eastern Indo-Aryan language which belongs to the Indo-European Language family. A language is associated with different concepts, such as, standard language, dialect etc. What standard language is is a great question. It arises further questions: How can we evaluate standard language? What are the characteristics of a standard language? How does a standard language seem more elusive than that of the dialect? A Standard language is used by the government, media (both electronic and print), school, college and universities. Standard language is a variety of an idealized form that is acceptable in many social situations. To eradicate inconvenience, misunderstanding, confusion, vagueness, hesitation, uncertainty; the Bangla news of the news presenter is regarded as standard language in this study. It is not an easy task to make a barrier between a language and a dialect as Haugen (1966) opines that "language and dialect are ambiguous terms. Ordinary people use these terms

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quite freely in speech; for them a dialect is almost certainly no more than a local non-prestigious (therefore powerless) variety of a real language" (cited in Wardhaugh, 2010, pp 24). Language is a mix of dialects as Reed (1967) opines that "languages normally consist of dialects, or special varieties of usage within the range of a given linguistic system, according to the social or geographical disposition of its speakers." Bangla has several dialects and sister languages and Mymensingh dialect is one of them. Mymensingh is one of the districts of Dhaka division. It is situated in the north area of Bangladesh. It is bordered by Meghalay state of India to the north, Gazipur district to the south, Netrokona and Kishoreganj district to the east and Sherpur, Jamalpur, Tangail district to the west and the district covers an area of 4,394.57 square kilometers (Wikipedia, 2015, "Geography", para.2). Sunitikumar Chatterji opines that, the Bengali dialects are satisfactorily grouped under four main bodies or four historical divisions: 1. Rarhi, or West Bengali, which includes dialects of extreme West Bengal and Central West Bengal (the latter includes the metropolis and naturally is the basis of the 'ChalitBhasa', i.e. Standard Colloquial Bengali; 2) Varendri, or North Central Bengali (falling partly in India and partly in Bangladesh now); 3) Kamrupi, or North Eastern Bengali (falling in West Bengal and Asam in the Indian Union, and in Bangladesh); and lastly 4) Vanga, or Eastern Bengali (EB) Dialects which prevail in Bangladesh (formerly, in 1947-72, East Pakistan) including the administrative districts of Faridpur, Dacca, Bakharganja, Maimansing, Sylhet, Comilla (or Kumila, before 1947 called Tippera), Noakhali, Chittagong, and also largely in the district of Khulna" (cited in Haldar, 1986). According to Chatterji, Mymensingh dialect is the subgroup of Bango. Professor Shahidullah (1965) includes Mymensingh dialect within the South-East group (in Islam, 1998). Sen (1975) classifies Mymensingh dialect into a part of Bongali group (in Islam, 1998). According to Poreshchandra (1962), Mymensingh dialect falls into Esatern-Bangio group (in Islam, 1998). There are no universally accepted criteria for distinguishing between dialect and language as a standard language is also a dialect. Rather it is said that the difference is often a matter of degree rather than of kind. It is the prime concern of this paper to make a comparison between standard Bangla and Mymensingh dialect on the aspects of vowel variation.

There have been several studies with regard to dialects of Bangladesh in the past. It was based on articulatory phonetics. Morshed (1985) has shown the

following monophthongs /i/, /e/, /æ/, /a/, /ɔ/, /o/, /u/, /ĩ/, /ẽ/, /æ̃/, /ã/, /ɔ̃/, /õ/, /ũ/. Hai (1967) showed the following monophthongs: /i/, /e/, /æ/, /a/, /ɔ/, /o/, /ou//u/. DaniulHoque (1990) showed the same number of monophthongs as Abdul Hai showed. According to Ali (2001), Bangla have the following 14 monophthongs /i/, /e/, /æ/, /a/, /ɔ/, /o/, /u/, /ĩ/, /ẽ/, /æ̃/, /ã/, /ɔ̃/, /õ/, /ũ/ (including nasalized monophthongs). According to Hossain et. al. (2004), Bangla has six vowels. Later, Hossain et. al. (2005) said Bangla has seven vowels. Rashel (2012) conducted a comparative phonological study between Standard Colloquial Bengali and Chatkhildialect. According to Rashel (2012), Bengali has several dialects and sister languages and Chatkhil dialect in Noakhali region is one of them. In his paper Rashel (2012) has tried to make a comparison between Standard Colloquial Bengali Language and Chatkhil Dialect on the aspects of phonological features. These entries components are discussed in his paper from the aspects of field linguistics. The researcher used minimal pair test to accomplish his study. During this study the researcher found seven vowels that are used in this dialect. He found three front vowels, such as, /i/, /e/, /æ/; three back vowels, such as, /ɔ/, /o/, /u/, and one central vowel /a/. Besides, there are four nasalized vowel sounds, five semi-vowels. The researcher found that the aspirated sounds are less frequent in Chatkhil dialect. It means aspirated sounds are pronounced as an unaspirated sound. Mizan (2014) conducted a research on phonological patterns in Standard Colloquial Bangla and Netrokona Dialect. According to Mizan (2014), "Bangla language has a number of dialects which vary in great degree in their phonology." Mizan (2014) divided the Bangla dialect groups into several classes, such as, Northern Bangla group (including the dialects of Dinajpur, Rajshahi, Bogra, and Pabna); Rajbanshi group (including the dialects of Rangpur), Eastern Bangla group (including the dialects of Dhaka, mymensingh, Sylhet, Faridpur, Jessore, Khulna); Southern group (including Chittagong, Noakhali, and Chakma). This cross sectional study was done to describe and analyze the phonological components of Standard Colloquial Bangla and Netrokona Dialect. This study is synchronic as both Standard Bangla and Netrokona dialect are spoken at the present time. According to Mizan (2014), back-mid vowel /o/ is turned into back-half close vowel /u/ in Netrokona district.

Shuchi (2013) made a study on the effect of Bangla dialect on English language teaching. Shuchi (2013) opined that Bangla languages have so many dialects.

The researcher found that teachers were not so much aware of students' dialect and sometimes the teachers were not so much responsible to correct students' mistake. Some teachers were are not qualified. It was found that sometimes teachers were not so much cooperative.

**Research Questions:**

The research questions are proposed as follows:

1. Do the Standard Bangla and Mymensingh dialect have same vowels?
2. Do the Standard Bangla and Mymensingh dialect have same front/high /low vowels?
3. Do they have same back/high/low vowels?
4. Do the speakers of the Standard Bangla and Mymensingh dialect use different vowels in the same word?

**Methodology:****Participants:**

The data are collected from two sources: Mymensingh dialect speakers and Bangla newspresenters. With regard to Mymensingh dialect, the data are collected directly from the native of speakers of Mymensingh. The news of the news presenters are regarded as standard language. The several words of the Bangla news bulletin of the news presenters are collected from online to compare with the Mymensingh dialect.

**Recording procedure:**

The data collected for this research are from primary source. Primary data are collected directly from the native speakers of Mymensingh. It is said that direct tap recorded interview often jeopardize the naturalness of language use. That is why the researcher had to depend on the surreptitious recording of the speeches of Mymensingh native speakers. In this study, the speech in daily life of the people of Mymensingh is used as source data to fulfill the research. The Sony ICD-PX333 Digital Flash Voice Recorder has been used to record the surreptitious speech. The recorded data were stored as wave format. The participants to these unstructured spontaneously speeches are later made to be aware of the recording exercise. The recordings were played back to the



participants, for them to raise indispositions to any part of the recording if necessary, and this is immediately deleted. The recorded waveform files were used for acoustic analysis with Praat application.

### **Data analysis:**

Observation data are transcribed and written out from Bangla to English for comparative analysis. Praat, a speech analysis software package, has been used to show the vowel variation between Standard Bangla and Mymensingh dialect. The Praat application is given input from the recorded data (both from dialect and standard) to get F1 and F2 formant values of the vowels. Formant refers to a range of frequencies of a word. The F1 and F2 formant values of the vowels (both from dialect and standard) are calculated in Excel sheet to make the vowel chart of standard Bangla and Mymensingh dialect. The vowel chart can show the clear difference between standard Bangla and Mymensingh dialect.

### **Results and Discussion:**

Standard Bangla and Mymensingh dialect differ greatly in the phonetic characteristics of their vowels. It is found that Mymensingh dialect and Standard Bangla have the same number of vowels, such as, /i, e, æ, a, ɒ, o, u/. The Standard Bangla and Mymensingh dialect have same front vowels such as, /i/, /e/, /æ/, /a/. Both of them have two high vowels, such as, /i/, /u/. They have three back vowels, such as, /u/, /o/, /ɒ/. They have one front-low vowel /a/.

But it is notable that in Mymensingh dialect, a vowel that occurs in a word is replaced by another vowel in the same word. The people of Mymensingh region generally omit nasalized sounds.

Acoustic analysis is the perfect way to detect front, back, low, high, duration and other important features in vowel phoneme. In this section the researcher focuses on acoustic evidences of Bangla vowel phonemes based on Praat application. The researcher chooses seven standard words of the news presenter to measure the formant values of seven vowels.

### **Data on this issue are presented here:**

Table 1: Seven standard words of news presenters and their targeted vowels

Standard Word	Transcription	Target Vowel
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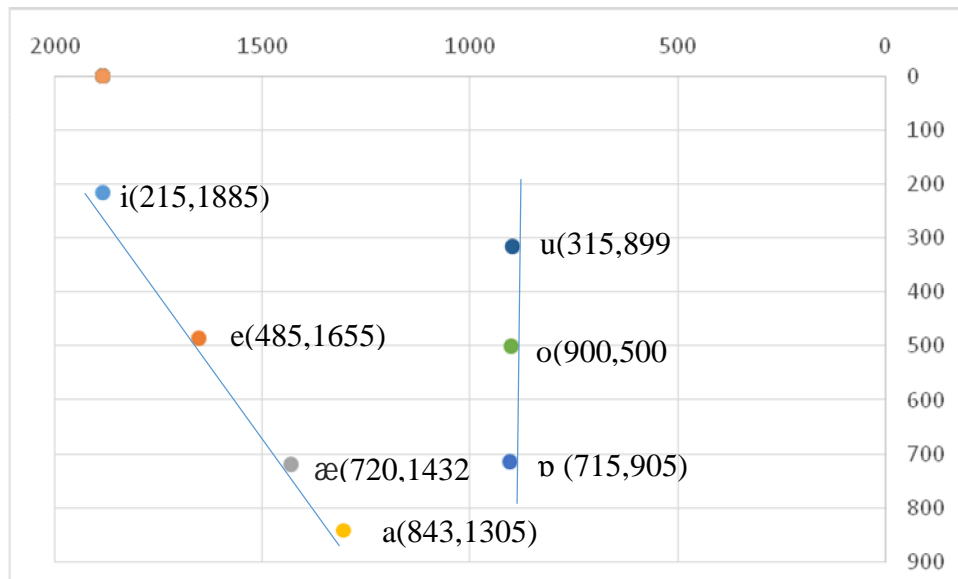
nirash	/niraf/	i
neta	/neta/	e
nara	/næra/	æ
ami	/ami/	a
oshim	/ɔʃim/	ɒ
gol	/gol/	o
kul	/kul/	u

In this table, the seven words and seven vowels of Standard Bangla are shown respectively.

	i	e	ɕ	a	ɒ	o	u
F1	215	485	720	843	715	500	315
F2	1885	1655	1432	1305	905	900	899

Table 2: Formant values of the vowels of above mentioned standard words

### **Figure1: Standard Bangla vowel chart**



In this figure, the researcher makes a standard Bangla vowel chart in excel sheet using the above mentioned formant values of vowels /i, e, æ, a, ɒ, o, u/.

### Vowel Variation in Mymensingh Dialect.

The researcher finds that one vowel is turned into another in Mymensingh dialect, such as, /i/ tuning into /æ/, /e/ turning into /æ/, /e/ turning into /a/, /ɒ/ turning into /o/, /o/ turning into /u/, /o/ turning into /a/, /a/ turning into /ɒ/.

Data on this issue are given below:

**Table 3: A List of vowel variation**

Vocabulary			Transcription		remarks
Standard Bangla	Mymensingh Dialect	Meaning in English	Standard Bangla	Mymensingh Dialect	
nirash	narash	frustration	/niraf/	/næraf/	/i/ tuning into /æ/
neta	nata	leader	/neṭa/	/næṭa/	/e/ turning

					into /æ/
biye	biya	marriage	/biye/	/biya/	/e/ turning into /a/
oshim	oshim	infinity	/ɔʃim/	/oʃim/	/ɔ/ turning into /o/
gol	gul	round	/gol/	/gul/	/o/ turning into /u/
Kalo	kala	black	/Kalo/	/kala/	/o/ turning into /a/
namaj	nomoj	pray	/namaj/	/nɔmɔj/	/a/ turning into /ɔ/

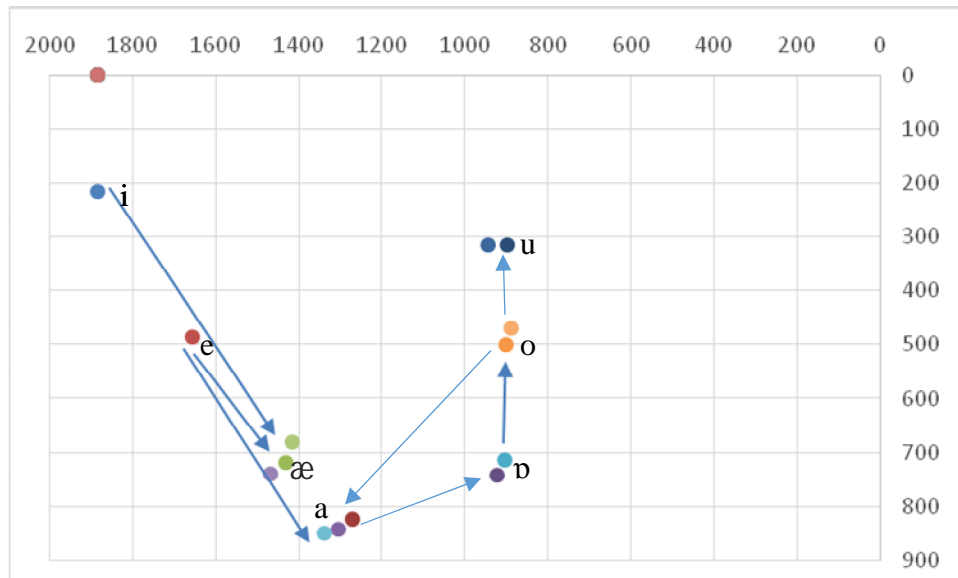
#### **Acoustic Evidence of the vowel variation in Mymensingh dialect:**

For this purpose, the researcher has chosen several words from Mymensingh dialect, such as, "nirash", "neta", "biye", "oshim", "gol", "kalo", "namaj" to show the formant values in praat application. Formant Values of the vowels of these words are as follows:

Table 4: F1 and F2 Formant Values of the vowels of dialect words

i(dialect)	e(dialect)	e1(dialect)	ɐ(dialect)	o(dialect)	o1(dialect)	a(dialect)	
F1	680	740	850	470	315	823	743
F2	1415	1467	1340	890	943	1270	921

Figure 2: Chart of vowel variation in Mymensingh dialect



Here, it is found that front-close vowel /i/ is turned into front-half open vowel /æ/ such as, "nirash"; /niraf/ > "narash"; /næræf/. Front mid-vowel /e/ is turned into front-half open vowel /æ/, such as, "neta"; /neta/ > "nata"; /næt̪a/. Front mid-vowel /e/ is also turned into central-open vowel /a/, such as, "biye"; /biye/ > "biya"; /biya/. Back-half open vowel /ɒ/ is turned into back-mid vowel /o/, such as, "oshim"; /ɑ̃ʃim/ > "oshim"; /oʃim/. Back-mid vowel /o/ is turned into back-half close vowel /u/, such as, "gol"; /gol/ > "gul" > /gul/. Back-mid vowel /o/ is turned into central-open vowel /a/, such as, "kalo" /kalo/ > "kala" /kala/. Central-open vowel /a/ is turned into back-half open vowel /ɑ̃/, such as, "namaj" /namaj/ > "nomoj" /nɒmɒj/.

### Implication and Conclusion:

It is found that the Standard Bangla and Mymensingh dialect have same number of vowels. The Standard Bangla and Mymensingh dialect have same front/high/low vowels. They have same back/high/low vowels. Only difference between Standard Bangla and Mymensingh dialect is that the speakers of the Standard Bangla and Mymensingh dialect use different vowels in the same word that means one vowel of standard word is turned into another vowel in the dialect.

The speakers of other regions should be concerned about the vocabulary items of Mymensingh dialect as the local people of Mymensingh district use a lot of words not found in elsewhere. In case people coming from other area do not listen carefully, it can easily create confusion among them. The people from other regions should keep in their mind that the natives of Mymensingh generally omit aspirated sounds. Meaning ambiguity can occur as a result of these distorted structures.

Different language communities have certain ways of talking that set them apart from other communities. This study may play a vital role to encourage the natives of Mymensingh to eradicate their ungrammatical usage of language in a formal atmosphere. We cannot discourage a dialect speaker to change his language as standard language is also a dialect. But as far as correctness is concerned in a formal situation, all grammatical changes may be regarded as legitimized errors. The formant values observed from a speaker of Mymensingh dialect could be the basis to evaluate whether the speaker is right or wrong. The vowel chart calculated by praat application is an apparatus of the dialect speaker as it explores the physical cue of the speaker's pronunciation in comparison with the Standard Bangla. The speakers can clearly spot the distance from the problematic pronunciation of vowel to the typical one. The instructor can explain the physical evidence of pronunciation difference along with concrete suggestions of improvement.

In terms of limitation of this study, the data from the participants were unsatisfactory to some degree. Mymensingh district has twelve upazilas. It was not possible for the researcher to collect data from all the upazilas. Besides, There are indigenous people in Mymensingh dialect. They have their own language that is totally different from standard Bangla. The study skipped the language of the indigenous people. So, the scenario found in this research may not represent the whole Mymensingh district. With regard to recommendation for further study, several issues deserve further study: the consonant quality and the application of Mymensingh dialect to the learning process of standard Bangla.

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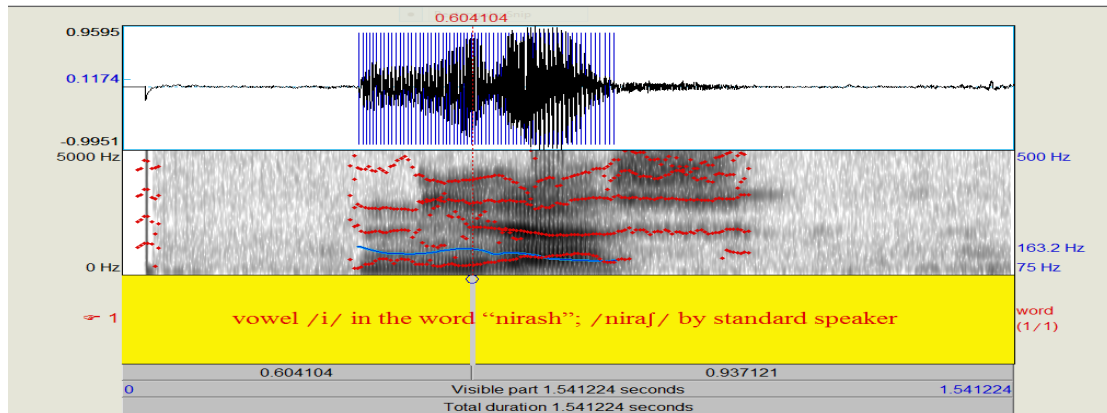
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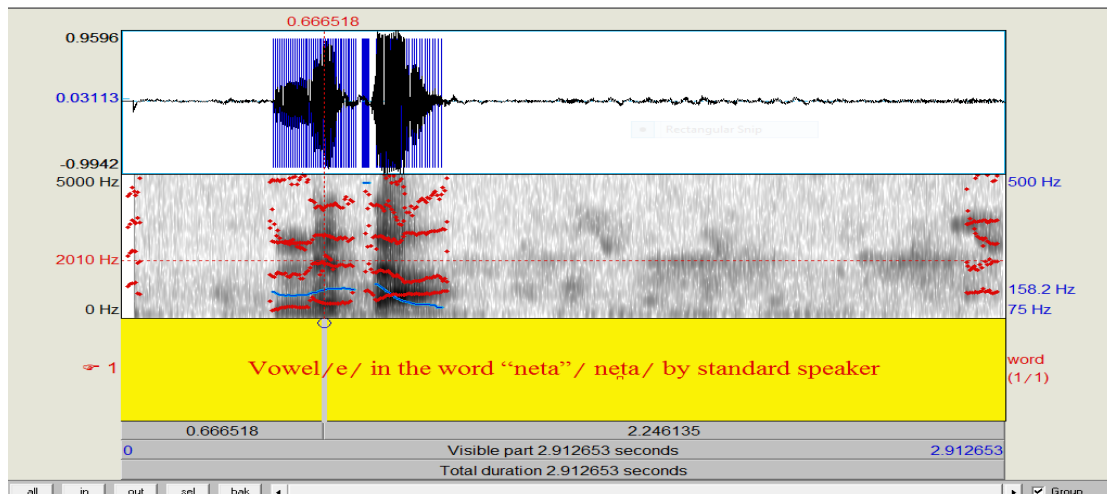
## Appendix

Formants of vowel /i/ in the word “nirash”; /niraf/ by standard speaker



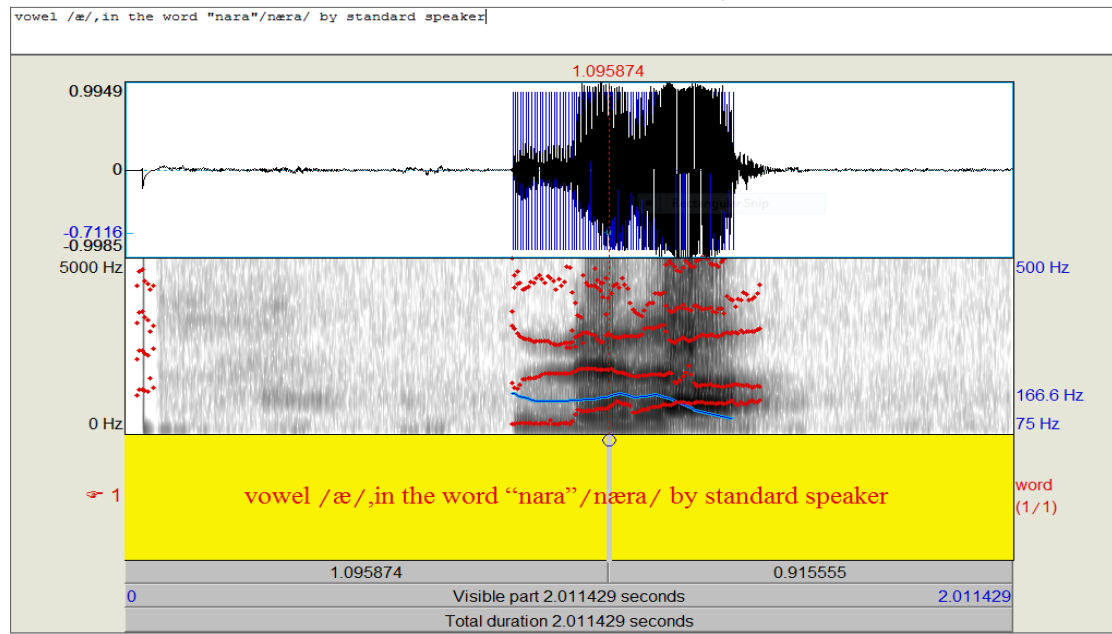
Formants of vowel /e/ in the word “neta”; /neṭa/ by standard speaker

Vowel /e/ in the word “neta”/ neṭa/ by standard speaker

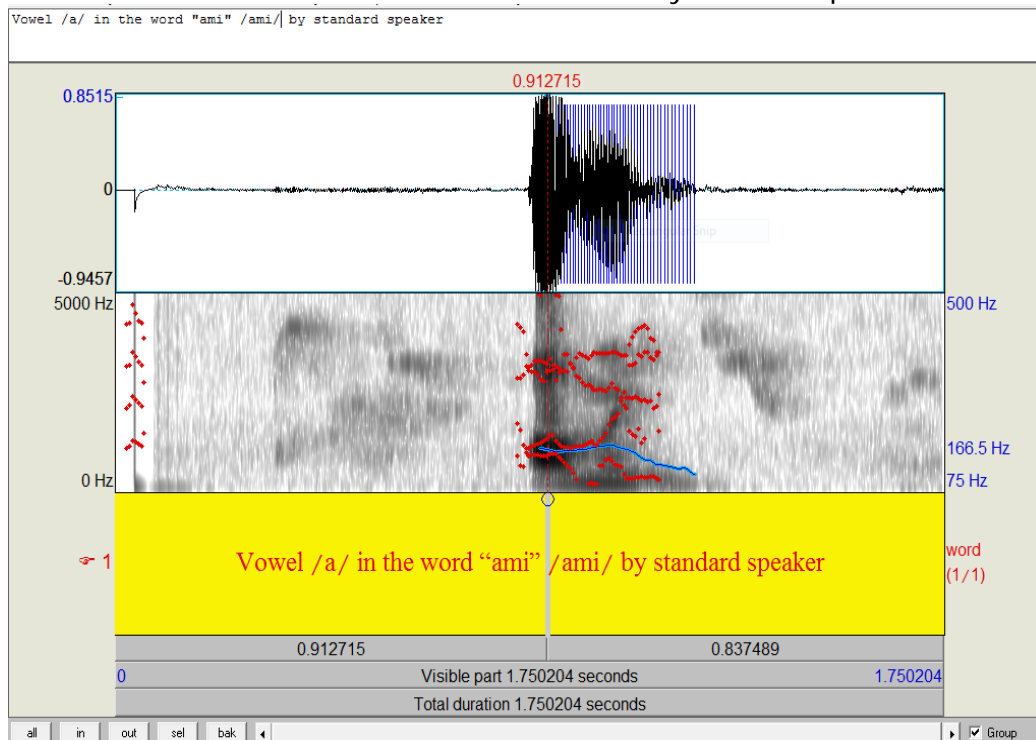




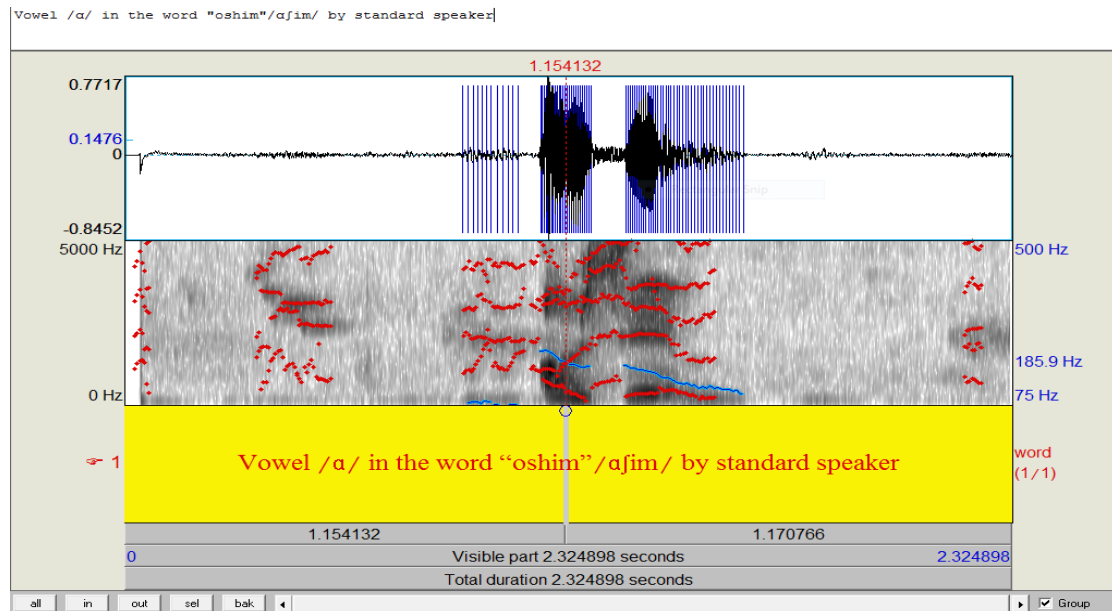
## Formants of vowel /æ/ in the word "nara"; /næɾa/ by standard speaker



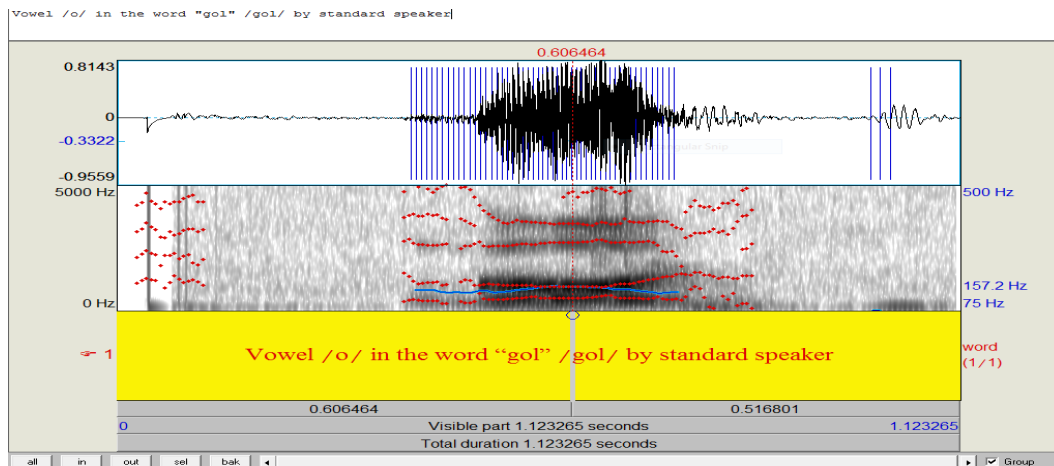
## Formants of vowel /a/ in the word "ami" /ami/ by standard speaker



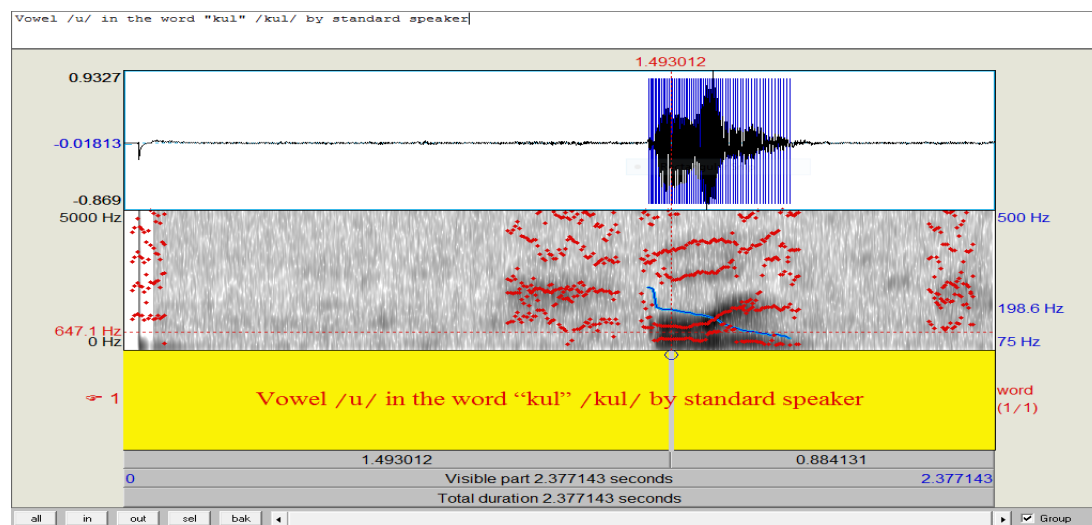
Formants of vowel /ɑ/ in the word "oshim" /ɑʃim/ by standard speaker



Formants of vowel /o/ in the word "gol"; /gol/ by standard speaker



## Formants of vowel /u/ in the word "kul"; /kul/ by standard speaker





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## Lexical Innovations in Anita Rau Badami's *Tamarind Mem*

Mrs. Aphale Jayashri Ajay\*

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### Abstract

Anita Rau Badami, the newest creative Indian writer, who spent her childhood drifting around India as her father a mechanical engineer and train designer, was transferred frequently and so has the multilingual ability. But English was the bridging language for her family. At present she is settled in Canada, where she has published her first novel which was written as her master's thesis project and has found herself a bestselling author. In "*Tamarind Mem*" she utilizes several linguistic strategies to Indianize the English. It contains many aspects similar to her life. The novel is written in playful and poetic language depicting the relationship between a mother and a daughter, in post-colonial period, confronted with different familial problems. The title '*Tamarind Mem*' is the nickname of the mother Saroja the central character, originated from the sour fruit of the Tamarind tree, which is known as the home of spirits and is given to her because of her sour language. The novel is an intellectual attempt to use the English language approximately to suit the Indian context. While doing so Badami makes it lexically and linguistically innovative text through reduplication, compounding, code-mixing, code-switching, culture specific terms and expression, regional words etc. The article analyses her lexical innovations and tries to show its significance in creating the Indianized atmosphere to make the novel interesting and readable.

**Keywords:** - *multilingual, lexical devices, experiment, Indianization.*

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Language is a phenomenon that varies according to the criteria of user, use and social relations. In each criterion a human being modulates his language in terms of lexico-syntactic structure. Creative writers enjoy this creative freedom to fulfill his/her communicative needs. Post colonial writers sought a way to use the language of the colonizers without necessarily imparting the ideologies of the west. For the elite who had been educated in the language of the colonizer, there was the double edged situation of being fluent enough to "write back to the empire", while seeking to display nationalistic loyalties and reconstruct cultural

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identities through the use of the colonizer's language. In their attempts to express cultures and circumstances in a language alien to their country, writers have found themselves in a process of negotiation and experimentation. These experiments have been in the form of direct translation of Indian terms, and proverbs, in the employment of clichés, in the deliberate inclusion of non-English words in reduplication, collocation and compounding and a few more. This paper is an attempt to analyze the lexical world of a Tamarind Mem and explains how Badami expresses her ideas with the use of her chosen words and phrases. The network of lexis enables her to set the idea of her mind. Verbal texture and her style lies in how appropriately she assigns proper words at the appropriate places.

Anita Rau Badami's Tamarind Mem is known for her linguistic inventiveness. The word lexis is used as a general technical term for vocabulary or diction. The vocabulary used in literature provides a space to view a word in its depth and complexity. An author's vocabulary can be abstract, concrete, flattering, pejorative, lyrical or flat. It is through the magic of words that a writer can make his/her work out of the rich of common mass. It is the most important means for encoding ideas and experience in different modes and manners. The selection of a word depends on several factors like: the type of discourse, writer's creative ability and the goal aimed at Anita Rau Badami's lexical innovativeness is the most remarkable feature of the creative process. Lexis is an open ended system which carries out a large degree of experimentation with different inventive lexical associations. The basic purpose behind this experimentation may be the Indianization or nativization of English and other may be to suit the language to Indian context.

India is multi-linguistic and multi-cultural country. English is used in India as a live language and so Indian English becomes today one of the standard varieties of English and therefore lot of nativization or Indianization of British English has taken place in creative writing and hybridization become as inseparable part of Indian English.

The novel *Tamarind Mem* is bisected into two halves and described from two view points. The first part is entitled as 'Kamini' is narrated by a daughter of Saroja, a graduate student in present day living at Calgary (Canada) reflects on her childhood with her parents Ma and Dadda (mother and father), and their

residence in several places from Indian. The second part 'Saroja' is the mother's flashback of her own childhood her orthodox, male dominant family, unwilling marriage to dada, bitterness in her relation with her husband. Saroja narrates her past life while she is on the train tour through India, to her co-travelers. Both sad and humorous many vivid sensual descriptions fill the novel and lead the work into descriptions of culture. There are many cultural specific incidents used by Badami in the present novel. One example of the culture is the Germany arranged after the birth of one's first grandchild [Kamini's grandmother] had every door way decorated with mango-leaf garlands of beaten silver, she bought a cradle for her granddaughter and gave silk sari's to all the female relatives who came (13). These all are Indian customs, celebrated at the birth of first grandchild, which is strange for non-Indians but still Badami used them without breaking the beauty of her text. Talking about a Muslim woman, a character says, "It is her Miyan, he wants a son". Miyan is a word from Hindi, which means 'a husband', used as it is. It also emphasizes the typical orthodox Muslim expectation for a son from a wife. Badami's use of different strategies helps her concretize the Indian ethos. Her novel is a reflection of the social, political, moral, religions and cultural aspects of Indian life. While doing so Badami used different linguistic strategies, which can be analyzed with the following parameters:

#### **Code-mixing and code-switching:-**

'Code-mixing' is one of the best lexical devices. It is "the mixing of various linguistic units such as affixes, words, phrases and clauses". Badami's novel makes use of many idiosyncratic terms, which can be analyzed under the code-mixing and code-switching strategies. She used many mixed terms such as: ruddhi man (35), Baunirate (87), durbha grass (121), choona box (162), meena work (86), etc. Whenever she needs the help from regional words, she creatively used them in her writing. 'Bauni rate' is the best example of her creativity. 'Bauni' is a specific Hindi word, which means to buy something at first and it becomes an auspicious buying for the shop-keeper. Shop-keepers sell their things at the cheap rate as the bauni rate without grumbling. Rupali, Saroja's second daughter has a black complexion so her mother suggested her name to keep as 'Meghna', which means black like rainy clouds, even the terms such as Kali-Kaluti, Black pepper are also used for her colour complexion. Paan juice (8), jungle donkey (33), badmashgiri (81), are other best example of code-mixing or [29]

hybridized term used by Badami in her novel to give the local flavor to her story. Like code-mixing, code-switching also takes place in fluent manner, in the present novel. There was one accident took place, in which a Padri (priest) dies across the road. The driver was talking of an accident, he said, "He was smashed like a fly against the side of No. 21 bus. Total chutney poorman". The term chutney used for the beloved Indian condiment in which paste of different eatables is made. Badami used 'chutney' to explain how much the padri was smashed in that accident. It colourfully indicates the extent of damage done to the poor priest body.

**Untranslated words:-**

Badami uses number of words, which are most commonly left untranslated and fall into a number of categories. Names of Indian dishes or foods, fruits, kinship terms, clothing terms, etc. they are commonly left in their original language because this imparts the cultural flavor more successfully or perhaps there is English equivalent. For example- one often come across words like cobra-mithai (16), pakoda (21), dal-roti (43), chutney-idli (60), mango-panaka (170), uppuma (202), dosai (232), pakora, samosa, tikkas (99) and many more food terms are used as it is. There are some Indian words which are included in the world famous dictionary of Indian English words, 'Hobson Jobson' by..... but still many words are unexplained and excluded from this dictionary are used by the creative writers as a part of experiment. For e.g. 'halwa' is a sweet dish used in a novel as it is. It is a desert made of milk, sugar and grated carrot but Badami does not give any explanation of these culinary terms to represent her culture as it is.

**Kinship terms:-**

Apart from names of foods and dishes, ties of Kinship are often left in their vernacular, perhaps for the sake of authenticity in dialogue and again perhaps to convey an Indian approach to Kinship and other relationships. Examples of these include- Ma (mother), bhanji (4) (sister), Ayah (4) (maid servant), Dadda (37) (father), bhabi (154) (sister-in-law), Akka (189) (older sister), mami (aunty) (157), Atthey (168) (Aunt Father's sister) and many more are used as it is. It must be noted that such terms differ tremendously from language to language and from religion to religion in India.



**Cultural specific words/terms:-**

Each and every culture has its own style and way of clothing. India is multicultural country and so a large variety of clothing is there in India. To give the significance or emphasis on this cultural aspect many creative writers used these terms as they are. Badami also kept names of clothing items untranslated. Examples of such would be Sari (12)-(length of cloth wore wrapped around the body in specific ways), Salwar-Khameez (91)-(combination of tunic and pants), duppata (91)-(long scarf like item) etc. Even accessories like 'bindi' (189)-(the coloured round dot in the center of the foreheads of women), Kumkum (the red powder sprinkled by married women in the parting of their hair), Mangalsutra (a string of black beads worn by married women) are used as it is in the most of Indian English novels.

Other words left untranslated in Badami's 'Tamarind Mem' are exclamations. They are included in their original form for the sake of authenticity, especially in dialogues because in movements of crisis or high emotions, it has been non-native. English speakers are likely to revert to their mother tongues. Exclamations may include those raging from pride to horror. For example-Shabassh (118) (congratulation, well done), chughalkore (241) (one who does the backbiting), bak-bak (64) (for non-stop speaking), ramarama (12) or deva deva (57) (with religious reference and most commonly used to express surprise and shock) etc. Badami has successfully sprinkled many Indian words in her text, without breaking its boultly of structure.

**Vernacular:-**

Apart from names of foods, dishes, fruits, items of clothing, ties of kinship and exclamations there are a number of other miscellaneous words left in the vernacular which are quiet liberally besprinkled in 'Tamarind Mem' by Anita Rau Badami. The word 'Puja' is one which makes a frequent appearance, perhaps because it not only translates as "prayer", but it involves a certain set of rituals carried out in the process of the praying. There are so many words which are related to puja (43) used by Badami such as: Trishanku (143), swarg (143) (heaven), kulagothra (165), pujari (176), jataka (173), dharma (156), akshatheyy (46) etc. without giving explanation of these terms.

**Reduplication:-**

'Reduplication' is a process of word formation in which two words are combined to create new one-Kachri. Braj. Explained Hybrid Reduplication in his 'The Indianisation of English' (1983:155). This feature has come into Indian English from almost all Indian languages. Indians, especially North Indians are big on 'echo' words tagged into a noun that lend a playful rhythm to the spoken vernacular. These are used to enliven everyday conversation, in 'Tamarind Mem' by Badami in natural manner. The best examples of her reduplication are Khusur-pusur (29), revolution-shevolution (69), shampoo-tampoo (76), beggars-weggars (102), train-shain (140), college-vollege, drama-shama (111) etc. give the musical touch to the text.

### **Misspelling:-**

The misspelling of English words is another form of alteration used by Badami to Indianise English. Sooperb manners (68) for superb manners, Bilad pressure (92) for blood pressure, escallent (111) for excellent, perrfect (158) for perfect, callij (164) not college, saur (192) for sir, Istupid (234) instead of stupid etc. These all words are pronounced in typical north-indian tone of Hindi. They are justification and even desirable. There is a successful inclusion of these words which is clear and relevant to the story of the novel. Badami experimented another form of alteration by adding words from Hindi language for e.g. gad-bad (10), phata-phat, wak-wak (55), baka-baka (74), tukur-tukur (211) etc.

### **Repetition:-**

Repetition is another lexical device used by Badami. These repetition streng then the speakers intonation and intention accordingly. Repetitions such as big-big (66), two-too smart (33), many many (43), mad-mad-mad (64), tony-tony (66), fresh-fresh (87), quick-quick (173), different-different (237) are the best examples from the text. Another lexical creativity lies in Badami's use of loan words and coinages. Kamini the, narrator of the first part, narrates her past experience as a child so many words are used to suit the purpose for e.g. the private parts are called by children as "cheechee parts" (103). An anti-descentryayurvedic medicine is called by children as " Shit syrups" (etc. are quite interesting examples Novel's Indian ambience is easily reflected through some words as Jahannum (92), Jadoo-mantar (109), Amruth-dhara (120), paan-

juice (8), neem-juice (94), badmashgiri (81), choona box (162), raddhi man (325) etc.

**Compounding:-**

Another method of word formation, which is mostly used creativity and innovately in the novels. Badami has joined two or more words for producing the telescopic and entertaining effect for example- terms such as knownothings (16), youknowwhat (218), casteuseclassuise (169), splendidsplendid (169), etc. Some compounding can be entitled as 'neologisms', as they are totally new and innovative, which are sheepishly (20), dusbundance (33), stupidest (60), whatcha (219), etc. enhance the effect of the context and give the dialogue colloquial touch.

**Address Terms:-**

Used in the novel are purely Indian English Speakers have access to a broad vocabulary of respect terms derived from local languages and Standard English. Badami has also used some common ways to address people in the novel: anna (for elder brother or any older male in Tamil) dada for father, Ma for mother for aunt etc. More over to this some endearing terms are used especially for small children. Linda Ayah, the maid servant of the family uses various address terms for Kamini and Roopa, the two children of her master, she has to look after them. She calls them as My Kishmish (4), Oh!mtSugarbit (5), oh chunnoomunnoo (186), chochweet Frankie (131), big baby-chhoti baby (111), and so on. We find code-switching in these words, which suggest solidarity and affect in typical Indian family.

Thus Badami has revolutionised the use of English language by making some of the most innovative and numerous linguistic experiments in her first novel 'Tamarind Mem'. She successfully explored the life of Indian families as well the migrated families, essentially a family of female marooned in a household. Therefore her novel revolve round as how families undergo social-cultural, psychological transplantation when they move from one culture to another and the problems faced them like- fear of losing identity, loneliness, hostility, exile, alienation, acculturation, assimilation, language issues, etc. while explaining these all problems Badami has used different linguistic devices intellectually without breaking the beauty and semantics of her text and so must

be appreciated for her Indianized English which is aptly used in specific context. Badami has taken a lot of liberties as an artist in her novel to mould the language according to her imagination fancies and the need of characters.

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## Antisocial and Bipolar Personality Disorder in Peter Temple's *An Iron Rose*

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### Abstract

The present paper is an attempt to investigate the psychological disorder into the Peter Temple's novel *An Iron Rose* published in 1998. The contemporary novel has been marked for its dealing with the inner realities by using the narrative techniques like stream of consciousness, magical realism, and monologue writing. The novel in this period is more introspective than its pretty old predecessor the Realistic Novel. The narration is not locating an individual into a socio-cultural setting but make an attempt to invent the out world from an individual's perspective. The world scenario that is depicting a serious problem of the psychological and mental disorders promotes the creative writers to write about these pertinent psychological issues. Peter Temple attempts to address these issues by writing a novel *An Iron Rose*, in which he depicts the characters suffering from the Antisocial and Bipolar personality disorder.

Key Words: *Antisocial, Bipolar, Psychological Disorder, etc.*

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The postmodern literary scenario is marked with the depiction of the psychological disorders created out of the contemporary life. It is seen that the advancement in science and technology has build a superstructure of the physical facilities to promote a good quality of life, but at the same time it is also highlighted that it could not sustain the psychological security. In the age of communication technology the virtual connectivity has connected every individual with the world but still the modern man is facing the problems of alienation. If one reviews the reports on the psychological health of the world, one can note the increase in the psychological disorder. World Health Organization (WHO) published Mental Health: New Understanding New Hope, at

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Geneva in 2001 which reveals the shocking fact that – “Mental disorders affect one in four people”. The report analyzes the reasons that create the mental and psychological disorders in the society. It also emphasizes the importance of the mental health, in the following words –

For all individuals, mental, physical and social health are vital strands of life that are closely interwoven and deeply interdependent. As understanding of this relationship grows, it becomes ever more apparent that mental health is crucial to the overall wellbeing of individuals, societies and countries. (3)

Therefore, these facts become a central topic of discussions amongst the Psychologists, Sociologists, Economists along with the Film directors and creative writers. As result of it one can observe that World Health Organization in collaboration with the World Bank takes an initiatives to begin the programmes like “Out of the Shadows: Making Mental Health a Global Development Priority” (13–14 April 2016). These things make us clear that the psychological disorder has become a global issue that is addressed exclusively by the contemporary intelligentsia. The creative writing and film making have also focused on these psychcological disorders in their art. The films *Clean Shaven* (1993), *A Beautiful Mind* (2001), *Eternal Sunshine of the Spotless Mind* (2004), *Black Swan* (2010), *Ghajini* (2008), *Of Two Minds* (2012) *Astu* (2013), *Cake* (2014) and many other reveals a different world of Psychic personalities existing in the normal society. Besides these films there are several modern novels that attempt to depict the inner conflicts and disabilities of the present society. In the present paper an attempt is made to deal with the Peter Temple's novel *An Iron Rose* (1998).

## I

Psychology is an academic and applied discipline which does the scientific study of mental functions and behaviors. Psychological disorder is a mental or behavioral pattern which causes an impaired ability to function in ordinary life. It is defined as, “a clinically significant behavioral or psychological syndrome or psychological pattern that occurs in an individual.” Psychologists attempt to understand the role of mental functions in individual and social behavior. The Austrian physician Sigmund Freud developed psychoanalysis which comprised a method of investigating the mind and interpreting experience: a systematized set of theories about human behavior. Behaviorism became the dominant school

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of thought during the 1950s. It emphasized the ways in which people might be predisposed or conditioned by their environment to behave in certain ways. The causes of psychological disorders are generally complex and vary depending on the particular disorder and the individual. There are a number of theories seeking to explain the causes of psychological disorders. The research of the initial stage emphasizes on biological and genetic factors. Then it was discovered that psychological disorders are caused by problematic relationships between children and their parents.

There are many psychological disorders which makes the affected person to violate the laws. Antisocial and Bipolar Personality Disorder are among them in which the disorder person often disregards the rights, wishes and feelings of others. This disorder tends to occur more often in men. The causes of Antisocial Personality Disorder are likely due to biological or genetic, social and psychological factors. Regarding the Antisocial Personality Disorders Irwin G. Sarason and Barbara R. Sarason in their *Abnormal Psychology* say:

Antisocial personality disorder is associated with crime, violence and delinquency occurring after the age of 15. This diagnosis is not given until age 18; however its essential characteristics include a history of continuous and chronic conduct disorder in the period before the age of 15. After the age of 15, the individual must have shown a pervasive pattern indicating disregard for the rights of others and violations of those rights. They always seem to be participating in a game in which other individuals exist as pieces to be manipulated and utilized, and it is this game playing that leads these people to get into trouble with the law. (317)

Antisocial Personality Disorder person treats others indifferently (including relatives) and without feelings of guilt. They are aggressive, reckless and irresponsible without remorse.

Bipolar Personality Disorder, also known as Bipolar Affective Disorder, is a mental disorder characterized by periods of elevated mood and periods of depression. The meaning and symptoms are explained by Mayo Clinic as:

Bipolar disorder, sometimes called manic-depressive disorder, is associated with mood swings that range from the lows of depression to the highs of mania. When you become depressed, you may feel sad or hopeless and lose interest or

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pleasure in most activities. When your mood shifts in the other direction, you may feel euphoric and full of energy. Mood shifts may occur only a few times a year, or as often as several times a day. In some cases, bipolar disorder causes symptoms of depression and mania at the same time the exact symptoms of bipolar disorder vary from person to person. For some people, depression causes the most problems; for other people, manic symptoms are the main concern. Symptoms of depression and symptoms of mania or hypomania may also occur together. This is known as a mixed episode. (<http://www.mayoclinic.org>)

The understandings of these psychological disorders are important to perceive *An Iron Rose*. The cross references of this theory of psychological disorder will be made in the analysis to prove the central research argument of the paper.

## II

The novel *An Iron Rose* was published in 1998. It revolves around the murder of Ned Lowey, the best friend of Mac Faraday, who is the narrator and central character of the novel. Mac plays the role of investigator to find out the killers of Ned. El Greco alias Andrew Stephen, Attorney General Tony Crewe, a wealthy landlord Rick Veene, Director of Kinross Hall Mrs Marcia Carrier, the doctor of Kinross Hall Dr Ian Barbie and some police officers are the criminals in the novel. These criminals have killed and raped many girls. Some criminals are also involved in drug business. The novel begins with the death incident of Ned Lowey. Lewis, grandson of Ned, telephones Mac at midnight and tells that Ned is hanging in the shed. Mac instructs Lewis to inform the police. He reaches the place within thirty minutes. He enters in the shed alone and finds Ned hanging. He is shocked. He watches his bedroom and becomes more restless. He suspects that it is a murder because the bedroom and night dress of Ned is in neat condition. Ned was financially sound and without any disease. Police and forensic team complete the legal procedure. Ultimately, by keen probing and with the help of modern technology, forensic team finds out that Ned has been killed by fastening his feet with tape and strangling his neck. Police find mark of tape on the pyjama sleeves and pants of Ned. So it becomes clear that Ned has not committed suicide but he has been killed.

Mac brings Lewis to his home as there was nobody to look after him. Mac, being the best friend of Ned, decides to investigate criminals. He brings Lewis to

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his home as there was nobody to look after him. He visits various places and meets many people exploring the past life of his friend Ned and ultimately discloses the killers. Ned is killed to hide horrible and sinful crimes of the criminals. There is a Juvenile Reformatory Centre called Kinross Hall in the area situated deep in the forest. All the criminals, who have killed Ned, used to torture, rape and kill the girls admitted to Kinross Hall, whose director is Mrs Marcia Carrier. The girls, admitted in Kinross Hall, are drug addicted and belong to metropolitan cities. These girls are homeless and so the court sent them to the Kinross Hall to reform as they are immature. Mrs Marcia Carrier takes the disadvantage of this plight of the girls and severely tortures, sexually exploits and kills them with the help Andrew Stephen, Tony Crewe, Rick Veene and Dr Ian Barbie. she gets pleasure by involving in all these activities as she is victim of Antisocial Personality Disorder. She is tortured physically by her father in childhood. She suffered it silently. She has not received love and sympathy in her childhood. Her distressing childhood is responsible for her Antisocial Personality Disorder. If young children are tortured at early age, some of them are affected by Antisocial Personality Disorder. She confesses her crime when arrested and held her father responsible at the end of the novel.

The local people are aware of the criminal activities in Kinross Hall. Mac unfolds the mystery of Kinross Hall. He gets information that outsiders are not allowed to enter in the Hall. Ned, being a mechanic, was regular servant of Kinross Hall. Inspector Shea, who was investigating Ned's case, gave information that Ned had complained against Marcia Carrier regarding girls' sexual exploitation in the Hall. But police inspectors Scully and Hill suppressed the case under the influence of Tony Crewe, Attorney General. The officers also threatened Ned not to interfere in the business of Hall. The criminals, Andrew, Marcia Carrier, Andrew, Rick, Tony and Dr. Ian Barbie, kill Ned as he got a proof against them when the skeleton of a young girl was found in the old mine shaft near to Rick Veene's ancestral palace in forest, which is near to Kinross Hall. The news of the skeleton appeared in the newspapers. All that information was written by a reporter called Kate Fegan. Mac eventually discovers all the criminals with the help of police. All the criminals are punished at the end of the novel. The author has successfully created suspense in the plot of the novel.

Mac confirms the criminal acts of all the criminals when Frank, friend of Ned, tells a strange incident that happened with Sim Walsh, a local man who is

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now dead. Around 1983, a girl delivered by Dr. Barbie at Rick Veene's mansion somehow escaped from the clutches of these criminals. She was naked and was beaten severely. Sim Walsh found that girl on Colson road which is near Rick Veene's mansion. Frank tells that the girl was totally naked, covered with blood and whipped very harshly. Frank tells that Sim took the girl to his home, cleaned her up. The girl was in trauma and was not ready to go to police or hospital. She did not tell anything, only kept cursing Dr Ian Barbie. Frank further tells that the girl was from Kinross Hall and had been given drugs. All the criminals are affected by Antisocial Personality Disorder. Sexual pleasure is private and natural instinct in human being. But these criminals, Antisocial Personality Disorder patients, lack concerns for the feelings of young girl. Their sexual activity is without tender feelings. They inflict cruel act on small girl without remorse. Drugs are given to the girl only to bear the pains.

At the end of the novel when police search the mansion of Rick Veene, they find many skeletons of girls, video recordings of girls being tortured and raped by Andrew Stephen, Tony Crewe, and Rick Veene. The girl in the novel is a type character. The author has given detail narration of the girl's plight, which is the same story with all the girls who are killed. Andrew, Rick, Tony etc. are all criminals whose psychology is abnormal. Craze for property and crime for the same is universal. In the novel, the criminals have taken possession of Kinross Hall, where the court sends the teenage girls to reform as they are drug addicted. The court has also ordered that the girls should be free from the Kinross Hall, when they will complete seventeen years old. Accordingly the girl, who is free as per legal procedure, is taken to the Rick's farm house located in the nearby forest where she is sexually exploited together by the criminals, which is because of Antisocial Personality Disorder. They give drugs to the girls so that she can bear the pains inflicted on her by them. They torture, rape and eventually murders her. They record all the plight of the girl and enjoy watching it. They do all this, just like the people play games. The person with Antisocial Personality Disorder always seems to be participating in a game in which other individuals exist as pieces to be manipulated and utilised. Regarding this, Irwin and Barbara Sarason say:

The criminal's behaviour shows a lack of responsibility of consideration for others and of precedence and foresight. Inner tensions, which are created by emotional conflict, may be delivered by criminal acts. (110)

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The criminals Andrew, Tony, Rick and Marcia resemble all the features of Anti-social Personality Disorder depicted by the psychological researcher. They have a lack of consideration for other people. They kill the girls after sex and torture them. The inner tension of the criminal acts, which is being exposed, forces them to kill Ned. Sexual pleasure is the natural in human being, but in the novel the criminals get pleasure by inflicting pains on the girl. Nobody cares for the pains and feelings of the girl. They lack empathy and are contemptuous of the feelings, rights and suffering of the girls. All the criminals commit immoral and illegal act with senseless nature. They are impulsive, reckless and irresponsible. Due to the victim of psychological disease, they get pleasure by inflicting pains on the girls. Normal sex fails to give pleasure to the criminals. They record all the exploitation of girls and get pleasure watching on video. This act is abnormal.

Andrew comes to know that Mac is investigating the case of Ned. When his name is disclosed in the murder of Ned, he kidnaps Mac and brings in Rick's farm house. He ties him and beat severely. He does not want to kill him immediately. He gives prolonged torture to Mac, which is important characteristic of Antisocial Personality Disorder. He treats him callously without any concern. He inflicts pain on him with any feelings of guilt. He enjoys his suffering. In this regard Michael Gelder, Paul Harrison and Philip Cowen in their *Shorter Oxford Textbook of Psychiatry* say that:

Antisocial (dissocial) personality disorder in people shows a callous, lack of concern for the feelings of others. They disregard the rights of others, act impulsively, lack guilt and fail to learn from adverse experiences. These people have a callous, and lack of concern for others. Their sexual activity is without tender feelings. They may inflict cruel or degrading acts on other people, including the sexual partner and any children, who may be physically or sexually abused. Their relationships are shallow and short lived despite their superficial charm. They are irresponsible and depart from social norms. They do not obey rules and may repeatedly break the law, often committing violent offences. Their offending typically begins in adolescence. They take risks, disregarding their own safety and that of other people. (136)

Mac is rescued by the police and all the criminals are punished at the end of the novel.

When Mac talks to the friends of Dr. Ian Barbie, he comes to know that, Ian and Tony had family relations. Ian's mother was Tony's father Geoff Crewe's receptionist for forty years. Geoff had furnished all the expenses of Ian's study. Due to the favours of Geoff, Tony's father, Ian was under the pressure of Tony. Ian's friends treated the doctor like their servant or thrall. While investigating the case, Mac comes to know the active involvement of Dr Ian Barbie. When he visits the doctor's house, he comes to know that Ian has committed suicide two days after the death of Ned. Dr Ian develops Bipolar Personality Disorder due to psychological pressures given by his criminal friends. He has told regarding criminal activities of Tony and Andrew to his wife, Irne Barbie. Mac meets Irne who unfolds the personality of her husband. She tells Mac that he was very good and cooperative. Even at midnight, he provides medical service to the people. People considered him as a philanthropic person. He was very enthusiastic and cheerful. Everyone likes his personality. But philanthropic nature is his outward appearance, internally he is depressed person. He used to cry at every night. Regarding this, Irne Barbie says:

He'd (Dr Ian Barbie) come home full of jokes, talkative, and an hour or two later, he'd be slumped in a chair, staring at the ceiling. Or in his study, head on his arms at the desk, or pacing around. He cried out in his sleep at night. Almost every night. I'd wake up and hear him walking around the house in the small hours..... If he'd been drinking, he'd try to hurt himself, hitting walls, doors. He put his fist through a mirror once. Forty stitches. You couldn't reason with him. All you could do was wait until the mood swung. (152)

She further tells Mac that the doctor was very happy, when she married him. His joining to Kinross Hall was the turning point in his life. Due to the influence of the criminals, he was involved in immoral and illegal activities. He was unable to reject illegal responsibility given to him. He became depressed. Intensity of depression increased gradually and so Irne leaves him permanently. He lives his life with two distinctive or opposite moods. At one moment he looks happy but another moment he is in grief, sorrow and loneliness, which is the characteristic of Bipolar Personality Disorder. His philanthropic identity is very popular among the regional people and the public has little knowledge of his other side of personality.

Dr Ian Barbie is under mental pressure due to his direct involvement in criminal activities with Tony, Andrew and other criminals, which is the reason for his victim of Bipolar Personality Disorder. As a doctor he is happy and energetic. At home he prefers to remain alone. He avoids domestic and relative relations due to depression and mental restlessness. The psychologists have explored that mood shifts may occur only a few times a year, or as often as several times a day. In the novel, Dr Ian uses to remain energetic in the public and depressed in the home. Anxiety and drug misuse are commonly associated with the victims of Bipolar Personality Disorder. The doctor was drug addicted. He has developed the habit only to get rid from his immoral and illegal activities. The risk of suicide among the people of Bipolar Personality Disorder is very high and accordingly he commits suicide.

The criminals, in the novel, are victim of Antisocial and Bipolar Personality Disorder. These psychological disorders are responsible for their crime. The author has successfully depicted Antisocial and Bipolar Personality Disorder among the criminals by creating suspense and thrill with rapes, torture and murder. He has given poetic justice by punishing all the criminals.

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## Quest for Identity in Anita Nair's *Lessons in Forgetting*

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### Abstract

Quest for identity is an important perspective in the study of Postcolonial literature of Indian Writing in English. It is well explored in the genre of fiction as is evident in the works of many novelists. Anita Nair's *Lessons in Forgetting* (2010) is one such novel that depicts an emancipated, urban woman's quest of the self as she struggles with the challenges of a broken marriage and explores the possibility of second chances. The protagonist Meera, a housewife, is in a dilemma as her husband Giridhar with whom she has had a love marriage, abandons her in middle age due to his overriding ambitions. As a mother of two teenage children and with her own identity as a well-known hostess and a noted author, she is deeply impacted by the crisis that affects her personal and social life. In her efforts to salvage her life, she is victimized by economic and social insecurity, physical and mental traumas due to her dependent position. The present paper attempts to trace her search for the self notwithstanding the severed relationships and her 'divorcee' status; it analyzes her struggles to maintain her own identity and her efforts to re-construct her life with fresh beginnings.

**Key words:** identity, self, ego, marginalization.

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One of the important concerns of the Postcolonial literature of Indian Writing in English is 'quest for identity' which is especially evident in the genre of fiction. This theme is well explored by novelists of the late twentieth century and the new millennium. The Indian woman's search for the self is amply reflected in the works of women novelists and Anita Nair's *Lessons in Forgetting* (2010) is one such novel. Meera, the protagonist, is an upper class housewife whose life is in crisis due to abandonment by her husband in mid-life. The narrative depicts her dilemma of severed relationships when Giridhar (Giri) with whom she has had a love marriage, deserts her due to his overriding ambitions. The middle-aged Meera's struggles to retain her own identity as a well-known hostess and a noted author, her rejection of her relational identity as a 'divorcee' and her

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attempts to redefine her life by exploring second chances in her relationships with Soman, an actor, and Jak, a divorcee, reveal her zest for life. The present paper attempts to analyze her pursuit of the self in the context of her way of life as lived in the modern high society.

The title of the novel is indicative of Meera's attempts to re-construct her life by overcoming the crisis. Ms. Nair asserts in an interview that the title is well suited: "Both the characters in my novel Meera and Jak have had devastating experiences in life. They need to get past it all and move on. They are constantly wrestling with their memories. Even the minor characters need to put behind their past lives and surge ahead. The title seemed perfect."

The trajectory of Meera's life is significantly related to, and defined by her location at the Lilac House in Bangalore. Her identity is synonymous with the iconic bungalow as it plays a vital role in shaping her life and destiny. Her relationship with her husband is subject to its agency that both makes and breaks her life as her sophistication and "gracious living" are inextricably fused with it in his eyes. Though the old house is an anachronism in the heart of the city, Giri who belongs to a lower middle-class family is captivated by its classic appearance and genteel inmates; he nurtures a secret desire of leveraging his own life and social status through his marriage.

The Lilac House, looming large like a character, is occupied by Meera's mother Saro and grandmother Lily, the two widowed women who enjoy social prominence. Giri's self-seeking intention in his marriage with Meera is based on the assumptions that they are its wealthy owners while, in reality, they are not. Protected by the ninety-nine-year lease contract, they have kept possession of the bungalow despite the attempts of the inheritors to reclaim it or raise the rent from its nominal amount. The vintage house is sustained by these genteel occupants who have zealously maintained their class and social eminence through generations and rough times.

Meera is at the centre of her husband's life following their love marriage. Despite the differences of class, Giri's education and niche corporate job are the qualifying factors for approval by Meera's mother. Hailing from a rural and humble background, Giri has found success due to his intellect and education. As an engineer and a management post-graduate, he has ensured his foothold in the corporate world and wants to climb higher. Meera is the via media to further his



social image and ambitions. Well groomed in social graces like how to lay the table and do the flowers, plan a menu and seat the guests, Meera too determines to be “The woman behind his success” (38) by living up to the image of the “corporate wife” of her ambitious husband.

The failure to enlighten Giri the truth about the bungalow becomes the thorn of Meera’s life. Her attempt to disclose the matters of the lease before their marriage is unsuccessful. She is helpless when he moves into the bungalow after marriage, intent on furthering his own ambitions. Her feelings of insecurity and anxiety make her withhold the truth about the house. She shelves the problem by conveniently believing that they would be old or dead by the time the contract ended. Sensing her husband’s motives, she is scared about disclosing the reality even later in marriage: “I knew that we came together as a package, the house and I. If he couldn’t have the house, I thought he wouldn’t want me either” (111).

Meera reigns at the centre of Giri’s life as she rises to satisfy her husband’s ambitions. She learns to play her role of a “corporate wife” and perfects her skills as an excellent hostess and a charming guest. Even as she carves her niche as a society figure of page three parties as aspired by Giri, she also gains recognition as an author of cookbooks and social etiquette. She earns her own fame with her bestselling book *The Corporate Wife’s Guide to Entertaining* which “corporate men gifted to girlfriends, fiancées, wives and in some cases, their mothers as well” (88). She is unsuspectingly secure in the world she has built around herself and the spaces she has created for herself at personal and social levels.

Giri’s pushy motives and relentless greed victimize Meera. Though she bolsters his success as a perfect partner, grooms their teenage children Nayantara and Nikhil well, and balances her own personal and social life, he is unsatisfied. While Meera is admittedly a worshipper “at the altar of enough” with her husband as “the god of her enough” (41-2), she fails to perceive that Giri wants “more than enough.” His complexes drive him to take great pains to groom himself to match the standards of the upper class society. Focussed on the upward mobility of becoming a “corporate guru,” he is particular about his appearance and clothes, perfumes and accessories in living up to the image he has created of himself.

The over-arching ambitions of Giri cause fissures in their marital relationship. He is haunted by the prospects of selling the dilapidated old bungalow which requires a huge maintenance. His thoughts hanker on the “serious money” it would fetch, providing security and the capital for his plans of private ventures. He eyes it as an escape route from the competitive life of keeping himself up on the corporate ladder, a means to become an independent entrepreneur in organic farming. He becomes resentful when Meera objects to his ideas of farming as too risky when they have growing children. Her resistance to his plans of availing the developers’ offers of two flats that would enable them to live independently, in addition to getting the cash, infuriates him. Meera’s refusal to comply with his schemes results in strained husband-wife relationship.

Meera is victimized by male domination and male ego. Her insistence that she cannot interfere with the women’s matters as “it’s their house after all” makes Giri explode in anger. His grouse that he is not getting returns for his contribution to the house reveals his calculative nature: “What about me? . . . For the last twenty-two years I have sunk so much into the house. Look at it, Meera. Who’s paying for its upkeep?” (108). When Meera retorts that he has not paid any rent either, it hurts his male ego. His rejoinder reveals his insecurity and inferiority complex: “You are the landlady and I am the tenant . . . It is always you. Your house. Your family. Your friends. Has it occurred to you how I feel?” (108).

Giri’s polarization of their relationship on the axis of the dominator and dominated is indicative of the humiliation that he feels due to the inverted husband-wife relationship of the patriarchal system. Still pursued by his complex of class and nagged by the lack of authority concerning the house, his wounded male pride bristles at what he perceives as subordination to Meera’s individual entity as ‘mistress’ of the house.

Meera becomes the scapegoat of his misplaced ambitions. She is held responsible for all that Giri has done or not done. She is accused of turning him against his own family and his past, though he has intentionally ignored his early life and wilfully chosen to live at the Lilac House. She is unjustly accused as being the cause of his lost opportunities and sacrifices when she has neither interfered in his career nor insisted on their staying on at her house. She is shocked and hurt by his allegation that she has “trapped him into an unbearable situation” of

living in her bungalow when he has never suggested their moving out. Though she has done nothing but lived up to her husband's desires and expectations as a "corporate wife," she is disregarded and discriminated by him.

Meera suffers due to her husband's greed, discontent and frustration. Her lack of support in his plans leads to the rift in their relationship. The non-disclosure of the matter of the lease becomes her tragic error causing the fateful separation. The Lilac House which has cemented their relationship is ironically the very cause of their contention and break up. It ends their marriage of twenty-two years when Giri deserts the family. Meera is victimized by this crisis that hits her at forty-four and destabilizes the family with its consequences.

The subtle changes before the estrangement which reveal Giri's hypocrisy also mark his movement away from Meera and the family. They are retraced in retrospection by the wronged wife who recollects the mellowing of his prudish attitude and self-righteous manner in his interactions with them. When Lily had complained one evening that someone had been at her bottle, Giri had not been affronted by the insinuation but had quietly passed an impolite remark. When Nayantara who wanted to turn vegetarian had rejected the "celebratory kauswey" being served that night, Giri who never tolerated wastage of food had remained uncharacteristically calm, allowing her to have vegan food. When questioned about the change in his attitude, he had related it to his discovery of a website that could change one's identity: "You can actually recreate yourself there. I have a new name, a new persona. It's just amazing. I feel like a new man" (157-8). He had even called it his "Second Life" which had been dismissed by Meera as fanciful assertion. She had ignored the signs when they showed, disregarding his conceptualisation of new life. She regrets her failure to notice his impatience to surge ahead in life, shunning her stagnancy and lack of drive to match his own ambitions.

The hindsight reveals the widening gulf in the husband-wife relationship that is evident in Giri's attitude and behaviour. Meera remembers his distaste for her dressing lately as it does not make her seem younger than her age. On the eve of the wine launch party, he shocks her with his deriding remarks about her perfume, criticizing her for her lack of change. He also rejects her choice of a skirt for the party wear as "too sedate" and asks her to wear something "vibrant." When she objects that she could not be mutton dressed as lamb, trying

to look twenty when she is forty-four, his nonchalance and indifference leave her confused.

She becomes the 'other' in Giri's life. She avoids suspecting his infidelity despite sensing the presence of the "other woman" as when she finds in his briefcase "a secret sheaf of bills – lunches, drinks for two, a bottle of perfume" (39). She ignores it even when she notices the changes in his wardrobe and hears his mobile ringing early mornings and late nights. She dismisses it as the passing fancy of middle-age, convincing herself, "I can live with these shadows as long as it is me he comes home to" (39). She overlooks the signs of his unfaithfulness due to her faith in his love; she is complacent due their settled lives of middle-age with grown up children.

Meera becomes a victim of her husband's revenge due to his unfulfilled greed. Her world crumbles down by the blow of his betrayal. The wine launch party marks the crisis of her life as she is stranded by his abrupt disappearance; she is shattered by his uninformed departure and her public humiliation. Her attempt to avoid the prying public and cameras lest she collapse with shock makes her accept the offer of lift by another guest, Jak. Her social image is blighted and her reputation is at stake due to Giri's malicious act.

Meera is relegated to the periphery due to her husband's downright materialism. She is treated as a stumbling block in his life and career. She is marginalized by his selfish motives and overriding ambitions which drive him to desert his own family. When he meets her to work out details of their separation, his curt manner and cold heartedness prove the inevitable end of their marital relationship. He betrays his selfish motives when he justifies his actions by blaming her for his professional insecurity and unfulfilled ambitions. Relocated to Chennai, his callous suggestion that she sell the house for maintaining themselves as he has "other responsibilities too, now" clearly confirms his betrayal. She is a doubly wronged due to his selfish disregard and his treachery.

The misfortune affects and influences Meera's relationships at the personal and social levels. At the personal level, she is compelled to economize with an iron hand that puts a strain on personal relationships; she has to battle with the deprivations of the disintegrated marriage due to her own dependency as a housewife. At the social level, Meera loses the central position of her social life in being relegated to the margins; she becomes an outcast as she is not invited to

parties any more. Her independent identity as an author of cookbooks and social etiquette is also at stake. Her efforts to publish another book by Randhir Sahi, the publisher of her earlier bestseller come to naught as he rejects her new book proposal, citing it as a "risk." Her personal crisis alters her prospects as an author almost overnight.

Meera's marginalization is complete when the formal husband-wife relationship comes to an end with the formality of divorce. From her status of the 'other' in Giri's life, she is reduced to the 'divorcee' status, following their legal separation. But she remains stoic even when she learns that Giri has begun fashioning a new life at Chennai and that his girlfriend, only a little older to Nayantara, would be his "new trophy wife."

Meera as a modern woman is not deterred by the humongous consequences of separation. She does not wallow in self-pity or lapse into pessimism but finds a job as a research assistant to J.A. Krishnamurthy (Jak), a US returned cyclone specialist and a divorcee. Though surprised and embarrassed that it is the same man who had dropped her home after the wine launch party and knows her past as an "abandoned wife," she accepts the job offer due to convenient terms. She achieves financial security and re-gains her self-confidence. Her persistent attempts to maintain her own identity through the crisis enable her to get back to her spaces, giving her the confidence to write a sequel to her bestseller. The writer in her finds resurrection when her new book *The Corporate Wife Abroad* begins to evolve, restoring her self-confidence and reiterating her independent identity.

Meera's search for her true identity that leads her into relationships first with Soman, a small time actor, and then with Jak, her employer, reveals to her that it cannot be found in physical relationship. In her exploration of second chances, while Soman serves the role of an emotional substitute in the aftermath of her divorce, the similarity of Jak's situation as a wronged spouse provides a parallel to her own condition. She finds a soul mate in him when she learns that he is estranged from his wife who has had a second marriage. She is touched by his dilemma as he has returned from the US on a sabbatical to seek justice for his wronged daughter Smriti who is in coma, a testimony of an emotional wreck due to their broken home.

She finds her answer when she accompanies Jak to Minjikapuram, the small coastal town of Smriti's accident, for the purpose of "closure" of the case. Their physical union proves her uncertainty and doubts as she perceives the truth of "... their slaking of need: two desperate people clinging to each other. Is that all we will ever have? Will it ever become something else? A more enduring bond. A more sustaining love" (325). She is cautious of merging her life with his own battles and frustrations since "... the Meera she has become will wither and die forever" (325). She wants to retain her own self intact and not be swallowed up by Jak as once Giri had; she is wary of the precarious hopes even though she perceives the openings of a second life.

Meera's need for self-preservation prevents her from giving him the assurance of marriage. Her resolution that she will not give all of herself at once reveals her sense of self-worth and individuality. Her desire to enjoy her life bit by bit as it evolves, like a pomegranate best savoured when eaten seed by seed (325), indicates her preference of fulfilling the self at her own pace. Her wish that her "resurrection is to be fashioned one day at a time" (325) implies that she does not want to be weighed down in her new life. She legitimately aspires for independence and personal freedom in her waning middle age, keeping herself free from shackles and bindings of relationships until she is absolutely certain of their success.

Meera's search for the self leads her to re-construct her identity by attempting to redefine her life on her own terms. She rebels against her vulnerable condition by seeking new beginnings in the face of endings. Her response in coping with her personal crisis as a wronged wife is characteristic of her times and generation; she explores the possibilities practically when there are openings for a second life.

As a woman of the new millennium, Meera symbolizes the generation that boldly experiments and welcomes alternatives like second marriage; she asserts the right to live her own life by affirming her existential entity. She insists on her claims for a degree of autonomy in terms of personal morality, individual rights and personal freedom. As quoted in the review, "Book of the Month: *Lessons in Forgetting*," she desires to be able to determine, "Who she is, what she wants to be, and how she decides the trajectory of her life is for her, and her alone, to deal with."

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## Diasporic Element in Kiran Desai's *The Inheritance of Loss*

Rajashri S. Patil\*

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### Abstract

Kiran Desai, was born in India in 1971. At the age of 14, she went to England and after a year moved to U.S.A. Her second novel THE INHERITANCE OF LOSS published in 2006, won the Man Booker Prize for 2006. She became the youngest woman and the third Indian to win the prestigious Man Booker Prize. In this novel, she has captured her experience of travelling between East and West. She points out that this journey provided her an insight and that her particular life is not an accident but her inheritance.

The paper explores the element of diaspora reflected in the novel and the issues like loneliness, alienation, fragmentation, frustration, multiculturalism, loss of identity, economic inequality related to diaspora. Migration became the postcolonial phenomena. Consequently the dilemma of an immigrant caught between two cultures, cultures of origin and living became the topic of exploration. This dilemma creates a sense of loss that travels through generations. The novel is cross-continental saga set in New York and India in the novel we meet a retired judge, his cook and his granddaughter Sai in Kolimpong, of the Himalayas and the cook's son Biju in New York as an illegal immigrant. The novel is divided between continents, nationalities, religions and cultures. The three members in the house are intimate yet separate; Biju is lonely in his struggle for survival. The novel reflects what it means to be an immigrant; what happens to people from poor country when they are taken to wealthy country and how does the imbalance between two worlds change a person's thinking and feeling.

**Keywords:** Diaspora, loneliness, loss of identity, fragmentation, alienation, multiculturalism, dilemma, immigrant, postcolonial phenomena.

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### Introduction:

Kiran Desai made her debut as a significant writer with the publication of her amazing novel *The Inheritance of Loss* and became the

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youngest woman and third Indian to win the most prestigious award the Man Booker Prize for 2006 next to Arundhati Roy and Salman Rushdie.

Kiran Desai, the daughter of Anita Desai, was born in 1971 in Chandigarh and spent her childhood day in Kalimpong with half of her Bengali family. She lived in Delhi until she was 14, then she spent a year in England and moved to U.S.A. she completed her education in America. Her maternal grandfather was German and her grandmother was refugee from Bangladesh. Her paternal grandparents came from Gujrat and her grandfather was educated in England. She was in India until the age of 14, but every year she returns to her family home in Delhi. With this family background and travelling between east and west, she has inherited the experience of diaspora and the sense of loss related to it. Her first novel *Hullabaloo in the Guava Orchard* is filled with her love for India and her inevitable process of losing what she loved. When she produced her second novel *The Inheritance of Loss* in 2006; she reiterates how her journey from east to west provided her an insight to capture the journey of her fictional characters. She says her particular life is not an accident but it is her inheritance.

Diaspora:

"Diaspora is used to refer to any people or ethnic population forced or induced to leave their traditional ethnic homelands being dispersed throughout other parts of the world, and the ensuing development in their dispersal and culture" (Wikipedia)

In the novel *The Inheritance of Loss* Kiran Desai intends to capture the journey of an immigrant between East and West; she explores at deeper level what happens when a western element is introduced into a country which is not of the west and reveals the experience of people from poor country when they are placed in wealthy ones and how the disparity changes the thinking and feeling of those people. The novel also depicts India's new relationship with America. With diaspora as recurrent theme, the novel further explores many themes like-globalization, fragmentation, loneliness, alienation, multiculturalism, loss of identity and so on.

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In postcolonial era migration became as good as natural phenomena. UK, USA, India became “melting pots” due to the assimilation of migrants from different parts of the world. In the course of time these countries became multicultural global societies. In literature, the treatment of the migrant condition is the most exciting topic of intellectual debate and cultural studies has become the major thrust area of academic exploration. Besides, other themes like globalization, economic inequality, fragmentation, the post modern fiction depicts the condition of being in a diaspora. Like her mother Anita Desai, Kiran Desai deals with the solitude and loss of identity, in her diasporic characters. The loneliness of the characters like the old judge, Biju, Sai is manifested both at the level of inner psyche as well as while in the middle of the society. UK and USA attracted Indians as a destination of academic and economic prosperity in the post-globalization era. Jemubhai Patel the judge goes to UK for higher education and Biju goes to America to earn money. Both are misfit in the culture over there and suffer because they can’t adjust themselves to a culture of freedom and materialism. They are treated as “others” and humiliated. The globalization do not solve their problems, on the contrary the paradoxical new culture breeds a sense of loneliness asserting that an inviting door way does not mean that the hearth inside can make one feel like home, especially when the ideal of home and family differs from culture to culture.

The novel is set in the town of Kalimpong in North east India, close to the Nepal border. The story of the novel begins with the description of “Cho Oyu” and isolated house at the lap of Kanchanjunga. In this isolated house, we meet an embittered, old retired judge Jemubhai Patel, his poor, nameless cook, and his dog Mutt. Sai, his orphanage grand-daughter joins him, with the hope of getting shelter and love. Sai finds some companions such as Noni, Lola, Uncle Potty and Father Booty who are immigrants “Anglophiles”. Sai dreams of future and is involved in love and romance with her Math tutor Gyan. Later, Gyan joins Gorkha Nationalistic Political Movement and becomes harsh with Sai and renounces his love for the sake of earning out his identity.

Parallel to this story, there runs the second thread of the story of the cook’s son Biju who lives in America as an illegal immigrant. He struggles to

get a green card and changes jobs one after the other to escape prosecution. There is just struggle to survive – to find work, food, sleep in the cheap restaurants of the city. It is the story of the realization of American dream. There is external and internal fragmentation. Geographically, we move from India to America and there are divisions between nationalities, religions, continents.

The plight of illegal immigrant has been drawn sensitively in the novel. The cook's son, Biju goes to America to secure promising future. In America he is hopping from one restaurant to another in search of a rich job. He has no green card and always has to dodge with the fear to be discovered as an illegal worker. When the manager receives a memo for checking the illegal employer, Biju goes to French Restaurant. In this restaurant he meets people of different race from other places. Everyone tells him that their countries are full of Indians. In New York restaurant, he meets a whole world in the basement of kitchen. Biju works in European and American restaurants and bakery. But he cannot accept the American way of life and American values. He doesn't want to serve beef which was against Hindu religion. Away from his home, Biju always has a feeling of being alien.

In America, as illegal migrant and as the lower class he is used as cheap labour. He is living in a chaos, in search of an existence as an illegal alien in New York. In this sense of loneliness and emptiness, he misses his father. Biju refused to work in a restaurant where beef is cooked. He gets a job in Gandhi café. There too he is not happy as nobody cares for him. Once he is badly injured and needs medical help. But his employer does not allow him to go to doctor because the charge of the doctor is high and if the police finds out his illegal staff, he would be in trouble for trade of slaves. Biju suffers the pain for weeks. When he learned about the riot and unrest in Kalimpong; he phones his father. After the telephone conversation, his emptiness is reinforced. He wants to go back to India where his life mattered. Biju is worried about his father. He remembered his calm and meaningful childhood days. He compares India's calm life with America's fast life. At last Biju returns India. On his way from Calcutta to Kalimpong; he is robbed and humiliated by GNLf men. They take all his belongings and make him walk

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naked for the rest of the way. They make him to feel as foreigner in his own land. Passing through many hurdles finally he reaches to his father and both of them are in each others arms.

Jemubhai Patel went to England as a young man leaving his hometown in Gujrat so study at Chambridge University. He was shy, self centered and cynical person. He was misunderstood, ignored and casually humiliated. He returned having not spoken to anyone for three years. He no longer fitted into his own community when he returned. Even though he was treated badly in England he became an Anglophile. He hated his family and community for not being British. He despised his illiterate, ugly Indian wife and treated her inhumanly and cruelly. The humiliation he received in England due to his colour, transferd it to his wife. He wanted to make her experience loneliness and shame. He never spoke to her or looked at her in public. He never took her any where. By the years, they developed bitterness between them. Due to physical and mental torture, She became totally dull and inactive. At last she was sent to her paternal home. At the end of the novel when Mutt is lost, the judge realized his terrible deeds which he did to his wife and family. Due to his misbehavior and torture to his wife, this father walked away from his life by saying that he did mistake by sending him to foreign for study. The judge tried to repay the debt to his family by keeping his grand-daughter Sai with him.

Sai is the chief protagonist in the novel. She had completed her highschool through British colonial education. She only used to speak English and no other local language, could not use her hand for eating; never squat down on the ground and never had been to temple. Sai's father was a Parsi and Mother a Hindu. Sai's father was a space pilot selected for space travel with Russian astronauts. Unfortunately Sai's parents were killed in a road accident in Moscow and Sai had to come to her grandfather for shelter. At Cho Oyu she could never come close with the cook because of class barrier. Globalization and prosperity did not affect the lives of people like the cook and Gyan. Whether in New York or in India, the poor downtrodden Indians had unchanging poverty and unreachable power imbalance. Sai could sense class differences when she visited the cook's hut. Sai was too refined for

government school, so her grandfather arranged for a tutor. Noni and Lola the two Anglophile sisters were tutors and companions of Sai. Later they found a student tutor named Gyan. He was Nepali. While tutoring Sai, he was disgusted with her western lifestyle. While Sai and Gyan were engrossed in their love and romance, political problem was growing in Kalimpong. There was an insurgency for separate "Gorakhaland". Gorkha agitation was one of the issues of novel. It affects the life of almost all the characters in the novel. Gyan joined the movement with the hope of getting self identity. His poverty, unemployment and deprived life forced him to join the movement. The novel focuses on the relationship between the political and the personal issues developing between Sai and Gyan, Gyan and his wife and also in the sisters of Lola and Noni. It also focuses on economic, culture and class differences.

The novel is essentially a tale of those men and women who have been dislocated and have lost their identity. Some of them are natives, others are illegal immigrants. They are helpless, meek and mild. They have lost their identity due to social hierarchy, national identity or racial discrimination. Most of the characters look like the inhabitants of other planets. They have inherited only sorrow, terror, and loneliness from their fore fathers. Kiran Desai has delineated this world of desperate characters with the deep in sight.

In the novel, Kiran Desai, shows that the immigrants try to hold their identity in an ocean of foreignness, hoping desperately to assimilate. The loss in the title is chiefly the loss of faith in the Indian culture and tradition among the religions. Sai learned the British culture and believes in it as she did not know her own culture. Cook's son Biju, an illegal immigrant in U.S.A. scrabbles for his job from one to another. Gyan, indulges in Gorakha liberation movement to have separate state of their own. All the characters struggle with their cultural identity and the forced of modernization while trying to maintain their emotional connection with each other.

Among the other characters father Booty originally from Switzerland has to disinherit his property in Nepali Insurgency. Noni and Lola the Christian sisters have to leave Kalimpong in search of their identity. Thus most of the characters lose one or the other things such as love, property,

security, nation, their own identity in general. So the title seems very apt to the story of the novel.

*The Inheritance of Loss* depicts intensely and dreadfully the sense of loss while leaving homeland and having to leave a foreign home due to deportation, when one doesn't get green card. Persons like Biju don't have coping solutions and it becomes a traumatic experience for the rest of their life. The problem of illegal migration hasn't been solved in America, Britain, Germany, France and other countries. It's an open secret that the illegal migrants are used as cheap labours. The novel also shows that like Indians, nationals from Pakistan, Madagascar, Africa take illpaid job and keep changing them with the fear of being caught. As economy evolved in the era of globalization, there began the journey to wealthy lands for a promising future. But such journeys ended in underground stinking kitchens. Kiran Desai portrays the inner conflict experienced by immigrants. The immigrants are attracted to glitter but they get shattered when they realize its hollowness.

Kiran Desai touches international issues like Globalization, multiculturalism, Economic Inequality, Terrorism, Violence, problem of immigrants in '*The Inheritance of Loss*'. It is the story of post colonial India, of its poor and privileged; creates characters that live with the question of character, identity and alienation, exiles home as well as abroad. Nepalese, according to Desai were outsiders. They were illegal immigrants of Assam and Meghalaya. They were dreaming to get separate Gorakhaland. They revolted for their rights and against their exploitation.

Basically Kiran Desai is an immigrant. It is about her own inheritance and disinheritance she speaks in '*The Inheritance of Loss*'. She describes the dual life experience of living both in and between two cultures. The novel is set in New York and Nepal with the actual experiences faced by immigrants. The novel partially represents both the western and eastern cultures. It centres round the people who don't have their own identity in either part of globe.

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## The Element of Devotion in Harindranath Chattopadhyay's *Raidas—The Cobbler Saint*

Dr. A K Chaturvedi\*

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### Abstract:

In the contemporary period, it is observed that the intellectuals, philosophers and teachers are revisiting the Hindu Theology in order to sustain the age old values that are presently endangered. In the present paper an attempt is made to discuss the devoational elements reflected in Harindranath Chattopadhyay's *Raidas—The Cobbler Saint*. Though, it is only limited to the devotional elements, it also requires a large frame of perception created out of the socio-cultural scenario. The paper focuses how the elements of devotions contribute in promoting a new secular social fabric. The revolutionary and reformatory thoughts are discussed in the light of its devotional signification.

**Key words:** Devotional elements, Raidas

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Harindranath Chattopadhyay is a multi-faceted personality gifted with an extraordinary expertise in acting, painting, music, poetics and dramatics. He is an oasis in hopeless aridity in the desert of Indian English Drama. He has carved out a niche for himself in the history of Indian English drama by producing the devotional plays such as Pundalik, Eknath, Saku Bai, Chokha Mela, Jayadeva, Tukaram and Raidas. These plays represent our socio –cultural matrix and depict the life and teachings of the great saints of our country. His *Raidas—The Cobbler Saint* occupies an important place among his devotional plays. The play highlights, among other things, the omniscience, omnipotence and omnipresence of God. The great saints like Raidas are true representatives of Almighty on this earth. Owing to his birth in a low caste family, Raidas does not possess the sacred thread. The Brahmins of his village do not allow him to worship the idol of God seated on the leather seat for the reason that he is not having the sacred thread. Raidas registers a strong protest against this injustice.

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But, as Brahmins are in a dominant position, his protest does not bear desired fruit. In a fit of emotions, he makes an incision into his chest with his cobbler's knife and shows the sacred thread hidden beneath his skin. The present paper aims to provide an insight into Chattopadhyay's treatment of Raidas' unflinching faith in and devotion to God.

The drama opens in a small hut of Raidas. Here Raidas is shown reciting hymns in the praise of God and getting ready for the morning prayer. A committed devotee of God, he all the time remains absorbed in the remembrance of God and performance of his duties as a cobbler. Under the spell of his deep love for God, he compares God to a mighty cobbler. He sings,

God is mighty Cobbler  
And he cobbles day and night  
The sun is a yellow sandal  
The moon a sandal white<sup>1</sup>

While Raidas is engaged in a preparation for the worship of the image of Lord Vishnu, a washer man with a bundle of dirty clothes on his head appears. Like Raidas, the washer man is a devotee of Lord Vishnu. While Raidas sees God in his image, the washer man likens him to a washer man. Like Raidas, he devotionally sings,

God is a mighty washer man  
And he washes day and night  
Our lives, until their evils are entirely washed away. (5)

From the bundle of dirty clothes, the washer man draws out a pair of sandals, hands them over to Raidas for repairing and goes out of the hut. Shortly thereafter, the dyer enters Raidas' hut with a pair of curious shaped shoes for repairing. The dyer is not different from the cobbler and the washer man. He also sees God in his image and sings,

God is the master Dyer  
And he dyeth night and day  
The bridal clothes of heaven

In silver, green and grey. (6)

He considers God as the one who "dyes the whole world with ever changing hues." (6)

Having left the shoes for repairing, the dyer departs from the cottage of Raidas. After the dyer, the stone cutter and the farmer also visit the cottage of Raidas with their own material for repair. While the stone cutter hands over a pair of sandals to Raidas for repair, the farmer gives to the cobbler a leather bag that is old and torn. Having addressed the cobbler as 'the Lord of leather', the farmer requests for the repairing of the bag before the evening. The cobbler having happily received the bag asks the farmer "Do you worship?" (8) The cobbler becomes very happy to have heard the farmer saying that he worships at night when the entire atmosphere is calm and quiet. Like the previous devotees, the washer man, the stone cutter and the dyer, farmer presents God as a farmer and sings,

God is an ancient farmer

And he labours day and night

Sowing dim seeds of shadow

Reaping rich blooms of light. (9)

Left alone after dealing with his likeminded customers, Raidas resumes the worship of Lord Vishnu, performs ceremony and sings devotional songs which reflect his unflinching faith in God who, according to all saints and scriptures, is omnipotent, omniscient and omnipresent. Being a true devotee of God, he is exceptionally true to his words. Having promised the farmer to repair his leather bag before the evening, he spares no stone unturned to respect his own words. The same day his disciples urge him to accompany them and take holy dip in the river Ganges. In reply to their urge Raidas tells them that he has given words to the farmer and this is the reason why he cannot go to the Ganges for a dip. To satisfy his disciples, he further says, "Man changa tow Kathoti mein Ganga" e.i if your heart is pure, the holy river is in your tub and you need not go anywhere to take dip. In the same tone, he advises his disciples, "Shake off, shake off the mask of lies, that hides your face and covers yours eyes." (10)

One day, three Brahmins having inflated ego enter his hut after hearing Raidas devotionally reciting the songs of devotion. When they see Raidas sitting on a leather seat before the image of Lord Vishnu, they fail to control their anger with the result that they utter harsh language and pass unhealthy remarks and insolently treat him for having dared to worship God with dirty utensils of hides stinking all around. Driven by deep rooted pride of high social status, they accuse him of having polluted God with leather and dirty sink emanating from it. Casting aspersions on the sincere devotee, the self conceited Brahmins ask him to open "those prayer pretending eyes" (11) As soon as he opens his eyes, Raidas is warned,

Fruits of worship are denied

To him who seated on a skin wrought seat

Dares to embrace the Blue Lord's sacred feet. (!2)

With their ego not satisfied as yet, they call him "master criminal" (12) and treat him as the one who has committed sacrilege. The third Brahmin who grows sympathetic to Raidas, asks him to repent so that he may win the love of God through purity of heart. He tells Raidas,

And repent you ever tried

To win his beauty in a room of hide. (13)

Instead of losing equipoise and peace of mind, he remains unfazed during the moments of test. But his modesty and humility fail to cut ice with the haughtiness of the diehard Brahmins. In order to make him yield to their dictates, they insist,

Yon perfect image carved in chaste black stone

Is meant to be worshipped by us alone. (13)

Raidas succeeds to control his anger when he hears the Brahmins uttering foul language against him. But he loses his cool when the Brahmins declare themselves to be the sole possessor of the sacred thread used for wrapping the image of God. Driven by frenzy born of the Brahmins' audacity to claim the sacred thread as their privilege, Raidas rips open his chest with his knife and says,

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It is not you alone, thrice holy sires!

But even I who feel the Fire of Fires

Burning within my soul, to God am wed

What proof, you ask? Behold my sacred thread! (14)

As the Brahmins see the sacred thread under skin, their pride evaporates making them prostrate before the cobbler out of fear.

Thus, through the drama Chattopadhyay has succeeded to convey the message that God favours those who truly love him in all conditions of life. It is man and not God who has created the barriers of caste, colour, creed and community. It is not money or social status that counts in the kingdom of God. The virtues such as modesty, humility, unflinching devotion and self surrender to God go a long way to elevate the one to sainthood. Undeniably, Raidas is an embodiment of these virtues and this is the reason why he has been presented in the drama as a saint. He is different from the self proclaimed saints who play with religious sentiments of their disciples and set the wrong example of pseudo spiritualism through their display of materialistic achievements and widespread recognition. The role of Raidas in the drama holds a mirror reflecting the depth of devotion that is unavoidably required for the elevation of a devotee to a saint.

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## Cultural Borrowings in Kim Scott's *That Deadman Dance*

Sumaiya Ismail Pathan\*

Dr. S. Y. Hongekar\*

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### Abstract

The present paper aims at explaining Kim Scott's cultural borrowings related to the title of his novel *That Deadman Dance*. Kim Scott is born on 18<sup>th</sup> Feb 1957, in Perth, Western Australia. He has got a mix parentage. He is a first child of a white mother and Aboriginal Australian father. He is a descendant of the Noongar community which is situated on the south east costal area of Western Australia. Scott's literary work reflects his love for his Noongar community and Aboriginality as in his works he deals with the plight of Aboriginal Noongar community which is the result of British colonization in Australia. His novels depict the picture of the problems raised by the process of British colonization like destruction of Aboriginal language and culture, search for identity, racism, rootlessness and suppression of inhabitant Australians. *That Deadman Dance* is beautifully written novel by Scott as he has woven the theme of colonization with the issue of cross-culturalism. The present paper deals with Scott's innovative idea of presenting the cultural borrowings of Noongar community from the European culture.

**Key Words:** *cross-culturalism, colonization, Aboriginal, identity, racism, rootlessness*

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It was the field of novel, which made Scott worldwide literary figure as he has raised the local issues of the European Colonization on the global level. His novels are influenced by strong economic and cultural deficiency of an indigenous Noongar population. His keen inspection of the difficulties of an indigenous population became an inspiration for his literary formation. He was worried about the Aboriginal people as they were disallowed by the colonial power to use the facilities and opportunities to improve their conditions and existence. They were suffering from the burden of colonization and the destruction of their culture in front of their eyes. Scott was frightened of the destruction of an indigenous culture. He was eager to do something for his clan.

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After completing his education, Scott moved to Kimberley region, in Western Australia, where he started teaching and searching his family roots.

Kim Scott emerged as a novelist in the Australian literary world, with the publication of his first novel, *True Country*, in 1993. It is a fine and final product of his research and own experiences in searching his family origin and history. In 1999, Scott appears with an outstanding novel *Benang: From the Heart*. It is also historical and semi-autobiographical work like *True Country*. *Benang* is an aboriginal word which means 'tomorrow'. Scott has won the most prestigious award of Australia, 'Miles Franklin' and become first indigenous writer to win this award. The award was shared with the novel *Drylands* by an Australian novelist Thea Astley.

Scott's latest novel *That Deadman Dance* was published in 2010. On 21<sup>st</sup> Jun 2011, it was declared that he is the winner of the 2011 Miles Franklin Award for *That Deadman Dance*. This historical fiction is selected over two other shortlisted books. First one is *When Colts Ran* by the previous winner, Roger McDonald and the second book named as *Bereft* by the Age Journalist Chris Womersley.

*Kayang and Me* is a non-fiction, published in 2005. It is collectively composed by Kim Scott and Hazel Brown, Scott's female elder from the Noongars. He was acquainted with brown while searching more information about his Noongar family and history. Hazel Brown had passed most of her time in the Noongars. Scott hired her to get more knowledge about his family roots. Hazel is a cousin to Scott's father. She is a good human being and also perfect in storytelling. Scott calls her 'Kayang'. It is a Noongar word which means elder or grandmother.

The book is unique in composition as it is written in a dialogue form, the dialogues between two persons. It shows real discussion between them. It encloses slightly changed language of Hazel's stories with the explanations, commentaries and contemplations of Scott. There are stories about Aboriginal people who willingly guided and cooperated to the white settlers in finding good and fertile land. She tells how her great grandfather guided the white colonizer's surveyor through his country in the 1840's and helped for the white settlement in the area. But after the burden of rules and regulations imposed on the natives by the Government, he proved betrayer in his own country. Hazel discusses



many more stories about the suppression and miserable condition of an Aboriginal population under the colonial power in this book.

*Kayang and Me* tells more about the personal experiences than the historical though it is based on the history of an Australian colonization. It examines the dark side of the British rule by the very victim's narration.

Thus, Scott's creative writing is characterized by colonial issues like racism, identity crisis, destruction and absorption of an indigenous culture, suppression of inhabitants of Aboriginals.

Kim Scott is a distinguished author of Australia. His writing expresses local history on the global level. By combining the factual events with the fictional, he has set new and interesting trends of writing historical fiction, in the literary world. He is passionate about his research and creative writing. He skillfully employs poetic language to uncover the history of the Noongar community in the form of stories. All this aspect of Scott's writing has increased readers interest. As John Fielder writes:

Scott's writing appeals to readers interested in narratives that explore different ways of storytelling and texts that break down in entrenched cultural binaries...Kim Scott is an important figure in Australia today because of his creative quest to open up new and different ways of 'being black', and to provide a language for that which is otherwise un-utterable (Fielder 11).

The novel *That deadman dance* is a powerful exploration of the early days of colonization in the Western Australia. It begins in 1826 and ends in 1844 and the novel is divided into four parts. First two parts reveals the story of the friendly relation between the settlers and the Noongars who are the inhabitants. Both the groups co-exist under the guidance of the settler, Dr. Cross who is a good hearted man and possesses love and respect for the natives. Both the communities are of different cultural backgrounds but lives like brothers, in one geographical area. They share their cultural heritage and exist in peace. This happy mood of the novel does not continue in the second part, after the death of Dr. Cross. The new settlers take the authority of the colony and impose the hard rules on the natives. It gives birth to the colonial conflict. Thus, the novel deals with the theme of colonization and cross-culturalism. Cross-culturalism in this

novel takes place on the various elements of culture such as language, clothing, food and drinking habit, custom and tradition, literature and art. But the present paper focuses on the art as an important cultural element of the novel and the title of the novel is related to art.

Dance is a significant form of an art. It exists in every culture, so as in the Noongar culture. Deadman dance is the name of the Noongar dance. But the deadman dance is originally not the creation of the Noongar people because it is borrowed by them from the European culture. It is the best example of cross-culturalism as it is inspired by the military drill performed by the European soldiers. This dance is created by the elders of the Noongar community by observing the military drill. They created their special dance according to their understanding and acknowledgement. Second part of the novel commences in 1826 and it starts with the description of the Noongar dance named the deadman dance. This is a traditional and local dance performance. Kim Scott describes the preparation of dancers before the dance and he narrates the movements of the deadman dance in detail. To quote him:

... you paint yourself in red ochre, neck to waist and wrist, and leave your hands all bare. White ochre on you thighs, but keep your calves and feet bare, like boots, see? A big cross of white clay painted on every chest.

Each man takes a stick about the size of an emu's leg, and sometimes you wave it about, sometimes carry it on your shoulder as you walk up and down very stiffly, sometimes hold it away from yourself with your arms outstretched. Everybody doing this together, exact same thing on the exact same beat. Everyone in line, and when you move-stepping up fast and even cadence, one after the other and all men moving the same-you stay just an arm's length apart.

Sometimes, even though it's dance, you just stand dead still when one person out front moves his hand very fast, bends his arm at the elbow until the fingertips quiver beside his face. Then he stops dead still and everyone facing him does it the same, but all together. Over and over again, the many copy the one. And people clap-oh that is a wild and stirring rhythm and they whistle.

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All point their stick into the air- like a rifle, of course and bang bang bang like the boom boom boom of thunder or ocean swell meeting rock. But sharper, and the echoes roll on and on in the silence after (TDD 62).

In the novel, it appears that, they have observed all the movements and every jerk of soldier's body and transformed it into the dance as the best cultural product of the Noongar community. They had borrowed European culture's product into their own and made it their art. It is observed that while performing the deadman dance; every dancer handles a long stick which is the copy of the rifle handled by the soldiers. All dancers move in a particular jerk like soldiers. They step very fast and maintain the distance of an arm. Sometimes they stand like dead. This position indicates the soldier's action of attention when they motionlessly stand in their troops. So the deadman dance is totally inspired by the military drill. So it is observed that the Noongar dance named 'deadman dance' is inspired by the military drill of the European sliders which is the beautiful product of the European culture. Scott explains about the title of the novel. He says:

The title, 'That Deadman Dance' is a reference to the military drill; Flinder's military drill turned into a dance and kept going as a dance. When I think about that, I think... wow, what a powerful thing to do, to turn a violent drill into a dance. Appropriating cultural products of the other. And perhaps one can do that with a novel (Brewster 2012).

According to Scott it is beautiful idea that the military drill is transformed into the Noongar dance. He writes about the Noongar's deadman dance in the author's note, more clearly as:

The military drill Matthew Flinder's marines performed on the beach was transformed into a Noongar dance. That Noongar choreographer's grandson, Nebinyan-one of the Noongar men forming some 40 percent of the nineteenth century shore-based whaling workforce along the south cost of Western Australia-composed a song cycle around the novel cultural experience of rowing a boat out to a whale, spearing it and being taken for a 'Nantucket sleigh ride' (TDD 352).

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Deadman dance is a traditional Noongar dance as described in the novel but Bobby changes it according to his wish when Dr. Cross arranges a dance program for his newly arrived settler friends. He wants to welcome them. So he has a plan of a dance program of the Noongar people. For that matter he sends Bobby to call Wooral and Menak but Menak does not come. Bobby is thinking that what is wrong about Menak as he is not talking to Dr. Cross. But Dr. Cross is comfortable with it. He requests the Noongars to perform their traditional dance for his friends. He says:

...but we need a dance performed...these visitors are our friends and we want to welcome them properly, make them feel at home. But only you, our Noongar friends can truly do that (TDD 52).

It indicates that Dr. Cross has developed a homely relation with the Noongars. So, on his request the Noongars become ready to perform their traditional dance. Dr. Cross also shows his confidence towards their performance by asking them to dance to welcome his friends. The Noongar dance starts. Bobby is the youngest artist among all the dancers and while dancing, he suddenly starts moving like a boat in the sea. His movements are more attractive and catchy than side dancers because they are performing the different steps which are not coordinating with Bobby's. So it looks funny to the audience, singers and other artists too. This incident is a very important part of the novel. Author describes it as:

Emu dance first: the men did it together, sat back and took turns, each man with his arm extended, bent at the wrist, and moving like the neck of an emu. No special dances, and not the Deadman Dance, through many were thinking of that one, hoping this important thing might lead them in something like that. All after the dance where men show their strength standing on one leg, almost motionless but for the muscles quivering under their skin, Bobby started playing. He did his shipboard dance, the rise and fall... Bobby took little steps side to side like on the deck of a ship. The men lay down, and Bobby walked across their moving bodies, like the boat in the harbor going from the ship to shore. Walking on the waves, see? And then he was staggering side to side and

mimed lifting a bottle of his lips; that dance the sailors do (TDD 54).

This dance performance turns very funny, interesting and memorable because Bobby changes the original choreography and style of the Noongar dance. He does this without any intention but spontaneously he performed this dance. From Bobby's dance, it seems that Bobby has psychological effect of the expeditions on his mind. He is strongly influenced by the ship trips and expeditions with Dr. Cross. His mind is full of those memories and feelings of sea water, waves and wind. The experiences of the motion of the ship, which dances up and down on the waves, are strongly traced on his mind. So, here cross-culturalism happens in the element of art as Bobby, the Noongar boy, have great influence of the ship trips with the Europeans, on his mind and body. He uses his experience in the performance of traditional Noongar dance, which are given by the settlers. The deadman dance is the old dance form of the Noongar and changed by the young Noongar boy according to his experience and memories with the settlers and this newly designed dance is followed by the other Noongars as innocently directed and choreographed by Bobby. The title of the novel *That Deadman Dance* is symbolic, suggestive and related to this particular dance performance of Bobby. Thus, Bobby's dance performance is very important aspect of the novel. Though, the deadman dance is a fine cultural product of the Noongar community. So, it is influenced by and borrowed from the European cultural.

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## Towards The Poetics of Sports Autobiographies

Baliram Anant Sawant\*

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### Abstract

Unquestionably, sports occupy a very crucial place in human life and in turn human civilization. However, sports literature is restricted only to sports magazines and the literary souls do not tend to realize its aesthetic value, branding it as non-literary. Sports autobiography has been a source of enlightenment but it seems that the genre has not been given proper concern from literary perspectives. If sports are an inseparable part of our life and literature emphasizes on educative values, sports autobiographies are fit to serve the purpose. The paper tries to explore the educative value of sports autobiographies, besides taking towards the poetics of sports autobiographies.

**Key words:** Sports autobiography, sportsmanship, team spirit, etc.

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No serious attempts have been made either to define or to characterize sports autobiographies except a very shallow definition – an autobiography written by a sportsperson. Stating the importance of sports in life, Don DeLillo, in his early draft of *Underworld* (1997), writes, "The game doesn't change the way you vote or comb your hair or raise your children. It changes nothing but your life." (web dtd. 23/02/2015) It shows how inseparable sports are from our lives. Sport has tremendous influence on shaping life of the sportsperson and that it contributes to making the sportsperson is beyond any qualm. The autobiography written by a sportsperson is not merely an account of his/her achievements in the sports and statistical data of the records made and broken but it tells us the story of struggle to make the name in the giants of the game and experience the sportsperson has been through. These autobiographies bring into light the process of the character's participation in the game, experiences the sportsperson goes through, achievements and what not that is concerned with the game.

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Since the inception of civilization, sports has been a mesmerizing field for people but sports literature has not been viewed as important as the sport itself. Sports literature has been viewed only as a form of popular literature and its educational value remains ignored. Like literature in general, sports literature, too, educates and entertains its readers and nowhere has it fallenshort in accomplishing these very basic functions of literature. Sports autobiographies accomplish the same functions like autobiographies written by creative writers. Writers like Hemingway, Norman Mailer, DeLillo, Tom Stoppard, etc. have penned about sports but their works are no mere play-by-play accounts of the game or prizefight. But sports literature gives play-by-play account of the game along with statistical data.

To define what sport autobiography is equally difficult as to define what autobiography is. Since sports autobiography deals and explores different dimensions of the author's personality and experience shared by the author with reference to the game played, it has to be classified and identified as a distinct genre or type of autobiography. Since such works revolves around the achievements in the sports and struggle of the author to earn the title of honour, these autobiographies primarily focus on experience in the field of the sport. Sport autobiography is a form of autobiography in which the author/ sportsperson covers the most important phase of his/ her career in the sport. It surveys a considerable portion of life dedicated to sports, though not an entire life, and puts it in an ordered narrative with deliberate selection of experiences that contributed to shaping sports career. The events and activities described in such autobiographies deal with the author's participation, struggle and achievements in the sport the author plays. The memory the author explores is typically the sports memory often giving very minute details of and on the game. The sports memory is bound in the context of the sport; memories that fall out of the context are not entertained by the author in his/her sports narrative. The following characteristics will help us explore the sports autobiographies in depth.

### **Struggle with Issues Related To Sport**

The sports autobiography paints how the author naturally inclines towards the game from the childhood. It brings into light the fascination of the author towards the sport and the struggle of the author to get into the game and

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make his/her name in the records of the game. The experiences the author narrates explore the author's dedication and endless struggle to achieve the place in the game. It brings into light the inner strength of the author, support the author gets from his/her parents, coaches, relatives and many more things concerned with the game.

The autobiographer strictly sticks to the experiences related to the game and generally avoids his/ her personal life, opinions about social, political or debatable issues in the society bringing into print. He/she may write about the politics or debatable issues regarding the sport but tends to prefer 'no comment' on social, political issues in general. They provide every microscopic detail about their experiences of the game. Generally begun with the early phase of the author's sport career, a sport autobiography reaches to climax with record breaking feat or an extra-ordinary achievement in the game.

### **Sportspersonship**

Sportspersonship is based on the motto- sports for the sake of sports. It refers to the ethos that the game should be enjoyed for its own sake, with due consideration for fairness, ethics, respect and a sense of companionship with fellow players as well as the opponents or competitors in the game. Generally it reflects the virtues like fairness, self-control, courage and persistence of the players on the ground. It has also been associated with interpersonal relations of the players, especially of treating others and being treated fairly. It reflects how a sportsperson maintains self-control while dealing with other players on and off the ground, and respecting both the authority and opponents.

Sport autobiographies offer the best examples and experiences of the player-authors sportspersonship, their demeanour on and off the ground, their approach and attitude towards the game. The author, as a sportsperson, encounters many incidents that test him/her with respect to fairness in the game, respect for comrades and opponents, and graciousness in winning or losing. How one reacts after losing or winning helps to maintain the dignity of the sportsperson and in turn of the sport. The players should have healthy and constructive approach to winning or losing in the game.

The player who loses self-control and reacts irrationally after losing in the contest is called as 'sore losers'. Similarly, those who display poor

sportspersonship after winning a game are called as 'bad champs'. Being either a 'sore loser' or a 'bad champ' is equally harmful to the player and the game. Sore loser blames others for the loss, rejecting responsibility for personal actions that contributed to the loss and reacts to the loss in an immature or improper way. Sore loser makes excuses for the loss and cites many unfavourable conditions after or other petty issues as reasons for the loss. Similarly, bad champs' actions bring indignity to the player and the game.

### **Team Spirit**

Team spirit is also a vital aspect of sports autobiographies and it reflects mutual understanding between the players which is necessary for carving name on the shields. It includes multiple characteristics, such as unity, teamwork, positive reinforcement, focus and a sense of urgency in obtaining a specific goal. It refers to the capacity of an individual to work together and boosts morale.

MacMillan Dictionary defines team spirit as "an enthusiastic attitude towards working or playing together with other people as a team". The most united teams rise to the highest level of performance as it contributes extensively to the strengths of the team.

In simple words, team spirit refers to willingness to work as a part of the team for achieving the target set by the team and an extremely important factor to the success of any team. It does not matter if the team has a bunch of super-players; the team will not succeed until these players work as one cohesive unit. Sports autobiographers strongly bring out the importance of teamwork to earn the set goal by writing about their own experiences that involved team spirit. Cultivation of team spirit helps improve cohesion of a team and increase the probability of success for the team's endeavour. The sport autobiographers explore the importance of team spirit among the players as it is extremely important in any field of life since it creates the unity in human beings to improve their work.

The sport autobiographer brings into light the events and experiences of teamwork and team spirit that set examples for the next generation of sportsperson as well for people. However, team spirit is not the concern of only team games. Even in individual performances, team spirit is of high significance as the sportsperson has to work with his/her coaches, managers and other

officials of the sport. It helps the sportsperson to adapt with a new environment quickly and also to the performance of the sportsperson.

### **Leadership**

“Successful teams have strong leaders and the importance of this role is evident in all categories of sports”. –Anonymous

The sport autobiographies claim the importance of strong leadership in the game without which the probability of success for any team is very little. The role of the leader is undoubtedly the most influential factor in the success of the team. Sports autobiographies written by the sportspersons who are associated with team games emphasize on how the performance of the leader influences the morale of the players.

If the leader tends to be an autocratic leader, he/she behave like as authority and does not consider the opinions or preferences of the group. The leader makes all decisions on own and is motivated to complete the task as effectively as possible. If the leader tends to be a democratic leader, he/she involves all players in decision making and is ready to share the decisions with the team. Such a leader develops good interpersonal relationships with the team. Lastly, in the laissez-faire type of leadership, the leaders remain aside and permit the team to take its own decisions.

Sports autobiographer, if they happen to be leaders, bring into limelight various factors concerning with their role as the leaders, their relations with the teammates and players from other teams, their relationships with the boards and governing bodies, factors affecting their relationships with these people, etc. It also helps to understand how multiculturalism operates in the game, if the team is made up of players coming from different socio-cultural backgrounds. If the autobiographer is other than the leader, he/she presents the leader from his/her spectacles. The autobiographer provides us with undisclosed facts and incidents in his/her sports career that leave very strong impressions on him. This act of unmasking of undisclosed facts and incidents helps to understand the author's self in totality.

### **Statistic Records and Photobiography**

The sports autobiographers are keen on presenting their achievements in their autobiographies; that they cannot imagine their life narratives without

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statistical records. The sports autobiographer records every important incident or match summary in microscopic details. The statistical record is the treasure of the author's achievements that helped the author carve his/her name in the history of the game. It also helps to position or rank the author-sportsperson by comparing the achievements of other sportspersons who may or may not be authors. However, statistical record cannot be the sole criterion to judge the author's greatness; besides this, the circumstances in which one performs, the opponents one faced are also the determinants of the sportsperson's greatness.

Other than statistical records, the sports autobiographies become heavier due to the addition of a good bunch of photographs. Addition of photographs helps the author revive the memory of the bygone days and the glory of the past. However, the author-sportsperson does not include each and every photograph in the autobiography; but selects the photographs that add to the meaning and memories of the game. The choice of the photographs can also help to discover various aspects of the personality of the author. In fact, the photographs provide a deeper insight into the author's life and help to make the autobiography picturesque. The statistical record and photographs form an essential and inseparable part of the autobiography of sportsperson as these things remind the building days of the author, his/her struggle and achievements.

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**POEMS**

**College Life**

Dr. N.G. Wale\*

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College life is full of thrill,  
Everyone tries to achieve his goal,  
But some are rough and some, clever by their stuff,  
Some are tough and some, gruff.

College life is happy life,  
College life is full of strife,  
Some make future by studying literature,  
And some learn commerce and some, science.

College life is happy life,  
College life is full of relief.  
Some play games and some crack jokes;  
And some are boxer and some, sixer.

College life is happy life,  
College life is full of proof.  
Some attend lecture and some theatre,  
But to devote to one's own work is always better.

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## Teacher

Dr. N.G. Wale\*

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Teacher is the only person  
Who directs young generation.  
And becomes one with his mission,  
Without his blessings, our life has no perfection.

Teacher is very affectionate,  
In his profession, he is persistent  
Inspired by the cause of education,  
He produces, on the young mind, a great impression.

Fold I my hands in reverence,  
When I recall the great names;  
Radhakrishnan, Sane Guruji, Gokak and Gokhale  
Were the teachers extremely popular among the students.

He is the nation's pillar,  
Therefore works hard to make the nation secular  
He is the embodiment of sublimity,  
Sacrifice and perseverance,

Hence, Sir Winston Churchill held him in high reverence.  
Teacher does his best for our better prospect,  
By imparting knowledge, he makes us perfect.  
His life is the glaring example of solidarity,  
Hence long live the teaching community.

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