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A Peer-reviewed (refereed) International Journal
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Editors

S. S. Lendave

H. B. Patil

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***We mourn on sad demise of our beloved
editor***



Prof. P. A. Attar

**The Principal, Shripatrao Chougule Arts and Commerce
College, Kotoli-Kolhapur
Former Head, Department of English Shivaji University
Kolhapur**

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EDITORIAL

The present issue of *Critical Space* is in the memory of beloved editor-in-chief Late Professor Dr. P. A. Attar. It is very sad to inform you that Professor P. A. Attar passed away on 30th July, 2019 due to a massive heart attack. The sad demise of Attar is an end of symphony of victory over the several odds that he faced throughout his life. Born in poor Muslim family in a small village Tarale, surrounded by hills, he developed a world class intelligence in English studies. After completing his education as a meritorious student and gold medallist at Master's level, he built his illustrative career in teaching field. His encouragement, emotional attachment, humanistic approach and insight into the problems of rural students made him one of the popular teachers. He strongly believed that only education can promote the desirable social change and he adhered to his belief throughout his life. His humanitarian views and willingness to solve the problem make him a good educational administrator, as he potentially shouldered the responsibility of the head of the Department of English, Shivaji University, Kolhapur and the Principle of Shripatrao Chaugule Arts and Science College, Kotoli.

It was also remarkable in his personality that despite of busy in academic and administrative works of different state universities of India and other government agencies, he was a very meticulous researcher. He had successfully guided twenty Ph. D. students and fifteen M. Phil. Students, but all these are only the numbers, he had never denied the help to any of the students who approached him for the guidance. He motivated the *Critical Space* team to start a journal only to promote the local academic community in research activities, and at the same time, affiliated the rural area of Kolhapur with the different modern centres of academic studies. Besides guidance, he had penned several research articles, edited volumes and books. In his tenure as a BoS member, he has taken the

initiative in implementing the communication skills at under graduate levels for compulsory English papers, that was also one of the most important contribution of P. A. Attar. This adaptation also shows his priority to bring-in-change and envision of future. His talks in different seminars, conferences and symposiums had provided the paths to reach at the most desirable academic goals at personal and institutional levels. In his tenure of Headship, the department had achieved a considerable high, ever before, in prestige at national and international level. Due to his constant efforts and follow-ups, department received a recognition as Departmental Research Support-Special Assistant Programme. Under his able co-ordination, the department has successfully completed the first phase of the programme.

His sad demise is a personal loss of the academic community affiliated to Shivaji University, Kolhapur. There are several teachers, students and educational administrators who frequently sought guidance and advice from him, definitely experiencing a vacuum in their personal as well as professional lives. His memories will be cherished in everybody's minds that will always been remain there as a permanent source of inspiration. His generous personality, kindness towards students and care for unprivileged make him one of the most favourite teachers.

As usual, there are several scholars who have showered their genuine research papers in the present issue, but due to shortage of time and space we can't accommodate all. But we also ensure that these papers will be published sooner or later in the forthcoming issues of *Critical Space*. It is also ensured that Professor Attar had prepared a good panel of referees and managing editors who will sustain this academic heritage with the same zeal.

- Dr H. B. Patil

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Reading *The Shadow Lines* as a Critique of Statism

Khaled Imran* & Muhammad Nurul Islam †

Abstract:

Despite constant deliberation, *The Shadow Lines* by Amitav Ghosh is now considered a modern classic due to its certain merit. This study has identified that the novel primarily criticizes the concept of statism, a resurrected term, whereas the existing literature, for more than three decades, were dominated by the criticism of nationalism. The study argues that certainly the novel tirelessly criticizes nationalism as well as statism, but criticism of the former was seen by many, whereas criticism of the latter seemed to be overlooked. The study first briefly outlines what statism is. Then a selected literature on the novel as a criticism of nationalism is preceded by a comparison of statism and nationalism. The study compares these two concepts both on their functions and then on how nationalism and statism view subnational components, borders, and freedom and sovereignty. The final section discusses four sectors in which Amitav Ghosh criticized statism throughout the novel *The Shadow Lines*: the unique function of state of creation of 'others', state's view on subnational components, state's view on borders, and states view on freedom and sovereignty.

Key Words: Statism, Nationalism, Subnational Components, Freedom and Sovereignty.

WHERE the mind is without fear and the head is held high;

Where knowledge is free;

Where the world has not been broken up into fragments by narrow domestic walls; (Tagore 31)

Envisioning a world without fear and a country without borders-conflicts, Rabindranath Tagore (1861–1941), Asia's first Nobel laureate, wrote the above-mentioned lines in his *Song Offerings*. Against the same backdrop, a bulk of Literature has been written in Indian subcontinent in times since the partition of 1947. Amitav

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Ghosh's *The Shadow Lines* is a wonderful such work; a powerful historical novel set in Calcutta, Delhi, Dhaka and London, centering around thirty years of happenings and memories. Written in bildungsroman, the novel not only investigates the root(s) of conflicts, riots and war in newly emerged post-colonial nation-states but also questions and problematizes the concept of 'nation' and 'nationalism'. Terming national borders as fragile and unreal, *The Shadow Lines* does not limit itself in critiquing only 'nationalism', rather the text goes deeper into questioning the idea of 'statism'; nature, functions and goals of a state. Though a handsome body of work has focused on the novel as a sharp criticism of nationalism, there is little work available to see as *The Shadow Lines* a deeper criticism of 'statism'. Keeping this objective in mind, this paper attempts to explore how *The Shadow Lines* is primarily a critique of 'statism'. This paper has subsequently been divided into four parts; (a) Understanding Statism, (b) Statism and Nationalism: A Comparison, (c) Criticism of Nationalism in *The Shadow Lines* and (d) Critiquing Statism in *The Shadow Lines*.

Understanding Statism

Statism, as Alexander Moseley defined, is "the collection of proposals that presume the need of a state to control and direct a proportion of the economy's wealth for political ends and the actions of the people for moral ends" (Moseley 3). Essentially, statism is a proposal that had been triumphant over other proposals like feudalism or monarchism when 'serving the people' is in question. In other words, state apparently serves people better than a system in which the lord controls and owns all. To the statist, state serves people better, despite some muffled but harsh criticism from anarchists and libertarianist. Despite having fundamental differences on property allocation or controlling mass people, both liberalism and socialism, believe that state is necessary to govern people. In fact, most of the ideologies that are currently in practice by political communities or in discussion within academia are statist. It is rightly said, "statism is the present dominant ideology for most political communities, and whereas the other political philosophies are ideals which proponents would like to effect, statism is firmly in place as political practice" (Moseley 6).

Statists argue that state is necessary to avail two 'ends'—political and moral. The political end is to control and direct a proportion of the economy's wealth. Political end may widely vary in terms of practice and nature. When wealth is in concern, realists and mercantilists, though not exclusively, will argue in favor of accumulation and production of commodities and wealth through state apparatus because they "emphasis on wealth as a critical component of national power" (Oatley 9). Socialist idealism, on the other hand, will advocate equal income and an

egalitarian society dedicated to ensuring equal distribution of wealth among the populace. Libertarians champion the thought of self-ownership, directly opposing socialist project of using state for creating homogenous population with income and wealth equality. Government or any kind of permanent authority will surely undermine the self-ownership and individual freedom of people. That is why, libertarians are opposed to state. But having a fear of social and moral disruption, the libertarians also suggest a minimal but not an omnipotent state—a state that will be functional only when there is an emergency.

Yet, complexities lay within moral question because first, statist argue that state serves betterment for majority of the people. State aims to ensure happiness for most of the people, even if some are destined to suffer. Secondly, state wants to build virtuous citizens and cultivates arguably the best qualities of men and women like discipline, temperance, magnanimity, intelligence or bravery. Thirdly, state imposes duties upon general people; tell them what to do and what not to. Are the moral ends of the state desirable to individual and society? Statists, irrespective of their variations, cannot fully rely upon common man demanding that man should be directed or controlled by an authority. Many argue that men are morally weak, either by nature or nurture. Without any kind of authority in society to control or direct, man's natural weakness will result into disastrous effect. Even though the liberals and libertarians advocate utmost human freedom, they cannot refute the moral urge of an authority to check and balance the deeds of naturally weak man. Only anarchists question the necessity of the state.

Statism and Nationalism: A Comparison

Systematic study on nationalism started effectively from late nineteenth century which soon turned into a matter of great controversy. Ernest Renan pointed out fragility of components related to nation and nationalism He asked, "How is that Switzerland, which has three languages, two religions, and three or four races, is a nation, when Tuscany, which is so homogeneous, is not one?" (Renan 12). Anderson (1991) claimed that nationalism is simply an imagined concept. He explained, "nations were not the determinate product of given sociological condition such as language or race or religion; they had been, in Europe and everywhere else in the world, imagined into existence" (Chatterjee 216). Nationalism is more psychological than physical. A group of people perceives themselves belonging to a same community over some symbols, practices, ideas and historical or mythical narratives but an individual of the nation will never personally know all other members. They all cherish an imagined image of the community without any real acquaintance.

It is evident that contemporary study on nationalism and statism is largely a legacy of twentieth century scholarship. In fact, in most of the general discussions, state and nation are used synonymously. As Max Weber said, "There is scarcely any task that some political association has not taken in hand, and there is no task that one could say has always been exclusive and peculiar to those associations which are designated as political ones" (Weber 77). Nevertheless, there are some remarkable differences though neither exclusive nor limited between these two ideals. Nationalism assures identity, motivates people and provides a guideline on how national culture will be defined. It can be viewed as glue to some of the statists; glue that binds the populace with each other by creating a common identity that in turn serves the existence and endurance of a state. In other words, "nationalism became a substitute for social cohesion through a national church, royal family or other cohesive traditions, or collective group self-representation, a new secular religion" (Hobsbawm and Ranger 303). Statism, on the other hand, does the same functions along with many others. When mobilization of mass population is necessary, nationalism complements state. State is an institution that holds the authority and undertakes administrative and legal orders. In time, states evolve and adopt newer technologies, ideas and forms of administration in performing its functions.

Secondly, some statists consider nationalism a potential threat to state's integration. Academics and statesmen alike undermine the cohesive force of nationalism and characterized it not only harmful but also outdated for this century. The rationale behind this is that ethnic and minority groups may greatly hamper the integrity of state by starting their own nationalist movement in the name of self-determination. There is nothing wrong with the Québécois's aspiration for a separate state, but that is truly uncalled for the Canadian statists. Statists, for this reason, advocate unconditional assimilation of religious, ethnic, linguistic and other minority people forgetting their own 'petty differences'.

Thirdly, statism and nationalism view territory and boundary differently. Nationalism views the right over the territory of a nation as a basic right. The authority of controlling certain territory by a certain nation is a result of historical legacy or cultural right of the nation (Stilz 580). The nation may have a memory of important events that had taken place within the territory or it may cherish myths, traditions or anecdotes linked with the territory. The identity of one nation becomes intertwined with that territory and thus territory becomes an important symbol of nationalism (Miller 1995). On the contrary, Statism views territory as a more materialistic form as opposed to an abstract form viewed by the nationalists. Territory of a state is a legal being. State exactly knows where its boundary ends, which hill belongs to that state and which not. State claim three legal right on the

[4]

territory it controls: a) rights of territorial jurisdiction (state holds the exclusive right to establish a unique system of law within the territory), b) rights to control resources (state has the right to extract, use and sell of natural resources found within its territory), c) rights to control borders (Miller 2012). Individuals, groups and institutions, as part of the state, hold the right of territory and border.

Finally, statism does not perceive sovereignty as perceived by nationalism. Although Greenfield identified nation as “a unique *sovereign* people” (Greenfield 8), a considerable number of nations are not sovereign in the general sense. Modern notion of sovereignty is irrevocably combined with state. Sovereignty is an inherent attribute exercised by modern states. The notion of state sovereignty holds that no other entity will influence or control the decision making of a state. Alternatively, a second notion of sovereignty lies within the principle of separation of power in government. The principle posits that an apparatus or branch of government will not interfere with the functions of others. Such a system is inherent in most of the modern states, at least constitutionally and thus self-evidently declares the sovereignty of state. Most of the states of the world are multiethnic and multinational in composition. Even today’s mighty and stable nation-states may vanish into oblivion or break into pieces in the coming decades. A nation’s sovereignty may be translated into and exercised by state apparatus.

Criticism of Nationalism in *The Shadow Lines*

Till date, several critical essays and articles have been written which examined various aspects of the novel; narrative techniques, character sketches and historical analysis. However, this section will read Ghosh’s novel as a critique of nationalism. Roy’s (2010) identifies two different point of views towards nationalism: one is *Tha’mma’s*- a stubborn militant nationalism born out of India’s long and bloody nationalist movement, the other is the unnamed protagonist’s- that necessitates to redefine nationalism in the present global context. She wrote, “Ghosh indeed questions whether nations can be geo-politically defined at all. As he shows in *The Shadow Lines*, the borders that are supposed to divide nations are often shadowy, arbitrary and illusive” (Roy 120). Manzoor (2012) views *The Shadow Lines* essentially an examination of lives in post-colonial context torn apart by the effects of nationalism in sub-national level. He tried to reconstruct a new concept of nationalism which is characteristically familial, cultural and geographical that runs parallel to religious and communal complexities. This unique notion of identity transcends borders, space, race and age. At the end of his novel, Ghosh asks the characters to completely abandon their differences, specially the differences created by

nationalism, and relish the life of transcendence of “...present and past, self and image, colonizer and colonized” (Manzoor 52).

Again, one's nationality is not biologically defined. That means nationality is not constant and subjected to change upon a person's socio-political context. On the other hand, people view nationalism differently based on own personal belief or ideological leanings. The illusion nationalism creates within peoples' mind is well projected through Kumar's (2008) analysis of *Tha'mma* in *The Shadow Lines*. Her well-rooted militant nationalism is continuously questioned by her odd identity carried out by her birthplace. Kumar argues, “the nation is crucial to the conceptualization, scope and structure of *The Shadow Lines*, somewhere along the way it becomes an elusive and shadowy entity, as the principal protagonist in the drama are unable to make sense of its resonant contradictions” (Kumar 68). Furthermore, nationalism often does accelerate, facilitate and raise peoples' hope for freedom. The August of 1947 brought about a surge of aspiration and expectations throughout India that the old order had finally ended. But instead of creating integration and a perfect new order, independence summoned hatred and continued animosity in the political practices of the heterogeneous country resulted into displacement, dispossession and communal violence within and beyond the country and split individual and national identities. Neogy (2008) argues that freedom was comprehended differently to different people and it was projected throughout the novel. She questions- the so called 'freedom', resultant to the long nationalist movements that has brought about immense miseries to millions of people at the end can be labeled as freedom or not.

Malhotra's (2008) essay 'Nationalism and the question of freedom in *The Shadow Lines*' pointed out that nationalism has been criticized from the perspective of globalism in the novel. The characters in the novel continuously find their own identity at odds with nationalism. Tha'mma is undoubtedly a militant nationalist, and thus past-driven. She got her nationalism from past anti-colonial struggles. Ila's own identity is not backward looking, but her identity is continuously shaped by modern cosmopolitanism. The narrator identifies the numerous borders crisscrossing our lives as a resultant of nationalism and his idea of freedom can be realized if the idea of nationalism can be surpassed. Even the concept, 'nationalism' can also be analyzed as a spatial notion. Chambers (2011) viewed *The Shadow Lines* as the author's criticism of western conception of space. She argued that the notion of space is subtly 'almost-always' present within the core of the novel. Maps and nations both are Western constructs to describe space that disrupted millions of lives in Indian subcontinent before, during and after 1947, as evidentially represented throughout the novel.

Though after 1947, Indian Anglophone literature largely accepted nationalism as evident in the writings of Raja Rao and R.K. Narayan, yet from early eighties, Indian Anglophone literature started scrutinizing, questioning and even rejecting nationalism. Majumdar (2011) identifies *The Shadow Lines* as a stark pioneering critique of nationalism belonging to the latter group. Ghosh's criticism of the lines that demarcate nations not only divide people territorially, but also separate them by creating numerous shadowy lines within their desire, imagination, reality and memory. The toll that every individual must take caused by this artifice of division- nation- is so immense that it questions the validity of arbitrary division of people without considering their reality and memory.

Critiquing Statism in *The Shadow Lines*

While talking about 'Shadow lines' as a concept, the writer Amitav Ghosh in conversation with T. Vijay Kumar, explains:

[T]he classical, nineteenth-century ideology of the nation state has essentially been eroded at two levels. One, it is eroded at the top, where the rich nations have essentially begun to melt into each other. We see this clearly with the EU.....It has also melted away at the bottom where, in some way, if you travel now between so many parts of, say, Burma, Thailand and India, there really are no borders, it's completely porous. . . . So it melted away at two levels. (Kumar 102)

This statement of the writer has propelled the authors of the paper to engage in thinking of and reading the novel critically to see how it overshoots nationalism to hit the core of the concept of the statism itself. Roy (2010) identifies four ways of reading *The Shadow Lines*. Firstly, it is just a coming-of-age story of the unnamed protagonist still haunted by the sad death of his beloved uncle in an across-the-border. Secondly, the novel is all about Partition and communal violence. Thirdly, it questions the creation of nation-states- a creation which is done by drawing arbitrary boundaries between people. This illusive and arbitrary boundary originates immense miseries to the lives of people dwelling both sides of the boundary and *The Shadow Lines* is the tale of those miseries. Finally, Ghosh's novel is a tale of unearthed forgotten history- a riot in 1964 which was suppressed by the popularized history of Indian Subcontinent. Drawing out from the third one, the authors have explored that *The Shadow Lines* four areas in which Amitav Ghosh criticized statism. These four are: the function of state of creation of 'others', state's view on subnational components, state's view on borders, and states view on freedom and sovereignty.

A crucial function of a state has been criticized in *The Shadow Lines*; that is-ensuring the existence and endurance of state by imposing a set of values and thus creating otherness. Conjuring the idea of *Us* and *Them* and 'protecting' own people from the harsh actions of *Them*, statist had long since endured their instrument of control. As Moseley (2006) identifies, "The common statist thesis is that the actuality of fear or danger – or its implied or potential threat – in the absence of government drives men to form a protective agency to secure their lives and liberty" (16). For example, *Tha'mma's* account of her ancestral home in Jindabahar Lane, Dhaka, allegorically depicts this design of the statist. The description of the house is full of symbolism: an interesting house slowly growing like a honeycomb by generation of *Boses* (*Tha'mma's* maternal ancestors) with multiple layers and extensions. However, problem aroused after the death of *Tha'mma's* grandfather, the stern patriarch of the house. Her father and Jethamoshai (her father's elder brother) engaged into quarrel on trivialities which eventually led the two families into literal division by a wooden partition wall. As *Tha'mma's* narrates, "When the wall was eventually built, they found that it had ploughed right through a couple of doorways so that no one could get through them anymore; it had also gone through a lavatory, bisecting an old commode. (Ghosh 123). Chambers (2011) identifies that the old house of Jindabahar lane was an allegory of India, a country where over the time different groups of people of different color, creed and caste have joined and lived together. But the partition and the border line whimsically divided families and their ancestral homes. Not only that, to frighten her little sister, who did not have the memory of the family other side, the young *Tha'mma* conjured a peculiar depiction of the other side of the wall:

Everything's upside-down over there, I'd tell her; at their meals they start with the sweets and end with the dal, their books go backwards and end at the beginning, they sleep under their beds and eat on the sheets, they cook with jhatas and sweep with their ladles, they write with umbrellas and go walking with pencils If you don't go to sleep right this very minute, I'll drop you over the courtyard wall, and then you'll have to become upside-down too. (Ghosh 125-126)

This fantasization mimics the partition of India and Pakistan. Chambers (2011) argues that we generally consider our state as normal and imagine the strangeness of other states. The construction of wall forced people to demonize the people behind the wall, the 'others'. This 'otherness' and 'strangeness' is an important tool in hand of the statist and utilizing this tool, most of the statist ensure the endurance of their state. As discussed earlier, statist tend to mold public perception towards the creation of otherness and they justify their deeds by saying that "government...should impose a set of values upon people different from what they

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themselves would freely choose: because the state's officials know better" (Moseley 5).

About the making of a nation, *Tha'mma's* believes that a nation can be formed through war and bloodshed and be united through the memory of this bloodshed. To her view:

It took those people a long time to build that country [England]; hundreds of years, years and years of war and bloodshed. Everyone who lives there has earned his right to be there with blood.....They know they're a nation because they've drawn their borders with blood. ...That's what it takes to make a country. Once that happens people forget they were born this or that, Muslim or Hindu, Bengali or Punjabi: they become a family born of the same pool of blood... (Ghosh 78)

Tha'mma's idea of nationalism has two faces; first, nationalism is not a privilege- it is a hard earned right earned through sacrifice, blood and war, second, a highlighted national identity buries all other identities (religious, cultural and ethnic) of individuals and thus consolidates the national bond. This second aspect carries a heavy notion of statism. There is no doubt that the passage carries out *Tha'mma's* own understanding of nationalism, but this second aspect makes us aware that she is concerned about people's different identity. Statists, as mentioned earlier, advocate unconditional assimilation of people forgetting their own petty differences. Later, Ghosh criticized statist doctrine of assimilating different identities through Robi's passionate semi-soliloquy. In that speech, Robi recalled his realization as a district officer when day after day he used to look at the pictures of dead bodies published in the newspapers, shot by terrorists, separatists or armed forces personnel from "Assam, the northeast, Punjab, Sri Lanka, Tripura" (Ghosh 247). He realized that to protect the country's unity and freedom, he would have to perform his own duty: order his policemen to kill the terrorists and even kill the whole village if necessary. Ironically, the terrorists would have done the same to him for their own freedom. From different stand-points, freedom is thus perceived differently and to Robi's realization, this kind of freedom is utterly impossible. He asks, "why don't they draw thousands of little lines through the whole subcontinent and give every little place a new name? What would it change?" (Ghosh 247).

The greatest blow towards statism has come from the novel's perception of borders and territories. In fact, Amitav Ghosh himself has questioned borders in an interview saying:

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What interested me first about borders was their arbitrariness, their constructedness—the ways in which they are naturalized by modern political mythmaking. I think these lines are drawn in order to manipulate our ways of thought: that is why they must be disregarded. (Howley 8-9)

While planning for flying to Dhaka (part of then East Pakistan), Tha'mma was wondering how the border looked like. Will she be able to see the visible border, divided by trenches, gun-pointing soldiers and barren lands from high above the ground? But in her disappointment, her son explained that there is nothing like that in the border. An absence of any visible mark between two countries, like in a map bisected by dark lines, made her perplexed and forces her to ask:

But if there aren't any trenches or anything, how are people to know? I mean where's the difference then? And if there's no difference, both sides will be the same: it'll be just like it used to be before, when we used to catch a train in Dhaka and get off in Calcutta the next day without anybody stopping us. What was it all for then- partition and all the killing and everything- if there isn't something in between? (Ghosh 151)

Later, she became unusually nervous when she came to know that at Dhaka airport, she might have to answer questions like her nationality, date of birth, place of birth etc. Suddenly she realized "how her place of birth had come to be so messily at odds with her nationality" (Ghosh 151). When Tha'mma and her entourage went to Dhaka and met her Jethamoshai and insisted upon his shifting to Calcutta, the old man gave a very realistic picture of border erection. He lived most of his life and understood the futility of arbitrary lines erected by the statisticians and thus given his final verdict, "As for me, I was born here, and I will die here" (Ghosh 215). He utters:

I don't believe in this India-Shindia. It is all very well, you are going away now, but suppose when you get here, they decide to draw another line somewhere? What will you do then? Where will you move to? No one will have you anywhere. (Ghosh 215)

An urge for freedom and sovereignty had always been an essential and effective slogan for the leaders of every nationalist movement. Thus, *Tha'mma* was too highly motivated by Indian nationalist movement. That time she wanted to be a part of nationalist movement by being a member of a secret terrorist

society like *Anushilan* and *Jugantar*. For the sake of freedom, if she would have to kill an English magistrate, she confessed to the protagonist that she would have done that- "...yes, I would have killed him. It was for our freedom: I would have done anything to be free" (Ghosh 37). Moreover, during the 1965 Indo-Pak war, the narrator found that she had sold her last bit of jewelry. When asked about that, she screamed, "I gave it away...I gave it to the fund for the war. I had to, don't you see? For your sake; for your freedom. We have to kill them before they kill us;" (Ghosh 237). *Tha'mma's* concept of freedom is essentially nationalist as well as statist which contradicts with Ila, her niece's concept of cosmopolitanism. Once when Robi advised Ila not to dance with the strangers in Bar, she shouted, "do you see now why I've chosen to live in London? ...It's only because I want to be free. ...Free of your bloody culture and free of all of you" (Ghosh 88). In criticism of Ila's concept of freedom, *Tha'mma* asserts that Ila's version is not true freedom rather it is mad desire. To *Tha'mma*, such kind of freedom is well founded in the West- "that's what those places have to offer. But that is not what it means to be free" (Ghosh 89). There are little differences between both the women's concept of freedom. Because *Tha'mma's* concept of liberty is, like Ila's, based on Hobbesian notion of freedom from external restraints (in her case, freedom from colonial rule)' (Chmbers 36). Ghosh criticizes Thamma's concept of freedom through Robi's passionate speech discussed earlier. Additionally, he perhaps advocates a kind of bondage contrary to external restraints like freedom of people and state sovereignty championed by statism. Through the protagonist, he said that freedom and ultimate happiness lay within 'bondage' of a person with his or her community. As in the words of the protagonist:

[A]nd I thought of how much they all wanted to be free; how they went mad wanting their freedom; I began to wonder whether it was I that was mad because I was happy to be bound: whether I was alone in knowing that I could not live without the clamour of the voices within me. (Ghosh 89)

Conclusion

The waning sovereignty of nation-states, largely due to the growth of supranational bodies and sweeping globalization in the previous century, has made some commentators, analysts and academicians speculate the vanishing of the century's old institution, statism, into oblivion. But at the backdrop of Islamic fundamentalism, white supremacism, populism and economic protectionism, the institution has come back with flying colors and this decade has been proven as

the decade of reincarnated nation-states so far. Most of the people have to come into a Faustian agreement with the most encompassing agent of violence (i.e., state; even the much-applauded welfare states maintain a monopoly of force and violence by imposing tax and punitive measures on its subjects) largely because they have no better functional arrangement other than this one. Why does state then, even if it is a proven agent with monopoly of violence, still persist and likely to be persistent in the coming decades? One of the reasons is- those who should have tried to find out a better alternative, or most importantly should have questioned the existence of state, did not do their jobs properly. Amitav Ghosh is then a rarity, because even though he does not provide us any solution, he asked and criticized the existence of state and statism, from a plethora of viewpoints: the unique function of state of creation of 'others', state's view on subnational components, state's view on borders, and states view on freedom and sovereignty throughout *The Shadow Lines*.

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Speech Act of Complaint in English and Marathi[#]

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Abstract:

The present research paper seeks to analyze the speech act of Complaint performed by the Marathi speakers both in English and Marathi languages. For the purpose, the responses of 50 post-graduate students of Shivaji University to Discourse Completion Tests in English and Marathi are collected and analyzed using the model of speech act of Complaint proposed by Iryna Prykarpatska (2008). The focus of analysis is on the manner and nature of speech act, the semantic strategies in which the head act is realized, the organization structure of the response and the preferred supportive moves. The analysis and the resultant conclusions are presented in terms of comparison between English and Marathi Complaints. The 'do not perform the FTA' strategy is employed by the equal number of respondents both in English and Marathi. Similarly, it is also observed that for both complaint in English and Marathi, the participants have preferred 'conventionally indirect' nature of speech act of complaint.

Keywords: Speech act of Complaint, Marathi, English, Head Act, Semantic Strategy, Organization Structure, etc.

Introduction

Complaint is a Face-threatening Speech Act in which the addresser complains about a case of injustice directly to the 'offender'. Such cases of complaint are very subjective in that individuals differ in their assessment of what they perceive to be injustice or wrong-doing. This assessment is, again, based upon, to certain extent, the social and cultural expectations. The realization of this Speech Act varies across different dimensions like social status, familiarity, Power and Solidarity, etc. That is to say, in the realization of this Speech Act, the addresser follows the cultural norms. The realization of this

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Speech Act may be Direct or Indirect depending upon the variable pointed out above. The addressor also needs to use some Politeness Strategies so that the relation between the complainer and the addressee should not get damaged. That is to say s/he should be tactful when complaining. Sometimes, the addresser does not carry out the act at all; thus, preferring the 'Do not perform the FTA' strategy. The following are some of the factors involved in the production of this speech act:

1. The speaker perceives that the addressee has committed an action which is socially unacceptable.
2. It involves the realization of the speaker that the socially unacceptable action has unfavourable consequences for him/her or for the general public.
3. The speaker uses an expression of complaint which can be either Direct or Indirect depending upon the Power and Solidarity between the speaker and the addressee.
4. Sometimes, when the speaker thinks that his complaint would cause breach in the relation between speaker and addressee, s/he prefers the 'Do not perform the FTA' strategy.
5. The speaker needs to use some Politeness Strategies to keep the channel open between him/her and the addressee.
6. The performance of the act may also involve the explanations of the socially unacceptable action, which can be used as an Indirect strategy of Complaint.
7. Generally, the Complaint is used by a person of lower or equal social status /age /class /caste etc. to address a higher status person. The higher status person would generally, in such situation, use Speech Act of Order rather than that of Complaint.

Review of Literature

The speech act of Complaint has been studied by many scholars and they have come up with various strategies with the help of which the speech act is realized. Olshtain and Weinbach (1987), for example, provide a list of semantic structures used as Head Acts in the Speech Act of Complaint: (1) Below the level of reproach, (2) Disapproval, (3) Complaint, (4) Accusation and Warning, and (5) Threat. However, the use of the extreme structures like 'Threat' might shut

down the interaction and the social relations as well. Similarly, Murphy and Neu (1996) provide a list of semantic formulas used in the Speech Act of Complaint: (1) An explanation of the purpose, (2) A Complaint, (3) A Justification, (4) A candidate solution- request.

Data Collection and Model of Analysis

The recent model of speech act of complaint is proposed by Iryna Prykarpatska (2008) in which she provides twelve different semantic strategies that can be used as head act. She has divided it in two categories, as presented in the following table.

Code	Strategy	Nature
1	Do Not Perform FTA	
2	Joke	Indirect
3	Irony	
4	Hint	
5	Conventionally Indirect Disapproval	
6	Open Disapproval	
7	Statement that the SUA took place	Direct
8	Request that contains forbearance	
9	Mitigated request for repair	
10	Un-Mitigated request for repair	
11	Mitigated warning	
12	Un-Mitigated warning	
13	Open Attack on H / Verbal abuse	

Table 1: Model for Speech Act of Complaint

For the present study too the same model is used. For the collection of the data, two Discourse Completion Tests – one in English and one in Marathi – each consisting of three situations demanding the response of speech act of complaint are used. The DCTs are administered to 50 Marathi learners of English randomly selected from post-graduate departments of Shivaji University. The situations in both the DCTs are the same and they are provided at the end of the paper. However, the DCT in English is administered first; and, after the gap of a month, the second DCT in Marathi is administered to the same students. The purpose was to minimize the unnecessary variation caused due to individuality. The collected responses of the respondents are analyzed for the manner and the

nature of the speech act, the semantic strategies in which the head act of the response is realized and the organization structure of the response with preference of supportive moves. The following is the discussion of the analysis.

Complaint in English

Out of the total expected 150 responses to the situations, in four cases, the response is not given and in another four cases the given response is inappropriate. The remaining 142 responses and their analysis show that in 55 cases, the respondents have preferred not to perform the face threatening speech act of complaint. From among the remaining, 76 responses are written in implicit manner and 11 are realized in explicit mode. The situation-wise preference for the nature of the speech act of complaint is indicated in Table 2.

Nature of Speech Act	Situation			Total
	Situation 1	Situation 2	Situation 3	
Do Not Perform FTA	12	20	23	55
Direct	30	22	19	71
Conventionally Indirect	7	7	2	16
Inappropriate Response	0	0	4	4
No response	1	1	2	4
Total	50	50	50	150

Table 2: Nature of Speech Act of Complaint (all Situations)

As the table shows, the number of 'Do not perform a FTA' increases from situation 1 to situation 3. It means that more respondents have preferred not to complain to the professor. Similarly, the direct nature of the speech act decreases, when we go from situation 1 to situation 3. It indicates that the respondents realize that in case of the professor as the addressee, it is inappropriate to use direct speech act. On the contrary, when the first two situations are compared, the numbers of direct speech acts are used more when the notes are lost by the classmate. It also explains the less number of (12) 'Do not perform a FTA' for situation 1. The following responses show the general tendencies of the respondents:

Conventionally indirect: I will be angry on him/her. You are careless. How could you lost your friend's notes.* (ES1/8)

(**Note:** Here and hereafter the symbol '*' indicates that the utterance is ungrammatical.)

Conventionally indirect: Sir, it is too late to write the assignments again. But you can't do nothing. I will write it again.* (ES3/8)

Direct: I will scold him & prepare the note's again & then give me.* (ES1/1)

Direct: Repair my watch at any cost and give it to me.* (ES2/28)

Direct: Sir, I submitted assignment and please you check my sign in your assignment sheet.* (ES3/35)

It is also necessary to see the type of semantic strategy used for the realization of complaint in the three situations, which is shown in Table 3. The table clearly shows a general tendency of the respondents to use 'Mitigated request for repair' in all the three situations. The 'Unmitigated warning' and 'Open attack on H / Verbal abuse' strategies are used as expected only in first two situations.

HA Semantic Strategy	Situation			Total
	Situation 1	Situation 2	Situation 3	
Not perform FTA	12	20	23	55
Conventionally indirect disapproval	1	4	2	7
Open Disapproval	4	4	0	8
Statement that the SUA took place	1	2	0	3
Request that contains forbearance	2	1	0	3
Mitigated request for repair	16	12	18	46
Un-mitigated request for repair	2	0	1	3
Mitigated warning	3	0	0	3

Un-mitigated warning	7	4	0	11
Open-attack on H / Verbal abuse	1	2	0	3
Inappropriate Response	0	0	4	4
No response	1	1	2	4
Total	50	50	50	150

Table 3: HA Strategy of Speech Act of Complaint (all Situations)

The following examples show various semantic strategies used by the respondents for the head act of Complaint:

Open attack on H: I complain that Stupid! Couldn't you tell me before? Careless!* (ES1/46)

Open disapproval: See, It is bad thing. It was your responsibility. Don't do this again.* (ES1/48)

Mitigated request: The wrist watch is gift for me. My father has given me on my birthday. But it's ok. pl repair it and give me on next day.* (ES2/27)

Conventionally indirect disapproval: What is it? It is my favourite watch friend.* (ES2/20)

The organization structure of the response needs to be considered in terms of different situations, shown in Table 4.

As the table shows, there are total 21 'only HA' structures and out of them, only one is used for the situation where the addressee is the professor. There are total 35 responses in which one supportive move is used and the number of responses in which two are more than two supportive moves are used is 31.

Organization Structure	Situation			Total
	Situation 1	Situation 2	Situation 3	
Do Not Perform FTA	12	20	23	55
Only HA	12	8	1	21
SM + HA	15	8	6	29
HA + SM	2	2	2	6

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SM + HA + SM	3	3	3	9
(SM) + HA	4	4	5	13
HA + (SM)	1	3	0	4
SM + HA + (SM)	0	1	3	4
(SM) + HA + SM	0	0	1	1
No Appropriate Response	0	0	4	4
No response	1	1	2	4
Total	50	50	50	150

Table 4: Organization Structure of Speech Act of Complaint (all Situations)

Complaint in Marathi

The combination of the analysis of responses of all the three situations together provides a comprehensive picture of the performance of speech act of complaint by the respondents. The combination shows that out of the 150 expected responses, four are not received and two are inappropriate. From the remaining 144 responses, in 55 cases, the respondents preferred not to perform the face threatening act. From the remaining, 87 speech acts are realized in implicit manner; whereas only two are in explicit mode.

Nature of Speech Act	Situation			Total
	Situation 1	Situation 2	Situation 3	
Do Not perform FTA	9	20	26	55
Direct	32	19	8	59
Conventionally Indirect	6	9	15	30
Inappropriate Response	1	0	1	2
No response	2	2	0	4
Total	50	50	50	150

Table 5: Nature of Speech Act of Complaint (Marathi)

Table 5 shows the situation-wise preference for nature of the speech act. There are total 55 cases where the respondents have preferred not to perform the speech act. Interestingly, the number of such options increases from situation 1 to situation 3. In contrast to this, the number of direct nature of speech act decreases as we go from situation 1 to situation 3. It shows the

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understanding of the respondents of the required nature of politeness in the given situations. The following examples show direct and conventionally indirect nature of speech act used by the respondents:

Direct: नोट्स काढ व मलाही त्या नोट्स दे. परीक्षा जवळ आल्या आहेत.* (MS1/6)

Direct: मित्राला सांगेन की ते घड्याळ माझ्या पालकांनी खूप कष्ट करून मला दिले आहे. तरी ते दुरुस्त करून दे.* (MS2/6)

Direct: त्यांना प्रश्न विचारून की तुमच्या हातून अस होण चुकीच आहे यात विद्यार्थ्यांचे नुकसान होते.* (MS3/50)

Conventionally indirect: असू दे आपण पुन्हा नोट्स बनवू मात्र पुन्हा असे गैरजबाबदारपणे वागू नकोस.* (MS1/17)

Conventionally indirect: असू दे. फक्त दुसऱ्याची वस्तू वापरताना काळजी घ्यावी.* (MS2/5)

Conventionally indirect: सर, मी होम असाईनमेंट खात्रीपूर्वक जमा केली तुम्ही अजून एकदा कोठे ठेवली आहे तपासून बघाल का? (MS3/31)

The preference of the semantic strategy for all the three situations is detailed in Table 6. The table shows that the semantic strategy 'mitigated request for repair' is used in maximum number of responses. There are 34 such cases; followed by conventionally indirect disapproval (14 responses). The table also shows that there are some strategies like 'unmitigated warning' and 'open attack' which are present in the responses of situation 1, but not in that of situation 2 and situation 3. It shows the understanding of the respondents that the use of these strategies for 'a friend' and 'a professor' is inappropriate. The other strategies of the responses are shown in the table.

	Situation			Total
	Situation	Situation	Situation	
HA Semantic Strategy				
Not perform FTA	9	20	26	55
Hint	1	1	3	5
Conventionally indirect	2	6	6	14
Open Disapproval	0	1	0	1
Statement that the SUA took	2	0	0	2
Request that contains	1	0	7	8

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Mitigated request for repair	15	12	7	34
Un-mitigated request for repair	5	4	0	9
Mitigated warning	3	4	0	7
Un-mitigated warning	7	0	0	7
Open-attack on H / Verbal abuse	2	0	0	2
Inappropriate Response	1	0	1	2
No response	2	2	0	4
Total	50	50	50	150

Table 6: HA Strategy of Speech Act of Complaint (Marathi)

The following examples show various semantic strategies used by the respondents for the head act of Complaint in Marathi:

Mitigated request for repair: मी त्याला अस सुचवेन की, मला नवीन नोट्स तयार करण्यास मदत कर.* (MS1/28)

Mitigated request for repair: माझे घड्याळ मला दुरुस्त करून दे. कारण ही माझ्या पालकांनी मला दिलेली भेट आहे. ही भेट मला खूप महत्वाची आहे. कृपया मला लवकरात लवकर दुरुस्त करून दे.* (MS2/28)

Mitigated request for repair: कृपया अजून एकदा पहा व नाही सापडल्या तरी मला काही वेळ द्या मी परत असाईनमेंट जमा करते.* (MS3/6)

Un-mitigated warning: मला माझ्या नोट्स कोठूनही मिळवून दे.* (MS1/31)

Open attack: तू किती निष्काळजी आहेस. साध्या नोट्स तुला सांभाळता नाही आल्या.* (MS1/29)

Conventionally indirect disapproval: अरे, हे काय केले, काळजी घ्यायची होती न, घरच्यांनी दिलेले होते.* (MS2/44)

Conventionally indirect disapproval: सॉरी सर मी याच्या अगोदर असाईनमेंट जमा केल्या होत्या.* (MS3/17)

Request that contains forbearance: सर, माफ करा पण पुन्हा असाईनमेंट पूर्ण करून देऊ शकते पण थोडा वेळ द्याल का, कारण परीक्षा पण जवळ आली आहे.* (MS3/24)

Table 7 indicates the situation-wise organization structure of the responses. The organization structure that is used for the maximum times is 'SM+HA' and '(SM)+HA'. However, there are 19 responses that are realized in the 'only HA' strategy.

Structure	Situation			Total
	Situation 1	Situation 2	Situation 3	
.00	9	20	26	55
Only HA	9	7	3	19
SM + HA	17	10	13	40
HA + SM	4	4	2	10
SM + HA + SM	3	1	2	6
(SM) + HA	4	2	3	9
HA + (SM)	0	1	0	1
(SM) + HA + (SM)	0	1	0	1
(SM) + HA + SM	1	2	0	3
No Appropriate Response	1	0	1	2
No response	2	2	0	4
Total	50	50	50	150

Table 7: Organization Structure of Speech Act of Complaint (Marathi)

Findings:

Complaint in English

1. Four respondents did not react to the situations and the received four responses are inappropriate.
2. Out of the 142 remaining responses, in 55 cases, the respondents have used the strategy of not performing the FTA at all and not threatening the face of the addressee subsequently. This is the specific strategy used by the respondents to the great extent only for the FTA of Complaint.
3. Out of the 'on record' 88 responses, 76 are realized in implicit manner and 11 in explicit way.

4. Both the 'direct' and 'conventionally indirect' natures of the speech act of Complaint are found in the data. However, the number of direct nature is 71 responses and that of conventionally indirect nature is 16.
5. In majority of the 'on record' responses (46), the semantic strategy 'mitigated request for repair' is used. The other semantic strategies used for performing the speech act of Complaint are 'Conventionally Indirect Disapproval' (7 responses), 'Open Disapproval' (8 responses) and 'Un-mitigated Warning'.
6. Out of the 88 on record responses, the organization structure of 21 is 'Only HA'. In the remaining, at least one supportive move is used to mitigate the threat while complaining.
7. The total number of pre-HA supportive moves is 73 and that of post-HA supportive moves is 33. The total goes to 106 supportive moves. They increase the required politeness of the utterances.

Complaint in Marathi

1. Four responses are not received and two of the received ones are inappropriate.
2. As with the performance of speech act of Complaint in English, in Marathi also the respondents have made use of the 'do not perform speech act' strategy in 55 cases i.e. for them the relation with the addressee is more important than complaining in on record manner.
3. Similarly, out of the 89 on record responses, 87 realize in implicit manner and only two in explicit way.
4. As for the nature of speech act of Complaint, the respondents have preferred direct nature in 59 responses and conventionally indirect in 30 responses.
5. Varied semantic strategies are used for performing the FTA. The prominent among them are – Mitigated request for repair (34 responses), Conventionally indirect disapproval (14 responses), Un-mitigated request for repair (9 responses), Mitigated and Un-mitigated warning (7 responses each) and Hint (5 responses).
6. Out of the 89 on record responses, the organization structure of 19 is 'Only HA', but in the remaining 70 responses, at least one supportive move is used.
7. The total number of pre-HA supportive moves is 72 and that of post-HA supportive moves is 24.

Comparison and Conclusions

1. For complaining both in English and Marathi, the equal number of respondents have relied on the strategy of not performing the FTA.

2. Though both direct and conventionally indirect natures of speech act of Complaint are visible in the data, the percentage of using conventionally indirect nature in Marathi is greater.
3. However, no much difference is seen in the use of semantic strategies for complaining both in English and Marathi.
4. Similarly, the preference given to the organization structure of the responses in both English and Marathi complaints is almost the same. It is seen in the use of almost the same number of supportive moves in English and Marathi Complaint.

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Appendix**Discourse Completion Test:**

1. Your classmate has taken your class notes the other day. But even after a week the classmate has not returned the notes and afterwards says that the notes are lost. What will you say to your classmate?

2. Your parents have given you a gift – a very expensive wrist-watch – on your birthday. Your friend borrows it for use for a day. However, accidentally, the watch is broken by the friend. What will you say to your friend?

3. You have submitted your home assignments to the concerned Professor. But the Professor has misplaced the assignments and now asks you to resubmit the assignments. What will you say to the Professor?

1. तुमच्या क्लासमेटने तुमच्या नोट्स घेतल्या आहेत. आठवडा उलटूनही त्या त्याने / तिने परत केलेल्या नाहीत व नंतर नोट्स हरविल्याचे सांगत आहे. तुम्ही त्याला / तिला काय म्हणाल?

2. तुमच्या वाढदिवसानिमित्त एक किमती घड्याळ तुमच्या पालकांनी भेट दिले आहे. तुमचा / तुमची मित्र / मैत्रिण एक दिवस वापरण्यासाठी ते घड्याळ घेतो / घेते. परंतु हाताळताना घड्याळ पडते व फुटते. यासाठी तुमच्या मित्राला / मैत्रिणाला तुम्ही काय म्हणाल?

3. संबंधित प्राध्यापकांकडे तुम्ही होम आसाईनमेंट जमा केली आहेत. परंतु प्राध्यापकांच्याकडून त्या गहाळ झाल्या आहेत व पुन्हा एकदा जमा करण्यास तुम्हाला सांगितले जाते. तुम्ही संबंधित प्राध्यापकांना काय म्हणाल?

Theme of Education in R. K. Narayan's Short Stories on Children

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Abstract:

R. K. Narayan is one of the most significant and prolific Indian writers. He is nationally as well as internationally well acclaimed writer. He has made a distinct contribution to the growth and development of the Indian short story in English. His stories about children constitute important part of his achievement as a short story writer. In the present Research paper, an attempt is made to explore the theme of Education in the select short stories. The select stories represent the children's world in different colours and sensibilities. Narayan tries to show that, there is need to understand children's innocent world. Parents and teachers should take into consideration the vividness of their imaginative mind, their creative power and their versatility. According to him efforts should be taken by teachers and parents to make education as pleasure- giving process Narayan gives a new vision to teachers and parents to look at the children's world. He expects a change in a school system that bends children's backs with school bags rather than exciting their minds of imagination.

Keywords: *Children's World, Stories, School Life, Teacher, Students, Education, Examination.*

I

In the tradition of Indian literature in English, it can be observed that R. K. Narayan, Mulk Raj Anand and Raja Rao have tried to replace the distorted image of nation reflected in the colonial literature with the real image of contemporary India. They have explored different aspects of Indian life and tried to reflect the reality. Among these three exponents of early Indian literature in English, R. K. Narayan has earned appreciation by the reading public and international acclamation by the critics. His literary enterprises not only formulate a rich tradition of the contemporary period, but it also contributes in

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making of the canon which is sustained even in the present period. His short-stories explore variety of theme in order to cover the contemporary Indian life.

Narayan is well known for his concern with the children's world. By exploring the socio-political reality from a child's perspective, he has maintained a distinct position that allows him to tackle with the issues without a specific influence. His stories are motivated to mirror the reality and at the same time also drag the attention towards the most possible solutions to attend the social problems. The present paper tries to explore that how India adopted the British educational policy which was not suitable for the sensitive Indian minds. Therefore, his works can be seen as a valid document on the early phase of Indian education. The focus of the paper is how Narayan explores the theme of education while depicting the real-like picture of the contemporary India. The stories selected for this paper are from the following short stories collections:

An Astrologer's Day and Other Stories (1947): 'Iswaran' and 'Father's Help'

Lawley Road and Other Stories (1956): 'Uncle's Letters'

A Horse and Two Goats (1970): 'Uncle'

Malgudi Days (1982): 'A Willing Slave'

The stories depict that how foreign policies of education have burdened the children and suppressed their real versatile personality.

II

'Iswaran' is a very remarkable story in which R. K. Narayan focuses his attention on the tragic effect of our examination on children. Iswaran, because of his continuous failure in examination makes an attempt to commit suicide. 'Iswaran' is the central character of the story. He has earned the reputation of having aged in Intermediate class, because of his failure in that examination for many times. The first-time, when he is failed, his parents sympathize with him, the second time also he manages to get their sympathies. But after repeated failures, they lose interest in his examination. His parents tell him to discontinue his studies and try to do something useful. In reality, he is a boy, hopelessly seared by failure desperately longing and praying for success. On the day of results, he was inwardly, in a trembling suspense. To escape from harsh realities of life, he goes to the theatre, the world of imagination. He loses whole interest in cinema. He feels a loathing for himself after seeing those successful boys. He feels,

“I am not fit to live. A fellow who cannot pass an examination...”
 This idea developed in his mind - glorious solution to all the difficulties. Die and go to a world where there were young men free from examination who sported in lotus pools in paradise.”
 (87)

He decides to commit suicide, writes a message on the paper in his message to his father he has written,

“My dear father: By the time you see this letter I shall be at the bottom of Sarayu. I don’t want to live. Don’t worry about me. You have other sons who are not such dunces as I am —” (91)

The story is multidimensional. It throws light on our education system. The tragic effect of failure in examination on the mind of Iswaran is depicted in vivid manner. The end of the story is full of pathos. Iswaran’s imaginative mind, his fear of examination and worries about results, his craving for further education, his feeling of alienation from his friends and his tragic end – all these are well -depicted by Narayan. Narayan’s great sense of humour, his capacity to see the funny side of even the most tragic situation gives the story a new dimension and significance. ‘Father’s Help’ is a swami story; in which ‘Swami’ is a child character and his parents and his teacher-Samuel are other adult characters. Swami is a school-boy. On certain Monday morning he does not feel like going to school. He hopes that an earthquake would reduce the school building to dust. At nine o’clock he tells his mother that he will not go school due to headache. But later on, when father scolds him for his wish of not going to school, he changes his tactics. He tells his father that his teacher Samuel is so violent and will beat him for his late going. He gives an account of Samuel’s violence, so that his father will not allow him to go to school late. But father’s behaviour takes an unexpected turn and becomes excited. He writes a letter of complaint against Samuel and gives it to hand over to headmaster.

Swami goes to school. His conscience bothers him. He is not at all sure if he is accurate in his description of Samuel. He cannot decide how much of what he said is imagined and how much of it is real. He feels that Samuel is not such a bad person after all. He is much more genial than others. Nobody has seen it actually, but story about Samuel’s cruelty is persisted among the boys: Swami’s head is dizzy with confusion in regard to Samuel’s character, whether he is good or bad. He feels that by giving father’s complaint letter against Samuel, he is ruining his teacher. He will be dismissed. Police will chain him and put him into the jail. For all this disgrace, humiliation and suffering, Swami will be

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responsible. For a moment he becomes angry with his unreasonable and stubborn father. He decides not to deliver letter immediately but at the end of the day. In the classroom Samuel treats Swami in very well manner but swami intentionally compels him to become angry. He is caned on his palms. When school is over, he goes to headmaster's room to give the letter but peon tells that headmaster is on leave and won't come for a week, and he can give the letter to assistant head master-Samuel. Swami runs from the place and goes to home, with the letter. When he tells his father that headmaster is on leave, father calls him a liar and coward. He snatches letter from swami and tears it up. He warns him, "Don't come to me for help even if Samuel throttles you. You deserve your Samuel..." (133)

'Uncle's Letters' is a very amusing story. The story is about the three stages in human life - childhood, adult stage and old age. It is written in epistolary form. It is highly delightful, refreshing and full of pure entertainment. Uncle's Letters are written to his nephew from his birth to his old age. In the beginning part, Narayan writes about the childhood stage and different activities of a child during this stage. Then he writes about the school-life. About school, he writes to his nephew that there is no escape from school. He will have to endure it for the next twelve years. It is no use looking for sympathy to anyone in this matter. Uncle shows sympathy to his nephew but he further tells that he can do no more. Uncle makes him aware about following things,

"You will have to survive the menaces of teachers, the awful tortures of arithmetic, the ups and downs of classroom relationships, it's shifting alliances, treaties and battles. And then you will have to bear agony of the examination hall and the results" (56-57)

In the story, Narayan's power of observation of life is revealed. Children's world with their dislikes, menaces, tortures, ups and down in classroom relationships, alliances, treaties and battles in them is vividly painted by Narayan. 'Uncle' is very long story almost a novel in miniature. It unfolds the mystery that haunts a growing boy about the benevolent but somewhat sinister relative with whom he lives.

Narayan depicts childhood activities of nephew in detail, like playing with marbles, kicking a rubber ball with war-cries and shouts etc. He used to take interest in floating little bits of straw or leaves or pick up ants and help them to have a free swim along the current. Sometimes without uncle's knowledge, he used to scoop of the mud bank with his hands and divert the

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watercourse elsewhere. He used to revel in the mud of greens, slush and water, forgetting for the moment such things as homework and teachers. His memories about school teachers are of teachers who twisted his ears and made him stand on the bench as a punishment. After his bath, he makes prayer to Saraswathi the goddess of learning -

‘O Goddess of learning I bow to you’ and secretly he adds a personal request to this prayer: “May you help me get through My school hours without being mauled by my teachers or other boys, may I get through this day unscathed” (39)

‘A Willing Slave’ is a story of a domestic maid-servant Ayah. Narayan presents a masterly portrait of Ayah in it. The story is also remarkable for the kind of relationship between Ayah and Radha - the girl of four years old. The Ayah is an old woman. She does various types of work in the family. She also accepts self-imposed task and keeps an eye on the home-tutor who comes in the morning and taught children arithmetic and English. The Ayah hovers about all the time the teacher is present, for she has a suspicion that he would torture the children. She views all teachers as her enemies and all schools as prison houses. She thinks it is a cruel perversity that makes people sends children to school. She remembers schooling of her own children. She remembers how her children were severely beaten by their teachers. When she used to ask them,

“Why do you stand there and allow yourself to be beaten?” Her children would answer, “We have got to do it, it is part of our studies. It seems that our teachers won’t get their wages unless they cane us a certain number of times every day” (94)

For Ayah, children are like angels and they should be treated with love and care. She loves Radha so much. She plays with her. She tells her stories she shares all her childhood joys, brings for her secret gift of paper mints. ‘A Willing Slave’ is also remarkable story through children’s point of view. Children’s love for games, listening stories, love for paper mints are well depicted. Narayan’s views on children’s education and need to understand their world, give new dimension to this story.

Childhood is the most beautiful of all life’s seasons. It is the most balanced and joyous condition of life. Narayan’s world of children is depicted in

vivid colours and presented with love and understanding. It is a world of innocence, vivid imagination and creativity. In this world, there is eagerness to enjoy simple pleasures of life like - watching cinema, enjoying variety of sweets, playing cricket, marbles, and balls, riding giant wheel and toy train and so on. Playing with insects, in mud, splashing water on others are favourite activities which give fun and pleasure to children. Children are naughty and mischievous. They love listening stories of animals in the jungle, of gods in heaven, of magicians, little princesses and their pets. They have affection for animals, like rat, Cat Naga etc. They try to protect animals.

Children in this world are smart, marvellous, intelligent, creative and having ever-scheming mind. They have love for arts like dancing, acting and singing. They have their own likes, dislikes, desires, whims, and haughtiness worthy of a child. Children feel that elders do not take their financial needs seriously and they try to earn money with their own efforts. They save money to fulfil their dreams of buying motor car, mouth harmonium, crackers, and pen holder and so on. They imitate elders, show respect towards them. They show readiness to solve their own problems. They are intelligent, wise and exhibit rational and practical attitude towards life.

In children's world, school-life is the inseparable part and it is the recurring theme of children stories of Narayan. In these stories, he focuses his attention on teacher-student relationship and children's attitude towards school teachers and studies. Narayan's experiences in his school life and his own views about education are reflected in these stories. His early negative attitude towards school and education system was not changed in his later life. He opposed to the system of being prescribed a set of books by an anonymous soulless body and textbook prescribers, and of being stamped good or bad as a result of such studies. He confirmed his own conclusions on the subject, 'I liked to be free to read what I pleased and not to be examined at all'.

III

The school-children in Narayan's stories – Ranga, Iswaran, Swami, Nephew, Gopu do not like to go to school willingly. Going to school seems to be a never-ending nuisance for them. When they do not want to go to school, they speak lie with their teachers and parents. e.g. Ranga tells a lie to his teacher that his grandmother is ill. (Who is dead Ten years ago before his birth). He also speaks lie with his father that his teacher is on leave as his mother is dead. Swami in "Father's Help" tells that he will not go to school as he is suffering from headache. He hopes that an earthquake would reduce the school building to

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dust. For them, education is troublesome experience and useless self-infliction. They have no interest in school subjects; arithmetic is very dreadful subject for them. Repeated failures in examination, no sympathies from parents make their lives miserable. Narayan focuses his attention on the tragic effect of our education system on the children in the story, "Iswaran". Iswaran becomes outcast because of repeated failures in intermediate examination. He is teased and taunted by the fellow-students. Tension and agony of examination and its result is so much that he commits suicide.

Teacher-student relationship is not healthy and harmonious. Students do not have interest in school subjects, they tell lies and teachers find caning and thrashing as the only remedy to improve these children. Nephew in "Uncle" is afraid of his unshaven, villain looking teacher as his gestures are frightening. Beating becomes part of children's studies. They feel that their teachers won't get wages unless they cane them certain number of times every day. Their memories about school-life are- 'twisting of ears' by their teachers, 'thrashing on their palms' and 'standing on a bench' as a punishment. To escape from such type of punishments, nephew in the story "Uncle" makes prayer to goddess Sarswathi and adds his personal request, 'May you help me, get through my school hours without being mauled by my teachers or other boys, may I get through this day unscathed'.

Narayan throws light on evil consequences of our education system. In his autobiography, he writes about his own views of education as, "My outlook on education never fitted in with the accepted code at home. I instinctively rejected both education and Education with their unwarranted seriousness and esoteric suggestions." (56)

Narayan in his stories tries to show that, there is need to understand children's innocent world through their point of view. Parents and teachers should take into consideration the vividness of their imaginative mind, their creative, powers and their versatility. They are like angels and should be treated with love and care. Efforts should be taken by teachers and parents to make education as pleasure- giving process. Freedom should be given to children. But this does not happen as Raman (Hungry child) says, "In our country, we don't know how to handle children without impairing their development" (86)

Narayan gives a new vision to teachers and parents to look at the children's world. He expects a change in a school system that bends children's backs with school bags rather than exciting their minds of imagination.

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Socio-Cultural Distinctness of Afrocentric Model of Parenting: An Exploration of Ernest Gaines' Select Novels

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Abstract:

The research work carried out in sociology, cultural studies and psychology have revealed that an individual's personality predominantly carries the influence of upbringing. The present paper is an extension to the research works carried out in the area of parenting in connection of nurturing the cultural values in child. The nomenclatures 'Indian,' 'American,' 'European' or 'African' are defined by the exhibition of cultural values in an individual's behavioural patterns. Therefore, in order to understand the 'cultural orientation of an individual' or 'how the cultural identity of an individual is created?' the research in the direction of parenting is significant as the cultural values were added by the family members. The present paper explores the Afrocentric model of parenting reflected in Ernest Gaines' Select Novels. The analysis reveals the uniqueness of Afrocentric parenting that not only relates the child with the ancestral social values but it also sets the behavioural patterns of the children.

Key words: Afrocentric Parenting, African culture, cultural identity, etc.

Afrocentrism is a way of representing and reconstructing the cultural and historical experiences of African descendants who have been dispersed all over the world. It places African people at the centre of the analysis and regards them as subjects of their historical and cultural experiences rather than objects of Eurocentric boundaries by systematically analysing the characteristics of African life, culture, history, and perspectives. This is a quest for redefining and re-establishing the history, culture, and knowledge of African descendants to establish African classical civilization which has been denied and distorted by European dominance. The acceptance of Afrocentrism does not deny the existence of other theoretical frameworks, but it appeals and enlightens to the denied civilizations to redefine their culture and history to establish their own identity. It sets the worldview which accurately reveals the African traditional

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aspects and Afrocentric perspectives. Molefi Kete Asante, professor of African Studies, in his book, *Kemet, Afrocentricity and Knowledge*, (1990) states:

the Afrocentrist seeks to uncover and use codes, paradigms, symbols, motifs, and circles of discussions that reinforce the centrality of African ideals and values as a valid frame of reference for acquiring and examining data. (6)

Afrocentrists emphasize on the morality and values of Africans which are deeply rooted in the African humanity and culture which shows distinctiveness from other cultures. The collective consciousness and unity are significant aspects of Afrocentrism, which emphasizes the collective history and deeds of black people. Dr. Carl Hylton, research consultant, in his book *African-Caribbean Community Organizations: The Search for Individual and Group Identity* (2000), discusses many scholars who have used Afrocentrism as a “tool for replacing Africans in European history into situations from which they have been mostly erased.” (7) Afrocentrists attribute their knowledge and intellect to take blacks out of the mental slavery and present real history. Afrocentric perspective emphasizes the view that many past African cultural values and ethics have been restated and that should be prevalent in all other African regions. The African-centred consciousness within African traditions, rituals, arts, literature, society, and beliefs establish Afrocentrism with distinguish identity. Afrocentrists believe that separating anything from African roots is not acceptable in Afrocentrism because it is denying of one’s own identity. Afrocentrism sets a new approach to analyse the experiences and understandings of the black community. It is a counterpart of Eurocentrism.

Ernest James Gaines is considered as one of the important and influential African American writers. Unlike many black writers, Gaines focuses on a cultural perspective of time. This representation views history from an Afrocentric way. He emphasizes on the Afrocentric view of history and the worth and dignity of everyday heroes, black field workers, etc. He depicts the lives of black people who live in poverty and slavery. He also focuses on colourism, institutional racism, the self-identity, the relationship between blacks and whites, white supremacy, and the struggle of African Americans. The present paper attempts to focus on parenting as a distinguishing feature of the African culture.

Parenting or child rearing is the process of promoting and supporting the physical, emotional, social and intellectual development of a child from infancy to adulthood. Parenting refers to the intricacies of raising a child and not

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exclusively for a biological relationship. And if the child is not properly treated many social and psychological problems are created. This is the horrible problem emerging in the world. Recent research has focused that lack of parenting is responsible for psychological disorders, which is very dangerous for the society.

Jackson Bradley, in *Catherine Carmier*, is brought up by his aunt Charlotte. Further he went to the university for education. After education, his aunt expects that he should stay at his native place and teach to the black children who were not allowed to take education due to racial discrimination. Mothers love from African culture is not based on mural power to command over the children of the family but they train their children through manners and morality. Alvin Aubert, in his essay, "Ernest J. Gaines' Truly Tragic Mulatto" mentions about the love of Aunt Charlotte to Jackson who is her Christian responsibility. He writes:

Jackson Bradley's Aunt Charlotte in *Catherine Carmier* who forgives her nephew's refusal to remain with her in the South and teach in observance of a boyhood vow, only after the pastor of her church visits her sickbed and reminds her of her Christian responsibility to love not to possess, Jackson. (73)

Considering children is one of the significant features of African culture which knows the value of understanding and forgiving their children for their misbehaviour. When Jackson returns from California after ten years, he determines to leave the town and refuses to stay with Aunt Charlotte. It hurts his aunt who has taken care of Jackson and done all the duties of a mother, but she does not oblige him and forgives him for denying his duties. The responsibility of nephew or niece is not taken by the aunts in the practical world but aunts, in African culture, consider that it is their accountability to bring up nephews and nieces and to care for them like a mother. There are many references in the novel about Aunt Charlotte's sacrifices to bring up Jackson. Aunt Charlotte's excitement to meet her nephew after ten years is overwhelming which indicates her dream comes true. She is delighted and out of this delight and excitement to see Jackson, she frequently goes to the gallery to see whether he arrived or not. She cooks gumbo which is the favourite dish of African Americans, generally cooked on special occasions. Charlotte also arranges a party for Jackson's coming back in which she serves food to everybody. Aunt Charlotte not only takes the responsibility of Jackson, but also, she looks at Mary Louise, a neighbour lady, as her daughter. The relationship between Mary Louise and

Aunt Charlotte also grabs the attention as the character of Mary Louise respects Aunt Charlotte, “who was like a daughter to her.” (35) Mary Louise attends Aunt Charlotte when she is sick. Gaines has specified that the fathers in African families are considered as outsiders who either leave their families or run away. Aunt Charlotte mentions that:

In every family they ought to be somebody to do something. We ain’t had that somebody in this family yet. All the others, they been drunks, gamblers- and your pa, there even ‘fore you was born, he had packed up and left your mom. (98)

The family of Aunt Charlotte has no father figure as the fathers from many black families have left their families. So, the responsibility of the family is taken by the mothers, or aunts. After the death of the parents of children, especially, their aunts of the families look after the orphaned children which reveal the distinguish feature of the African culture. Similarly, Aunt Charlotte is the head of the family who teaches Jackson morals and manners. The characters like Miss Julie Rand and Aunt Margaret in *Of Love and Dust* praise Jim Kelly for his good manners and chide him with their strong look and silence when he does any wrong thing to teach him to follow the good manners and culture of society. It is foremost to note down that, the matriarchal figures in Gaines’ novels always teach good and moral behaviour to their children apart from all the sufferings which contrast with the white mothers. Miss Julie tells Jim that she has christened Marcus and she also makes him aware:

He don’t have a mama or a daddy, his mama died and his daddy just ran off and left him. I did my best to raise him right, but you can see I’m old. (12)

The critical situation arises due to the unexpected tragedy of the father and mother. In the modern complex society, nobody is interested to take the responsibility of the children. The responsibility of caretaker is of the close relatives but unfortunately, it is not considered in European society. In this sense, the author concentrates on parenting as an important characteristic of African society, which is absent in European culture. The aunts are the caretakers and acting mothers to the black children when their mothers are dead and fathers run away from the circumstances. It has to be a woman and not a man in the community who brings up the kids, maybe orphans too. Father remains an outsider in the family institution. Generally, there are institutions by the government or NGOs to look after orphans as this is the practice all over the world but in African culture, the situation is different, which is prominently

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reflected in the novels of Ernest Gaines. Orphans are considered the responsibility by the blood relations or close relatives which is discarded generally in European culture.

The meeting between Marcus, the protagonist of the novel *Of Love and Dust*, and Louise, Bonbon's wife, strikes to Aunt Margaret, the caretaker of Louise's daughter who warns Marcus not to meet Louise and of coming danger. Aunt Margaret is a mother figure who always looks the right things for Marcus and Jim Kelly. She also takes care of the black workers on Marshal Plantation as well as of Tite Bonbon, Louise's daughter. Margaret is more than a mother to Tite than her own mother, Louise, a white woman. Maternal women are not similar all over the world, especially in European culture, where, the mother figures do not care much for their own children. Effective parenting qualities are regarded as the most positive features in the child's development all over the world. African women definitely have good parenting skills who teach their children to be good and humble. Miss Julie, an old woman and grandmother of Marcus, nourishes him. After returning from jail, Marcus' grandmother is very happy. Many types of research have manifested that the mother's warm, emotional, and stimulating behaviour with her children plays a prominent role to complete children's emotional, social and cognitive needs which are found in African culture. In European culture, children care is taken by the servants whereas, in African culture, mothers, aunts, grandmothers or godmothers take care of children themselves. Miss Julie is all for him as Marcus has no mother, she is dead and his father has run off.

A strong matriarchal character of Jane has been portrayed in the novel, *The Autobiography of Miss Jane Pittman*. She is a mother figure who is more than a hundred years old. She is the chronicler of the African slave history. Grandmother tells stories and her experiences to the next generation. Just like that, Jane shares her experiences as a slave on the plantation. While creating the character of Miss Jane, Ernest Gaines has determined the character of his Aunt Augustine Jefferson, who was a mother figure to Gaines. Aunt Jefferson takes care of Gaines, his brothers and sisters, although the aunt was born with the affliction. She has raised Gaines and his brothers and sisters. In the book, *A Study Guide for The Autobiography of Miss Jane Pittman*, Ernest J. Gaines comments:

Miss Jane goes everywhere and does everything, and my aunt, who was crippled and could only crawl, could not. I never saw Aunt Augustine in front of me when was writing, but I felt her spirit. (9)

Ernest Gaines relates his Aunt Jefferson with the character of Jane Pittman. Many scholars also asked Gaines the same question, after the success of the novel, whether Gaines has taken an interview of his grandmother or Aunt. Gaines once in an interview says that his aunt cannot walk a day in her life but taught him the importance of standing. Apart from her crippled legs, she did many things for the Gaines' family, like cooking, washing clothes, gardening, etc. when Gaines' mother and father were not at home. She nourished the children as if her own. So, in the very personal life of Gaines, he had a strong relationship with his aunt-mother which leads him to portray the personality of Jane Pittman. Another mother figure in *The Autobiography of Miss Jane Pittman* is Big Laura, Ned's mother who is strong, tall, and tough like a man. She protects her children and people too. She is big, as her name is and has courage as well as the ability to lead black people. Even while leading, she takes care of her children which are seen in her action of finding a good and clean path under the cool shadows of trees which makes all people feel happy. This character represents maternal love for all the group of black people. She has to carry her children and a big bundle over her head, but she carries it without hesitation. She cares for them as her family and leads them as a mother. There are many men in that troupe, but all accept the leadership of Big Laura who punishes Slow Wit, a slave with a mental disorder, for selecting Jane's surname. This act of beating proves Big Laura cares for Jane also who is orphan. Big Laura's leadership, convinces that women are instrumental in shaping the African American community which is from slavery to freedom. African American women are distinguished because of their abilities to raise their families in hardships, to preserve their traditions and rituals, and to challenge and face the problems of everyday life. There is no reference to the father of Ned which means either he is dead or left them. It manifests that African families are maternal families. After the death of Big Laura, Ned becomes an orphan, just like Jane, whose mother is killed in the attack of patrollers. But before she dies, she makes sure that his son, Ned is secure with Jane who accepts the responsibility and becomes his mother after the death of Big Laura, Ned's real mother. After the massacre, Jane and Ned travel to North towards Ohio. They halt at a safe place, eat and sleep, and travel again. This is their schedule for many days. Jane cooks potatoes and corn for them. Jane narrates:

When Ned got through eating, he went to sleep on the little pallet I had made for him on the ground. I sat there looking at Ned, wondering what I was go'n do next. —I got this child to take care, I got that river to cross-and how many more rivers I got to cross

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before I reach Ohio? I said to myself...I looked at Ned laying there. He was snoring like he was in a little bed at home. I didn't hear any mosquitoes but I waved my hand over him like I saw Big Laura do the night before. (24)

Jane is going to be a good caretaker and a mother to Ned as she fully accepts the responsibility of the boy. In a single night, after the massacre, Jane transforms from a girl to a mother of an orphan boy. Jane cannot have her own children as a result of the savage beating when she was just a child, hence a barren. So, she adopts Ned accordingly whom she always cares for and understands his mind. Ned is damn quiet and always a serious boy. But Jane does not like him to be serious at that time she tries to relieve him by asking questions about his school teacher. Jane narrates it as:

I used to always ask him, —Ned, what are you thinking about? He would say, —Nothing. But I knowed he was thinking about his mama. He never said it, he never talked about her (he used to call me mama) but I knowed he was thinking about her all the time. I would do anything to keep his mind off her. (73)

A psychological disorder is a current issue in America and other developed European nations. Responsible authors in the world have focused the necessity to understand the psychology of the teenage children which is not considered in the European culture. But Jane tries to understand what is going on in the mind of Ned. As the responsible parent, she is aware of the psychological crises and she tries to stop or reduce it by making dialogues with Ned. This reveals the genuine love of Jane and Ned, as a mother to her son. It is notable that Ned never misses his father but his mother and the little sister who has been killed in front of him. Jane once regrets for not listening to Uncle Isom and the hunter. She never cries and gives up but fights back to the hard situation in order to encourage and support Ned. She thinks if she cries and breaks down Ned will be weak too as a result Jane becomes fully aware that she has to be strong for him. She thinks, "He was holding up only because I was holding up. If I broke down, he had nobody to guide him." (48) In this way, like a mother, Jane thinks of Ned as her own son and stands strong to teach him to be strong.

Miss Emma, grandmother of Jefferson, Tante Lou, aunt of Grant Wiggins from *A Lesson Before Dying* are mother figures. Jefferson is everything to Miss Emma. In jail, she gives favourite food of Jefferson like chicken, yam, tea cakes, gumbo, out of love for him. Even she asks the deputy of the jail if Jefferson does not eat the food, can you give it to the rest of them children? (74) It entails that

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she is calling other black convicts in jail as children, which exhibits that Miss Emma is not only a grandmother of Jefferson but also a mother of everyone in the parish whom she cares all the time. Gaines has put all the motherly qualities in her character as she wants to feel proud of Jefferson before he is electrocuted as a man and not as a hog.

Every mother, portrayed in Gaines' corpus, wants to collect good memories of their children before they die. African American mothers love and care for their children, good or bad, clever or dull, smart or ugly, legitimate or illegitimate. African American women never leave their children on their fates but they teach their children to stand steady and realize the value of everything. Miss Emma is such a woman who never gives up on fate and fights back with the situation taking help of Grant Wiggins, a teacher and Reverend Ambrose, a pastor. Grant Wiggins accepts the reality that it is the mother in the home who manages everything in home. He says, "we black men have failed to protect our women since the time of slavery... We run away and leave them alone to look after the children and themselves". (167) Ernest Gaines reflects the parenting responsibility of his aunt through Grant Wiggins' opinion:

She has never been married. She raised my mother because my mother's mother, who was her sister gave my mother to her when she was only a baby... Just as my own mother and own father left me with her. (167)

This specifies that African American women, although not the birth giving mothers of children, bring up the children like their own. African American mother attempts to make her child stand and not to break down or run away from the family.

In the article, "Death to Life: The Fiction of Ernest J. Gaines", Jerry Bryant has described aunts from Gaines' works. He points out that Jane Pittman is a transformed version of Aunt Charlotte, and Aunt Margaret. She is at the highest place of women's endurance and a mediator between the old and new clash. If one compares all the literary works, it is found that Ernest Gaines' women characters are strong than the male characters which reveals the spirit of parenting in African culture. Gaines focuses on the matriarchal family culture because the fathers from most of his fiction are either dead or left the home and children to their mothers. Miss Jane Pittman is personified after Gaines' Aunt Jefferson who has taken care of Ernest Gaines and his siblings apart from her crippled leg. Putting all the three aunts Aunt Charlotte, Aunt Margaret, and Aunt Jane from the novels together implies that they control the young generation by

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their hopeful look and thoughtful behaviour. Here, Ernest Gaines wants to put forth the ideal concept of African parenting which is associated with love, care, peace, endurance, strength, morals, patience, etc.

Thus, Ernest J. Gaines has depicted parenting as one of the noble characteristics of African society through the good, caring, strict mother figures like Aunt Charlotte, Miss Julie Rand, Aunt Margaret, Miss Jane Pittman, Miss Emma, Tante Lou, Vivian, etc. in his corpus. These women are respected in the black community because of their struggle, sacrifice, and the message they pass to the next generation. They keep struggling all over their lives to teaching their children, to give a good life to them. Ernest Gaines, in comparison to European white mothers, brings to notice that the women of blacks care more for their society which teaches morality and discipline to the next generation. Fix Boutan or Sidney Bonbon who are the representatives of the European patriarchal system has failed to teach their children morals and humanity. Louise Bonbon, a white mother, does not care for her child and takes pleasure in extramarital affair leaving her to Aunt Margaret, a black caretaker. On the other hand, it is African American mothers, aunts, grandmothers, godmothers who bring up the new-borns to their youth with their lessons in humanity, love, morals, and ethics.

Thus, in the conclusion it can be stated in the proper foregrounding of the textual analysis of the select novels in the light of socio-cultural facts that the parenting in African society adds African cultural values to the personalities of their children. Cultural identity with all its unique traits is surpassed to the elder generation to the younger generation. The character building of the children is greatly influenced by the parents and other elder family members. It is also observed that the elder generation is very conscious about demonstrating African role model to the younger generation and also expects from them that they should adopt it. The reason behind the prominent sustention of African culture in the wake of radical Americanism is the cultural value-added upbringing.

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Indo-Trinidadian-Canadian Diaspora: Exploration of Triple Marginalization and Disillusionment in Neil Bissoondath's *The Innocence of Age*

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Abstract:

The present paper deals with the theme of migration and disillusionment. The textual analysis would illustrate the novel '*The Innocence of Age*' represents to all those immigrants of the globe who migrated from their homeland in search of prosperity. The characters of the novel face triple marginalization as they cannot affiliate themselves with their ancestral's Indian culture; neither they can accommodate in Trinidad; nor they become Canadian. They consistently pursued their luring dreams to settle peacefully in foreign land but encountered with adverse circumstances which turned their aspiration for promising utopia into disillusioned dystopia. Whatever would be the reasons for migration, the sense of being marginalized and awareness of socio-cultural discrimination compel these communities to experience the disillusionment. Formation of diasporic consciousness which is unhappy and uneasy is a direct outcome of displacement, migration, immigration and exile.

Keywords: Indian diaspora, Canadian Diaspora, marginalization, disillusionment, multiculturalism, hybridity, etc.

I

The dictionary meaning of the term diaspora generally refers to the migration or displacement whether forced or voluntary from homeland. Displacement or migration of a community from one place to another is an ancient phenomenon. Migration may have different reasons like trading, labour, natural disaster, natural resources, social chaos, war etc. Such migrations were prominently begun during the colonial period for trading and became one of the significant features of the post-colonial society. After the end of Commonwealth period, the new nations start establishing their administrative system but in the most of the cases they get failure and as a result the nations have to face the political, social and economic anarchy. The socio-political premises generate the

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feeling of insecurity among the people as a result of it they start migrating in the search of better life. Especially, the industrial revolution in the West and the subsequent prosperity allures the people of the third world, under-developed nations of Asia and Africa. In search of employment and the social security, people migrate from their home to the different parts of foreign lands.

Whatever would be the reasons for migration, the sense of being marginalized and awareness of socio-cultural discrimination compel these communities to form a diasporic culture. As a result, we can find many types of diaspora throughout the world. We can simply conclude it that formation of diasporic culture is a direct outcome of displacement, migration, immigration and exile.

The phenomena of Diaspora and expatriation are by all means an old one. However, its impact in the present times is larger and deeper. It has become a contemporary social trait and also, a literary genre. The growing diaspora develops a sense of dislocation, disintegration, dispossession and dis-belongingness. The diaspora situations grow rapidly in the postcolonial era with the boom of communication technology and advanced means of transport as an essential step towards the globalization. Ultra-fast international trade distributes the different commodities in the remote corners of the world which boosts the process of globalization that essentially requires the mass migration. In this new world the national boundaries are deconstructed in the wake of transnational homogenization.

This contemporary sense of 'diaspora' has a long and illustrative history stretched between the Jewish immigration to the postcolonial migration in response to various social, cultural, religious and political reasons. The mass migration deeply influences the modern human life. It not only allows the world to outsource advanced science and technology but it also creates the necessity of migration for the skilled workers. This outsourcing and migration create an ideal industrial situation due to which the modern world has witnessed the rapid development with radical speed. Every sector of contemporary life is thus influenced by mass migration. This also creates the cultural conflicts and at the same time motivates the multicultural integration. Therefore, the term acquires a vital significance in the human knowledge. For decades the term has remained a center of academic debate. The various discourses have been written in order to define the term with its multiple socio-political features. Due to the dynamic entities of culture, rapidly spreading hybridization, ever changing international politics and the deconstruction of the traditional notions of identity change the

diasporic situations and as a result the term diaspora needs to be re-evaluated in the light of these new changes.

The migrant people always try to get adjusted in the new culture of host country but they have to face the inevitable differentiation which creates the feeling of unevenness leading a typical kind of consciousness of being different or 'other'.

Sheffer in the introduction of his book entitled *Modern Diasporas in International Politics* (1986) seems subtracting the Armstrong's position but his exploration is much more elaborative as he focuses on the dispersed ethnic group and their attachment with the place of origin as well. He puts it as:

Modern diasporas are ethnic minority groups of migrant origins residing and acting in host countries but maintaining strong sentimental and material links with their countries of origin—their homelands (3).

Though, these diasporic people have got the permanent citizenship of the host country, their aboriginality and affiliation to the homeland can be traced. Despite of being permanent citizens of host country, emigrants have a constant feeling of insecurity for being uprooted and 'other'. It happens because they have fear regarding the non-acceptance from the host society and the problems of assimilation in the mainstream culture. Some of the emigrants migrate and re-migrate in various host countries for different reasons. Through their journeys they carry the cultural entities from different nations to the target country by retaining their own culture. Therefore, the facets of the personality of such migrants are seen multicultural and transnational.

II

The Innocence of Age is a vibrant documentation of socio-cultural realities of immigrant communities in Canada around 1970s and 1980s. The place and time are important factors in interpreting the meaning of the text. The novel comprises the lives of immigrants and focuses their problems of assimilation. The creative mind of the author is shaped by his personal experience as an immigrant and the novels of his uncle V. S. Naipaul and Shiva Naipaul make his writing more realistic and universally appealing. Salman Rushdie explains that literature is a source for artist to give outlet to his consciousness in order to establish mutual communication between self and world. He writes:

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Literature is an interim report from the consciousness of the artist. . . Literature is made at the frontier between the self and the world, and in the act of creation that frontier softens, becomes permeable, allows the world to flow into the artist and the artist to flow into the world. (427)

Thus, it can be stated in the light of the different theories of 'consciousness' mentioned above the work of art is shaped by the self-awareness of the artist. The novel, therefore, is a product of the author's social, cultural and political awareness. Especially in the case of diasporic authors who are far away from the identification system from which they have acquired their identity and this displacement compel them to struggle to capture the host cultural consciousness by understanding the differences and similarities of it with their aboriginal culture.

The social lives, familial disintegration, feeling of rootlessness and most importantly intra-social and inter-social struggle to survive are the major concerns of the novel. The novel explores the themes like – generation gap, social struggle, hybridization, vertical mobility, assimilation and marginalization. The author reflects the problems of acculturation in the multicultural society. The novelist is frequently mentioned in the criticism of multiculturalism as his works formulates a counter discourse of multiculturalism. By depicting the hardships of immigrants, he throws light on the dark sides of the glittering multicultural societies.

The present novel is a fine example of a diasporic novel as it explores the themes like identity crises, cultural conflicts, marginalization, discrimination, racism, and most importantly the problems of assimilation and accommodation. In the Canadian diasporic tradition, the novel is unique as it mirrors the problems of immigrants who are migrated from different nations and at the same time the white characters who are facing the similar problems in their own nation due to the dynamic socio-cultural environment of metropolises. The textual analysis of the novel will throw light on certain diasporic features. As the central thematic concern, the novel explores the theme of migration and disillusionment. Similar to all other diasporic literary enterprises, the present novel also depicts the quest for the better future and prosperous life. Bissoondath by delineating the character of Sita focuses on the theme of migration. It is revealed in the novel that she has migrated from her Caribbean island due to socio-political anarchy and economic hardships. The postcolonial

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socio-political chaos, economic hardships and consequential migration are seen as an important issue discussed in many diasporic literary writings. One can also find an association between the author's background and Sita's condition as Bissoondath was also migrated from Trinidad in early seventies due to violence and chaos in the Island country. She explains the real reason behind her migration to Daniel. She says—

Where I come from, Mr. Daniel, food wort' more than money, people does kill for some tomatoes or some dasheen. American dollars, Canadian dollars – that mean something. But our money only good for buyin' a plane ticket out o' that place. Can't buy nothin' else with it. Is why I come up here. (177)

She tries to illuminate the unpleasant memories of her homeland and the circumstances in which she is compelled to migrate to Canada in search of better future. Though she migrates with the hope of prosperity in Canada, she gets frustrated at every front as she is deceived by immigrant consultant who left her without proper immigration papers and a job. Simmons, a member of dominant group in Canada, exploits her sexually and economically. Thus, Sita on the broader scale in the novel seems to represent the universal predicament of diasporic people who are migrated from their homeland with hope and becomes disillusioned. She explains her disillusionment to Danny as—

Before I come here, I din't know it had people like that in this country. Back home people always sayin' Canada rich-rich, it ain't have no poor people up there". "There are poor people everywhere. It's fact of life." "So I findin' out, sir.(133)

Due to such adverse circumstances she becomes desperate to go back to her home. This is the manifestation of the predicament of immigrants that is universally observed and can be illustrated in the light of diasporic writings. Sita illustrates her predicament after her migration which she even cannot share with her relatives in the home country. She says—

We use all that wo'thless money to buy one plane ticket. And everybody back home dependin' on me. I tell them I workin' hard, I tell them I happy, I tell them how pretty the snow is. I tell them everyt'ing goin' to neawright. What else I goin' say? But they mus' be wonderin' why I not sendin' more money, only a few dollars here and there. Ain't no way they could understan' what my life really like up here, Mr. Daniel. (*ibid*)

The statements used by Sita illustrates the real picture of Caribbean immigrants of contemporary times in Canada who have to pretend as they are enjoying the fruits of promised land despite of poverty, exploitation and marginalization they face. As majority always dominates minority and as a powerful always take advantage of a weak, Sita is exploited by Simmons. As he realizes her condition, he without any hesitation and moral botheration begins to exploit her economically and sexually. The discrimination of Sita has three folds – she is marginalized as an immigrant, as a member of inferior race and as a second sex. Author wants to reflect the condition of marginal personality amid of glittering Toronto. It is in itself a paradox that in the space of liberty and hub of multiculturalism, a dark prison exists where a marginal personality is sustaining her existence. The official systems, national differences and the inferior sex make her a symbol of marginality. In such kind of residence Danny starts feeling as if he is a –

[. . .] trespasser in the apartment, as if it were simply a kind of hole in which he was hiding out for a while. Not a place for living in, then, for that implied a certain emotional possession, but merely a place of temporary refuge. He thought he could never grow accustomed to living like this; it would be too easy to lose himself, too easy to forget that he was a whole person with the needs and drives and desires of normal people. (205)

The abstract is sufficient to understand how Sita manages to live in the city which has all the physical facilities. The gulf between the native and a marginal migrant can be seen in the case of Sita. Thus, her residence in Toronto is also a symbolic space that recreates a marginal space which is cut off from light, mainstream society and physical facilities.

Racially visible immigrant minorities from formerly colonized countries of the world have to face the racial discrimination and various other types of implicit discrimination in Canada. MacDonald E. Ighodaro appropriately describes the condition of immigrants in Canada and their relations with Whites. He writes:

The mass media, politicians, teachers and the school system, social workers, and every facet of every institution all seem to foster the assumption among White Canadians that racially visible minorities, regardless of how many decades they have lived in Canada, are immigrants as long as their racial markers are obvious As mentioned earlier, refugee and racially

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minoritized groups constantly confront multiple social oppression that confine[s] them to inferior social and economic conditions (64).

The perpetual racial premises haunt the social life of these immigrants and make them to face the problems in accommodation and assimilation. The economic exploitation and official discrimination are the social facts that cannot be ignored from the history of multicultural Canada.

Montgomery is another character who demonstrates the theme of migration and disillusionment. The narrator clearly states his intention behind migration in the very beginning of the novel. He reveals that —

Montgomery sighed, belched into his cupped palm. "Pasco, my friend, I respec' the way you feel, believe me, but you have to understand that the day I pick up and leave home, the country I was goin' to wasn't important, only the job was. That's what I come here for, the work and the money, not the place". (9)

He migrates from Grenada with a hope of prosperity of his family. He settles in Canada with his family but later on gets disillusioned as his daughter's wayward behaviour is supported by Canadian government. As a result, he loses his control over daughter and she becomes a prostitute. Moreover, in the end being a member of inferior race he is slaughtered by dominant group mercilessly.

III

Therefore, in the conclusion, it can be stated that Neil Bissoondath has explored all socio-cultural milieu and depicted that how these undercurrents govern the life of an immigrant in the foreign lands. The psychological state of an immigrant is captured in the realistic light that is not only helpful to understand the reflection of migrants in Canada, but is also very significantly adds new perspective to the existing theory of diaspora which is more valid. The analysis carried out in the present paper reveals that the novel is an important document of diasporic history as it focuses on the transition from one phase of diasporic experience to another. It has also noted the changes happened due to the globalization and mass migration. It should be noted that these are the first instances that announced the age of anti-globalization which we are realizing in the political propagandas of the political parties across the nations or new changes made in the migration policies. The disillusionment reflected in the novel afterwards can be realized in most of the diasporic novels of different

nations. The utopian destinations like Canada, Australia and US have now turned into the dystopian islands that generates the fear of homicides.

Thus, the sufferings of two migrant character depicted in the novel is a fictional representation of realistic adversity faced by the migrant all over the globe, who got disillusioned in the foreign land. The fictional representation of the characters unfolds how the migrant becomes the victims in the foreign land due to their ethnic and racial identity.

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Problematizing Fatherhood: An exploration of changing roles of man in Richard Ford's *Wildlife*

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Abstract:

The present paper is an attempt to explore the pragmatics of changing gender roles in the modern society. These changes in the behavioural pattern also shatters the role played by father or mother towards their children. Richard Ford throws light on the phase of American Society that is confused about all these changes. The traditional notions are still predominant and the new model of masculinity is also apparent. *Wildlife* reflects that how a father utterly fails to establish an emotional relationship with his son and even could not show demonstrate a traditional model of man. Paper explores the story in the context of social, cultural and psychological changes noted in the contemporary America.

Keywords: fatherhood, traditional masculinity, American society, etc.

I

The present paper explores the issue of changing role of man in the social, cultural and familial context. Most of the literature written in the context of patriarchal social system refer the set of behavioural patterns that help to define gender identity. There are several gender specific adjectives in every human language that contribute in the making of gender. Richard Ford focuses that these set of behavioural patterns are under a great change. The traditional notions of identity are problematized due to socio-cultural changes. These changes also promote the changes in the gender roles played in the society and family. The roles father and husband are deviated from its traditional notion.

In the traditional notion father figure was an authority that not only ruled the family but was influential on every sector of social life. The authority of father could not be challenged by the family members and he was given utmost respect in every decision of the family. The masculine capacities gave man a power to lead the family. But in the age of technology where the society adopts the liberty and an individual freedom, the traditional role of a man in the family and society shifted from a leader to a liberal member. The decisions are not now imposed on the other family members including wife and children but his role is

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confined to a good adviser who accepts the decisions and maintains an amiable atmosphere.

Richard Ford is one of those American writers who have challenged the myth of masculinity through their works and suggested that in the wake of postmodernity, traditional masculine norms seem to be merely fictitious, damaging, and ultimately, unattainable ideals. The traditional belief that father is the financial provider of family who earns money, assets, and wealth, to support and complete his responsibility is shattered.

II

The above statement can be proved in the context of Richard Ford's debut novel *Wildlife* (1990) in which he not only reflects the changing roles of men but focuses on the socio-cultural situations that demand the change. In American literary context, the novel is significant as it depicts the contemporary gender dilemma of American male about his identity and actual social and familial roles. *Wildlife* represents the struggle of the American man in order to cope healthy relations to the family. It reveals how the role of father is deconstructing and how the authority of male is distorting. Richard Ford delineates a family where both the father and the son face masculinity crises because of their inability to identify their masculine identity.

In *Wildlife* family is the centre where the theme of relation between father, mother and son is reflected. In addition to that the plot of the novel revolves around the family background in order to depict how the modern man is cut off from his ancestry. This alienation from the tradition of the family affects his role in man-woman relationship or father-son relationship. As a result of it the traditional notions of masculine identities are discarded from the family and society. This rootlessness generates the crises of identity in the male protagonist of the novel. A postmodern man with all altered realities of his identities faces the problem to find his real place in his family. The difference between the prescribed role of father and modern behaviour of father are different and as a result it generates social and cultural voids. Eventually, Ford imagines a possibility of reconstruction of new masculine identity which has the opposite qualities like emotional, timid and insecure.

The novel reveals the story of a family that lives in a modern house depending on daily earning for living. The nuclear family has three members – the father Jerry, the mother Jeanette, and the son Joe. The social institution of family is created to have a moral and especially emotional support. But in the

context of novel it is proved that the family relations are also depending on the economic factors.

The father is usually a model for his son to follow. Jerry is not a good model for his son as he has been seen in sport plot in *Wildlife*. It offers a glimpse of relation between father and son. Jerry, as a coach, works for Wheatland Club but due to the constant poor performance of his team, Jerry is expelled from his position. His failure becomes apparent when Joe meets Clearance Snow, the club president and gives unsatisfactory answers to his professional questions. Jerry fails utterly to sustain his professional existence in the club and as a result he steals the sport instruments. In the traditional literary narratives, the failure of male protagonists occurs many times but it remains covered under the gentlemanly quality of the traditional model of man. It was not revealed to the minor family members but in the present novel Jerry himself admits to his son that “we lost our light” (16) which not only suggests his frustration but it also reflects depression with the competitive world around.

Thus, in this way Jerry loses his job and his only earning source. His dreams for upward mobility in the society, a higher position in the club and upper hand in the family are destroyed as he loses his job. In the consumer world, money plays a vital role even in the human relations. It is a fantastic story that superbly reveals how a man without money loses his position from the society and family. The disillusionment of Jerry can be realised in the context of American dream. The story cannot be interpreted by distancing the context of American Dream.

His behaviour in front of his son at the club reveals that he is not good father who demonstrate misbehaviour in the society. It depicts that in the age of individualism, one is much concerned about his or her own life instead of the society and family. In the context of traditional fatherhood, the behaviour of Jerry is absolutely opposite. The event at the club shows the dark side of his personality. This act on the other hand can be interpreted as a frustration of a modern man who baffles in front of his son. Jerry argues for his payment and when Clearance starts the formalities of his disposal from the club empties the cash counter. This immoral behaviour cannot be placed in the frame of traditional masculinity and the behavioural pattern cannot be understood in the context of conventional fatherhood. His greediness makes him take all the money from the club while thinking that the money will help him to live a good life in near future.

Jerry accompanies his son thinking that he will be his follower in sports career. However, in this plot instead of teaching a good lesson about sports, Jerry directly or indirectly teaches immorality. Jerry being a father and athlete stands in a negative role to Joe. Moreover, Joe is asked to take “leather bags and shoes, and the sweaters and clothes in glass” by the president and when Joe disapproves, he raises questions “You don’t want anything? All this expensive stuff?” (18). However, Joe doesn’t understand such unexpected and illegal activity forced by the Jerry. It seems that in sport culture or athletics instead of building a good character it leads to teach immoral lesson.

In the days after his father loses his job as golf pro at a country club, his parents seem to be under a strain. As Joe described “Our life at home changed. The life my mother and father lived changed” (21). Instead of looking around for another golf job he joins Fire Fighting Club, the men who fight the fire, near the Montana hills. The traditional stereotype of a father depicts man as ‘breadwinner’ for the family which gives him the position as a head and confronts him an authority to rule the family. The role as a breadwinner is an important thing in the familial relations. Jerry as a father, as head of the family and most importantly as a husband fails to play his role as a breadwinner and as a result of it the family starts disintegrating. This familial situation is aroused out of the economic condition of Jerry who fails to prove himself as a competent competitor in the huge race. These social, economic and familial situations badly affect the cultural stereotype of fatherhood.

Being a father, it is Jerry’s duty to give a secure life to his family members. The economic condition of Jerry arouses the feeling of insecurity in them and as a result the familial bonds starts losing their holds. However, he neither thinks his son’s school nor his wife’s demand to run home. According to Catlett in traditional masculinity men’s breadwinning role and their economic success and support to their family have been a means to perform their masculinity, as well as they have also been a unifying element in fathers’ lives in their sense of self. Jerry without thinking much about his family joins a rescue operation of the firefighting club. New job is dangerous and adventures that gives him an opportunity to prove his masculinity. But on the familial ground he fails to be a good husband and a father.

His house becomes empty and his wife Jeanette starts facing the problems in running the house. As a result, Joe starts working as a part-time helper at photographers’ studio. In the early teens, boys are expected to be at school, having fun, moral lessons, and emotional soothing from family; Joe has to

work hard at the studio to win bread for his family. In studio he has to clean up the studio after work hours; replace bulbs in the photographer's lamps; and rearrange the backdrops and posing furniture for the next day. His mother Jeanette joins to local swimming pool as a teacher.

Though, the family faces such a critical condition, Jerry never tries to ask about the condition of Joe and Jeanette during the period of his absence in the family. Joe describes such condition saying "I have realized that we were not a family who ever cared about much more" (28). Patriarchal authority which is the base of the traditional family fails here because the father's role is opposite to that of the traditional 'breadwinner' father.

Jerry should have joined another work for financial support but he goes to firefighting club. As Jerry fails in his family duties, he tries to hide his failure by participating in social activities like rescue operation. Both son and mother feel that Jerry must have with them instead of at the rescue operation in the critical condition of the family. These expectations of the family members of Jerry indicate towards the actual role of father in the family. As a result of his failure the family members have to work hard to earn their bread.

In many of traditional literary works (like Hemingway's 'Men without Women'), the child narrator narrates the effects of adult behaviour over the innocent world of the child. It is seen especially in the bildungsroman novel; the innocence of childhood is corrupted with the exposure of the adult world. The child narrator starts acquiring the bare facts of the society and their family. They start realizing the social identity; their family background and their economic status. In the case of Joe all these things are identical but the social and economic condition of the contemporary world is different as it exercises its power on the family relations. In the same manner, Richard Ford depicts remarkable tension and suspense in *Wildlife* by presenting the unpredictable behaviour of his adult characters through the eyes of Joe, a young man whose sensitivity, stability, and self-control make the life wild which is the impulsive and ill-fated to his parents. For example, in the club scene where Jerry loses his job, Joe is shocked to hear his father's use of obscene language; and is even more disturbed when his father takes the money from the pro shop cash register and urges Joe to take any of the expensive clothing and other sports equipment that he wants. Joe tries to excuse his father's actions. He says "I thought maybe Clarence Snow, Jerry's boss had told him to clean out the cash register before he left and all that money was his to keep", (49) but we realize that Joe is worried to witness a hidden immoral side of his father.

After observing his father's bad deed Joe watches his mother's infidelity too. As Jeanette recognizes her husband's overall position "[she] think[s] it's just because he lost his job" (51) as she has reasoned her misbehaviour by stating clearly that "[she doesn't] want to be poor" (37). The behaviour of Jeanette cannot be isolated from the behaviour of her husband. Her cuckolding is a result of his irresponsibility towards family. As a result, in order to live better life Joe says "... my mother met a man named Warren Miller and fell in love with him" (7). Moreover, Joe several times watches her mother nude in the arms of Mr. Miller. He sees her with Warren Miller in his house while kissing on his cheeks she says "You don't mind it if I give Mr. Miller an innocent kiss, do you, Joe?" (71). Such immoral activity of his mother is a great shock to Joe.

She doesn't want to depend on her husband because he has failed to prove himself a good man who can give economic and emotional security to the family. Jerry as a modern man is detached from his family that can be interpreted as an effect of individualism on modern man. He prefers to keep mum instead of justifying his acts. This emotional detachment, his failure in professional life, and communication gap, eventually blurs the traditional family structure and discards the traditional notion of marriage institution. Thus, neither his father nor his mother plays the traditional role of a moral supervisor to his son. Infidelity of mother and inability of father fails to grasp the traditional family values in the present social structure in the context of father-mother and son relationship.

Intimacy does matter much in *Wildlife*. Jerry never shows his intimacy to his family. In the traditional context, it is expected from the elder family members that they will face the critical situations with patience and wisdom. But in the present novel the teenage narrator shows the adult wisdom and tolerance. The emotional upheaval in his family destroys his family life that may be due to the social and economic condition of the present society but the main reason lies in the behaviour of adult members of the family. Joe understands the condition of his family and acts wisely as the very next day of Jerry's joining the fire fighting club, Jeanette becomes Warren's lover; the day after that Jerry returns and tries to set Warren's house on fire; and within a few days after that, Jeanette moves out of the Brinson home and away from Great Falls without thinking Joe's life. Looking back on the changes in his family life that happened so quickly, Joe realizes that at the time he faced a choice: to try to shield himself from what his parents did and experienced, or to try to understand it. It seems that in the present novel adults behave like children as they are less concerned about the society, about family and instead are more concerned about their personal

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security. Joe loves his parents and wants to do what he can to keep his family unity. It seems that son plays father's role and father plays son's role. Though, Joe is a teenage boy, he has a capacity to understand what went wrong in his parent's lives. He understands his father's mistakes but finds himself unable to rectify it. He can differentiate between moral and immoral but cannot distract his parents to behave immorally. All these adult qualities reflect him a wise child who can understand good and bad. Joe shields himself as he says, "what's lost is the truth of your parents' life and what you should think about it, and beyond that, how you should estimate the world you are about to live in" (85).

Jerry always thinks in negative manner since he fails to keep his job as a golf teacher. It becomes stable in his mind though he has several chances to change his mind in optimistic way. Instead of perusing his son's thoughts in positive manner he deceives him. The following conversation proves the dishonesty of Jerry with his son: "'Choices don't always feels exactly like choices,' he said. He started the car then, and he put his hand on my hand precisely like you would on a girl 'see' Don't be worried about things,' he said. 'I feel calm now'" (20). The conversation reveals the emotional detachment of a modern man. Jerry is unable to communicate truth to his son. His body language admits the end of the conversation as he wants to avoid the truth about his job.

Jerry is frightened to himself as he consciously feels his isolation and loneliness. He finds no fatherly relation and no right access to establish the emotional tie with his wife and son. This bewilderment in father-son relations is also realized by Joe as he thinks "[my father] seemed out of reach to me, as if he had discovered a secret he didn't want to tell" (27). On the grounds of disillusionment of the unaware rejection, his father torments him. Being a father, he is one of the important agents in the process of socialization of Joe but on the contrary he exhibits negative behavioural pattern which Joe cannot identify with the normal social behaviour. As a son he has a clear idea about the morality, immorality, responsibility, social acceptance, rightful behaviour and cultural stereotypes but cannot realize these in his parent's behaviour. The economic insecurity, social rejection, and emotional hollowness detach them from the traditional notion of parenthood. They are no more loving, caring mom and dad but are two individuals. Jerry and Jeanette are only concerned about their personal safety instead of family welfare.

Joe's parents persistently drag him into their emotional struggles and misbehaviours. For Instance, whenever Jeanette goes to Warren's house for dinner and dancing, she takes Joe with her. On several occasions, she even

enjoys sex in the presence of Joe. Similarly, Jerry takes Joe with him when he goes to Warren's house to set fire. Further, both have the odd habits of speaking to Joe when they seem most out of control. It seems that their behaviour is odd with Joe. In other words, the parents' strange behaviour seems consistent with their irrational behaviour in general. They are trying to grasp the social situation in which they are trapped. Their irrational behaviour is the response to the hostile world around. They find their behaviour uncontrollable and mysterious when they look back at the events. In the novel Joe is only reasonable member of the family because he is not driven by the parents' conflicting passions. He is capable to understand their emotional crises and even on many occasions they find him the great source of moral support. But the misbehaviour of his parents leaves a devastating effect on his psyche. Another interesting fact should be noted here is that the communication gap between family members also generates disintegration. Jerry fails to communicate the real economic crises which he is facing. As a father Jerry fails to maintain an emotional tie with Joe and therefore their emotions no longer remained on the good terms. Moreover, their persistent inclusion of Joe in situations that otherwise should be hidden from children shows that they want family but the social and economic crises melt down their emotional self and make them shrewd individuals thinking in terms of personal safety.

As a father Jerry directly or indirectly influences and shapes his son's social behaviour. Jerry like his father develops an emotional detachment and social isolation which creates difficulties in his inter-personal communication. Similar to Jerry he has communication trouble which is clearly seen when he discusses with his mother "I said I could explain everything, didn't I?" (42). Though he feels he doesn't like to say to his mother "But I don't feel I have the way to express it now" (123). He keeps something reserve with him that distract him from the real communication. Despite, Jerry never develops good feelings and that is why he loses the skills of expression. In other words, one can see it is an unambiguous emotional estrangement. His mother finds resemblance between Jerry and Joe as she thinks "He and his dad think alike about most things these days" (40). She also observes the physical similarity between them as on one occasion tells his son that "he looks like his dad" (95). It seems that there is a close association or connection between father and son though there is a sort of communication gap between them.

Thus, though in the novel Jerry behaves indifferently with his son, Joe carries an immense influence over his personality. In the traditional model of father-son relation, father shapes the social outlook of his son. He influences his

thoughts and cultivates his attitudes. In this way the masculine identity is created through imitation of father. In the present case, Jerry maintains a communication gap with his son and even demonstrates him the bad social behaviour. Joe, as a wise child on many occasions criticizes his father but on the sub-conscious level, he follows his father. These facts reflected in the novel should be seen as one of the representative social, familial and cultural activities that deconstruct the traditional notion of masculinity and cultivate a new model of man.

In addition to exploring the isolation that the Brinson's feel from each other, *Wildlife* also dramatizes the stark isolation of the family itself from the rest of society. Other masculine models reflected in the novel are identical with Jerry. They are also materialistic souls striving for the physical pleasure. Warren Miller attempts to be friendly with Joe as he wants to substitute Jerry in the family. He attempts to play the role of his father but eventually fails in it. He cannot establish an emotional relationship with Joe as he himself is much interested in the bodily pleasure by having sex with his mother. The immorality emerges as a major obstacle between them. He cannot establish a communication bridge between them. Joe can realize the difference between the masculine qualities of his father and Miller.

Thus, it is shown that the contemporary American family fails to give an ample social exposure that may produce a normal teenage boy who may interest in the teenage adventures instead of looking into the adult matters. The fact is also realized by Joe, when after few years he looks back to his life. He thinks –

It should have been a time when I cared about more things—a new girlfriend, or books—or when I had an idea of some kind. But I only cared about my mother and my father then, and in the time since then I have realized that we were not a family who ever cared about much more than that (52).

Joe understands that his family has no friends to speak or seek advice. This social isolation of the family estranges the child from the peer group that may otherwise add certain social and cultural characteristics of the present society. But in the case of Joe, he is estranged from the family due to the economic and emotional crises, whereas in the social context he has to face the conflict in acculturation due to his diaspora origin.

Throughout the novel, Joe struggles to understand his parents but eventually fails. He loves his parents, and therefore, denies criticising them on

the rational ground. He keeps emotional attachments with both his father and mother. After the leaving of Jeanette, he tenderly consoles his father and supports him morally. In the last sections of the novel a clam and tolerant Joe appears as a strong person who can support his father in his emotional crises. Jerry stays at home, and as he spends time with Joe, their relations are strengthened. Jerry admits his failure in fulfilling the responsibilities of father which makes them more intimate. Joe once again starts feeling secure in the presence of his father as he admits, "I what with my father now, and everything what different" (144). As time passes, Jerry faces the emotional crises and once again establishes the fatherly authority in the home. He takes his responsibilities as a father and develops an emotional bond with his son as he, overcomes the blunders of his personality and weaknesses that transforms him once again as a caring father for Joe. He idealizes his father despite of his past irrational acts as he says "I loved him in spite of it all" (157). Jerry's demarcation from his wife works as an emotional shield for the father and son. "In truth, I did have a life except for the life at home with micron father. But that did seem unusual to me then, or even now" (161). When mother is not available for son to provide shelter and safety, the role is replaced by father. The isolation from the society, separation from mother and frustration of father's failure make Joe a boy with adult conscience. As Joe comes to the conclusion:

... what there is to learn from alp-east any humanly experience is that your own interests do usually come first where other people are concerned - even the people who love you - and that is all right. It can be lived with (160).

Even in the end Jerry has not moulded himself as a perfect father but it is Joe's acceptance of his weaknesses that arouses sympathy for the father. Joe still feels emotionally insecure but he attempts to feel the hollowness of his bosom with the love for parents. Due to the bad communication and the lack of understanding within the family, his questions remain unanswered till the end as he himself admits that "Though God knows there is quietly much to it that I myself, their only son, cannot fully claim to understand" (162).

In the end of the narrator's nostalgia, his family is reunited but loses its emotional bonds. Henceforth they live under the same roof but remained like isolated islands. In March, 1961 Jeanette returns to the family and they resume their life together. Thus, the ending of *Wildlife* is a crucial one in the understanding of the status of masculinity in American Society. Ending of the novel is not conclusive or did not attempt to generate any principle regarding

the modern men or contemporary families. The novel ends with the question can traditional notion of Masculinity be utilized to interpret the contemporary male characters? The social, cultural and economic conditions deconstruct the traditional masculinity and reconstruct a new conceptualization of man.

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Anti-colonial Struggle and Ngugi's Colonial Novels

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Abstract:

Most of the colonies of various European Powers waged struggle for their independence. The purpose of these anti-colonial struggles was not the same. The struggle, in some of the colonies, was limited against their colonial masters and not against the then existing socio-economic systems. These struggles are described as "independence movements". There were some movements that were directed not only against the foreign rule, but also against the existing socio-economic system which was unjust, undemocratic and supportive of exploitation. These struggles are termed as "liberation movements" or "liberation struggles". *The River Between* (1965), *Weep Not, Child* (1964) and *A Grain of Wheat* (1967) are Ngugi's novels dealing with colonial period of Kenya. He has presented anticolonial struggle in these novels. His later two novels try to reconstruct Mau Mau rebellion as a national movement.

Keywords: Anti-colonialism, colonialism, Mau Mau, freedom movements, liberation movements, liberation struggles.

Most of the colonies of various European Powers, after the realization, had to wage struggle for their independence. However, there was neither uniform pattern nor a common method of the struggle. Protest against colonial rule in many countries had existed right from the time of arrival of colonial rulers, while in other countries like Ghana (Gold Coast), Nigeria, Congo, Angola, etc. such movements began much after many of the Asian countries had already become free. Even the purpose of these anti-colonial struggles was not the same. The struggle, in some of the colonies, was limited against their colonial masters and not against the then existing socio-economic systems. There was the desire to secure transfer of political power from the colonial masters to the peoples of the colonies. These struggles are described as "independence movements".

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The principal concern of the leadership of freedom movements was transfer of power from the hands of imperial masters to the local people. For example, the struggles against British in case of India, Burma, Sri Lanka, Kenya, Nigeria, Ghana etc.; French in case of Algeria, Ivory Coast and Indo-China Laos, Cambodia and Vietnam; Belgians in case of Congo; the Dutch in case of Indonesia, and Portuguese in case of Angola and Mozambique. Their objective was to throw the colonisers out and secure transfer of power to the local elite.

These movements were not immediately concerned with the social restructuring of colonial societies. The critics pointed out that it simply meant change of rulers. Leftist scholars describe these movements as bourgeois, professional and bureaucratic movements for political change. The transfer of power didn't make any difference to the common man and woman who remained under the existing exploitative socio-economic system. It did not change the social system or the economic order. For example, caste system, in India, continued to dominate the social system which perpetuated social injustice. In economic sphere, capitalists and landlords continued to exploit their workers and peasants. The workers were given no share in management. The peasants in the rural areas remained at the mercy of landlords and big peasants. Thus, there wasn't any change in political power and socio-economic system remained as before. Exploitation remained; exploiters changed.

However, there were some movements that were directed not only against the foreign rule, but also against the existing socio-economic system which was unjust, undemocratic and supportive of exploitation. These struggles are termed as "liberation movements" or "liberation struggles". These movements began rather late. These movements had twin purpose. These anti-colonial struggles were aimed at liberation of the masses from exploitation and injustice and at the same time they wanted to defeat the foreign rulers and seek power for the people, not for the elite. However, this is doubtful about the gains actually reached the masses. Vietnam can be given as an example of the liberation movement. The objective of the national liberation movements, as in case of Vietnam or Congo or Angola was ending of alien rule and radical restructuring of socio-economic systems. Though the western critics criticised it as mere communist domination. The leaders of the movement described it as people's struggle for their rights and freedom, and struggle against foreign domination and internal injustice perpetuated by native exploiters such as the landlords and handful of owners of wealth.

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

The River Between (1965), *Weep Not, Child* (1964) and *A Grain of Wheat* (1967) are Ngugi's novels dealing with colonial period of Kenya. *The River Between*, Ngugi's first novel records the pre-colonial glorious past of Kenya. It also records the impact of colonialism on the tribal life in Kenya. Kamenno and Makuyu are the ridges that represent the opposite religious views. Kamenno is led by Waiyaki, a follower of tradition and Makuyu is led by Joshua, a Christian convert. Before the advent of colonialism, there was peace in the valleys. Earlier both ridges were following same tribal ways. With arrival of missionaries, Makuyu's were converted into Christianity which started religious antagonism. It worsens more when Muthoni, the daughter of Joshua gets circumcised and dies when her wound fails to heal. Her death widens the gulf between them. Waiyaki vainly tries to bring harmony among these two tribes.

Weep Not, Child (1964) is Ngugi's second novel (and first published novel). It has the background of Mau Mau as its backdrop. It records the anti-colonial struggle of Kenyans for freedom. The novel is regarded as the "first East African novel in English, and the first to deal with the Mau Mau guerrilla war of the 1950s from an African point of view" (Blanires 198). It has the setting of colonial Kenya with the background of Mau Mau uprising and state of emergency imposed on Kenyans during 1960's. Amidst these incidents, the story of a boy, Njoroge is presented. His quest for education and urge to complete it against all odds is portrayed in the novel. He, like Waiyaki, believes in education as a tool for the development and welfare of his people. He is the second messianic hero but like his predecessor, he also fails in his mission. The colonization at its height is found in the novel. This novel marks the continuity in Ngugi's description of his land and history.

The central focus of the novel Mau Mau uprising is regarded in Kenya as one of the most significant steps towards Kenyan freedom from British rule. It is said that it was peasant's revolt against unjust British government. The Mau Mau fighters were mainly from Gikuyu ethnic group. Gikuyus were economically marginalised as years of white settler expansion ate away at their land holdings. Nationalists like Jomo Kenyatta of the Kenya African Union (KAU) pressed the

British government in vain for political rights and land reforms, and redistribution of land to African owners but radical activists within the KAU set up a splinter group and organised a more militant kind of nationalism. These radicals attacked political opponents and raided white settler farms. Mau Mau supporters took oaths, binding them to their cause. In October 1952, the British government declared a state of emergency and began moving army reinforcements into Kenya. As a result, there was counter-insurgency, which lasted until 1960.

Another thing, Mau Mau is regarded as a bloody page in the history of Kenya. It caused thousands of lives. The official number says that Mau Mau and other rebels killed was 11,000, including 1,090 convicts hanged by the British administration. Just 32 white settlers were killed in the eight years of emergency. However, unofficial figures suggest a different thing. The Kenya Human Rights Commission has said that 90,000 Kenyans were executed, tortured or maimed and 160,000 were detained in appalling conditions. Though this movement is regarded as a bloody one, Mau Mau is the most important event in Kenyan history, even in African history. Mau Mau war, which started in 1952, was the first armed struggle in the colony of Britain. Unlike other liberation wars that happened afterwards, the Mau Mau didn't have any basis outside Kenya because all they got, they made themselves. In terms of sheer impact on British colonialism, it was immense.

The novel has the background of Mau Mau. There are several instances which give direct reference to this uprising. Ngugi states the purpose of writing this novel in an interview with Dennis Duerden. He says, "Actually in the novel I have tried to show the effect of the Mau Mau war on the ordinary man and woman who were left in the villages. I think the terrible thing about the Mau Mau war was the distraction of family life, the distraction of personal relationship" (121).

Initially, the strike is arranged for freedom and a restoration of peasants' land. Ngotho with dilemma participates in the strike. But the strike turns into a duel between Ngotho and Jacobo. Jacobo comes there and asks people gathered there not to participate in the strike. He warns them that it will lead to unemployment to those who work on the farm. Ngotho remains silent for some time. But all of sudden,

Jacobo crystallized into a concrete betrayal of the people...the physical personification of the long years of waiting, suffering. Jacobo was a traitor. Ngotho rose. He was now near Jacobo...then all of a sudden, as if

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led by Ngotho, the crowd rose and rushed towards Jacobo (Ngugi *Weep Not, Child* 58).

Ngotho attacks him. He becomes the hero of the day, but he loses his house in the process, as Jacobo orders him to vacate his land. At this stage, Ngugi, dramatizes the events that culminated in the Mau Mau warfare. The arrests of nationalist leaders like Jomo Kenyatta heighten the tension at the national level. To add fuel in the fire, Mr. Howlands becomes the new District Officer and Jacobo is named as his chief. With the power and position, Jacobo tries to demolish Ngotho and his family.

After murdering some natives, Teacher Isaka with all his Bible students are shot dead. Njoroge fortunately has the letter from headmaster informing that he is a school boy. But Isaka has forgotten it at home. White police take him as Mau Mau rebel and is shot dead. Soon a bloody conflict between natives and government starts. Natives become determined to regain their land. The colonial government declares the state of Emergency. It arrests and detains nationalist leaders also.

Ngotho and his family members also become the part of this national movement. Jacobo with help of Howlands arrests Njeri and Kamau. Boro escapes from there. Boro has the experience of warfare. He joins the group of radicals, Mau Mau. He takes the oath and soon, Jacobo is killed. Howlands suspects Ngotho's family. Njoroge is taken to prison from school. He with his mother is beaten by whites. He is asked frequently about the oath and Boro. In order to save his wife and children, Ngotho admits the crime. Njoroge and Njeri are released but Ngotho is put into the prison. Howlands takes this opportunity to bring him to confession. But he says nothing except the murder of Jacobo. When he is near the death, Howlands releases him. Ngotho after some days dies but on same day Howlands is also murdered. Howlands realizes that it is not Ngotho that killed Jacobo. This thing frustrates him and also trembles him with fear. Boro soon finds him. He charges him for raping women, killing to his father and to innocent people of Kenya. He shoots him dead.

Besides the fictional characters, there are national heroes who are mentioned throughout the novel. Jomo Kenyatta, the first president of KAU, has been mostly referred in the novel. He started Kenyan African Union (KAU), an organization for reforms in laws and restoration of lands to Kenyans. It is referred in the novel as, "K.A.U. was the society of black people who wanted *Wiyathi* and the return of the stolen lands. The society also wanted bigger salaries for black people and abolition of colour bar" (64). Jomo is presented as a

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hope of the people. Boro called him “black moses” (43). He will drive out whites from the land. He “was a man sent from god whose name was Jomo. He was the black moses empowered by god to tell the white Pharoah “let my people go!” (58). To Ngotho “it was Jomo who would drive away the white men. To him, Jomo stood for custom and tradition purified by grace of learning and much travel” (74). But the government doesn’t pay any serious attention to the demands of these leaders. The strike is arranged and “One-night people heard that Jomo and all the leaders of land were arrested” (63). Soon a state of emergency is declared in the land. His arrest causes the despair to characters like Ngotho.

Those who were not satisfied by the means of peace for freedom started a radical organization. Mau Mau took its birth from KAU. There in the novel, the function of the Mau Mau is given as, “it’s a secret Kiama. You “drink” oath. You became a member. The Kiama has its own soldiers who are fighting for the land” (72-73). The difference between Mau Mau and KAU is stated further as, “Kimathi is the leader of the Freedom Army and Jomo is the leader of K.A.U.” (73). But these two organizations having different of means were fighting for the liberation of Kenyan land from foreign rule. They succeeded in attracting people to join them. Even in the novel, a teenager boy declares, “I too would like to fight. I would love to carry a big like my father used to do in the big war when he fought for British. Now I would be fighting for the black folk” (73). These freedom fighters succeeded to give a tough fight to British. According to Ngugi, “For about four years, these people, with little experience of guerrilla warfare, without help from outside powers, organized themselves and courageously resisted the British military forces” (*Homecoming* 29). In the novel, Boro who has the war experience joins Mau Mau. Ngotho’s other sons Kori and Kamau are also part of it actively or passively. But Mau Mau was a bloody page in the history of Kenya. These activists even killed black people and some leaders.

Ngugi’s third novel, *A Grain of Wheat* completes the cycle of Kenyan freedom from pre-colonial past to Uhuru (independence). *Weep Not, Child* ends with the note of emergency imposed on Kenyans. There is also a presentation of anti-colonial struggle in form of Mau Mau for freedom. These novel covers period of Kenyan history from this point to the freedom of Kenya in December 1963. It covers period of a few days before and after independence. The action takes place in Thabai village. The novel weaves several stories together during the state of emergency in Kenya's struggle for independence. The plot revolves around villagers’ preparations for Kenya's Independence Day celebration. Through five major characters and using the flashback technique, Ngugi has

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covered the period between the state of emergency imposed on Kenyans in 1952 to Kenyan independence (Uhuru) in December 1963.

Mau Mau is again at the center in this novel. It is a topic controversy in the history of Kenya. It has been interpreted and misinterpreted by Kenyans as well as by Europeans. John Lonsdale and Atieno Odhiambo notes that

Mau Mau has ... a special status in Kenya's discourse, [as] a lighting conductor of disagreement rather than a focus of compromise. It has often been seen to be an embarrassment to Kenya's national history. Many Kenyans, it seems, cannot bear to question their anti-colonial struggle too closely. If they do, they expect too much of their past. They expect it to be a shining historical exception, not a rather tarnished rule. (3)

It is considered not as a nationalist struggle but only as a tribal revolt by supporters of colonialism. Even, it is considered as revolt of one tribe and not of national importance. According to John Lonsdale, "It has lived in British memory as a symbol of African savagery, and modern Kenyans are divided by its images, militant nationalism or tribalist thuggery" (37). It is considered as primitive and savagery. When Jomo Kenyatta was on trial for allegedly being Mau Mau leader, during prosecution it was stated that

looking at Mau Mau quite dispassionately and quite objectively and quite outside this trial there can be no one who can say that it does not do the most appalling criminal things and that it appears to be a purely barbarous movement negative in everything it does and accompanied by circumstances of revolting savagery. (Prasansak 28).

According to Lonsdale and Odhiambo, Mau Mau "was not a clean war" (23) because it was directed against loyalist of British Government. Even Jomo Kenyatta who was Leader of KANU asked his countrymen to forget Mau Mau. According to him, it was a disease and he asked his countrymen,

If reports in newspapers that some of you are going back to the forests, making guns, taking unlawful oaths, and preparing to create civil war after independence, are true, I request all Kikuyu to stop doing such things. Let us have independence in peace. I am requesting you strongly not to hold any secret meetings or support subversive organizations. We are determined to have independence in peace, and we shall not allow hooligans to rule Kenya. We must have no hatred towards one another.

Mau Mau was a disease which had been eradicated, and must be never remembered again (*Suffering Without Bitterness* 188-189).

These instances state that Mau Mau was considered as a tribal rebellion. It was not as national movement. Those who fought for independence were considered as savages. Ngugi has presented this negative approach in the novel also. He has also even tried to reconstruct the identity of Mau Mau as a national movement. Thompson who represents colonial authority notes Mau Mau as a savagery and a threat to civilization. He writes about Mau Mau and death of colonel Robson in his diary *Prospero in Africa* as,

Colonel Robson, a Senior District Officer in Rung 'ei, Kiambu, was savagely murdered. I am replacing him at Rung'ei. One must use a stick. No government can tolerate anarchy; no civilization can be built on this violence and savagery. Mau Mau is evil: a movement which if not checked will mean complete destruction of all the values on which our civilization has thriven (*Ngugi A Grain of Wheat* 55).

He considers the eradication of it for betterment of civilization. The Death of Robson is also portrayed negatively in newspapers. The news runs as "a District Officer had been senselessly murdered by Mau Mau thugs" (187).

Ngugi has tried to correct the negative image of Mau Mau. According to him, land alienation was responsible for such revolt. The fertile land was taken away from Kenyans and they were compelled to work as laborers in their own land with low wages. Ngugi states it in these words:

The freedom movement, contrary to the false propaganda unleashed by both the settlers and the colonial government, was the result of colonisation affecting almost all tribes in Kenya. The forcible "alienation" of land for exclusive European use, the acts of forced labour at miserably low wages, the disallowance of observance of tribal customs and rituals and the observance of colour bar all compounded together led to a situation wherein a solution to all these ills was sought to be achieved through the single demand for national freedom (Narang 127).

Even in the novel, the cause of this movement is stated through General R. on the day of celebration of Uhuru. He states his people the reason of revolt as,

The whitemen went in cars. He lived in big a house. His children went to school. But who tilled the soil on which grew coffee, tea, pyrethrum, and sisal? Who dug the roads and paid taxes? The whitemen lived on our

land. He ate what we grew and cooked. That is why we went into forest. (Ngugi *A Grain of Wheat* 221).

Lt. Koina also feels same hatred for white people. Kenyans live in wretched condition and whites live the life of luxury. This thing annoys him. When he works for Dr. Lynd, he comes to know that she lives alone with her dog but her life is full of prosperity as compared to other Kenyans. He wonders and gets annoyed on their luxurious life at the cost of blacks sweat as follows:

The amount of steak the dog ate could have fed a whole family. The amount of money spent on the dog was more than the total wages of ten Kenyans. The dog had his own room in the house, with a bed and sheets and blankets! And what about the woman? She had no husband, no children, no extended family. Yet her big house could have easily sheltered many families. How all could this be? Why should he live in a shack while this woman and her dog lived in such opulence and luxury? (213).

Furthermore, Mau Mau was not a mere revolt for any particular demand. It was also not the tribal revolt as well. There wasn't participation of Gikuyu tribe alone in this movement. Others tribe also had their participation. Ngugi makes it clear by breaking the barrier of tribe and by uniting people of all tribes together. He describes it as

People learnt that Kenyatta would not attend the meeting. There were, however, plenty of speakers from Muranga and Nairobi. There was also a Luo speaker from Nyanza showing that the Movement had broken barriers between tribes (14).

There is another instance of such collective efforts of Kenyans. On the day of independence, "People moved from street to street singing. They praised Jomo and Kaggia and Oginga. They recalled Waiyaki, who even before 1900 had challenged the white people who had come to Dagoreti in the wake of Lugard" (203). Jomo, Kaggia and Waiyaki were Gikuyu leaders but Oginga belonged to Luo tribe. When they all are praised together, it suggests that Mau Mau wasn't limited to Gikuyu tribe alone. It had participation of other tribes also.

Ngugi also tries to clear the concept that Mau Mau are senseless murders. Kihika retorts that "We are not murderers. We are not hanging men - like Robson - killing men and women without cause or purpose" (190). In the novel, there is murder of Jackson Kigundu. After his murder, "His body was one morning found hacked with pangas into small pieces: his house and property

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were burnt to charcoal and ashes. His wife and children were not touched. But they were left without a home" (85). He was the loyalist to white. They murdered him and his family remains untouched. General R. also defends this act on the day of celebration. He says, "that is why we killed our black brothers. Because, inside, they were whitemen" (221). It suggests that Mau Mau were not the senseless murders. Mau Mau had a cause of national liberation and those who were on the side of whites were killed by Mau Mau. Ngugi is also of the opinion that the violence by British and Mau Mau is not comparable. According to him, "Mau Mau violence was anti-injustice; white violence was to thwart the cause of justice. Should we equate the two forms?" (29). Thus, Ngugi has tried to reconstruct Mau Mau as a national movement in this novel.

Considering above discussion, it becomes clear that there were two main patterns of anti-colonial struggles. They were common in one respect. Both types of struggles were to defeat the colonialism and imperialism by throwing the foreign rulers out. Ngugi's first novel, *The River Between* deals with early impact of colonialism or rivalry between the tribes. His second novel, *Weep Not, Child* gives causes of anticolonial struggle. Land displacement is the real cause of Mau Mau uprising. In *A Grain of Wheat* Ngugi tries to establish Mau Mau as a mass revolt and give it a national character. Ngugi's through these novels has tried to portray the effect of Mau Mau and the state of emergency on the lives of Kenyans.

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Caryl Churchill's *Drunk Enough to Say I Love You* and *Seven Jewish Children*: A study of 'Theatre of Dissent'

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Abstract:

The dynamics of contemporary socio-cultural milieu has registered an urgent need of an artistic medium that rejects the bourgeois idealism and helps to explore the altered notion of reality which is problematized by the insecurities of modern man and leap of faith. In the contemporary period, it is observed that the traditional theatre techniques are incompetent to explore the themes which carry the strong undercurrents of political uncertainties, war generated threat of anhelation and megalomaniac and Imperialistic Instincts of the nations. In response to such a social environment in the 1990s 'in-er-face generation' of playwrights emerged. It is evidenced in the literary work of Caryl Churchill that she has been extending her social commitments with the theatrical experimentations. The present paper deals with Caryl Churchill's *Drunk Enough to Say I Love You* and *Seven Jewish Children* in the context of theatre of dissent. The paper undertakes the analysis of these plays in the light of the contemporary socio-political realities.

Key words: theatre of dissent, in-er-face generation, socio-cultural milieu etc.

Caryl Churchill, a great playwright alive and one of the most elusive one, while she occasionally discusses her work with researchers and fellow theatre-makers, she seems most outspoken in registering her dissemination with the current political monopolies or the blatantly power drunk states. Churchill's reticence is all the more striking because she does not live in Salinger-like isolation—she's often to be seen at opening nights in London, and she is active in the protest movement. Since her breakthrough, in the mid-nineteen-seventies, Churchill has not only weathered changes in theatrical taste but also, she has continued to speak powerfully to the present moment. Whether in her pioneering examinations of gender and identity politics ("Top Girls," "Cloud Nine"), cloning (2002's "A Number"), the dizzying shenanigans of the financial

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markets (1987's "Serious Money"), or terrorism and the death penalty (2000's "Far Away"), few writers have shown such ability to needle at anxieties that trouble and fascinate us in the present times.

The end of the 1960s was a watershed; a time of violent change with protests (mainly carried out by young people) against the Vietnam War, Communist oppression and authoritarian governments. It was also the time of the so-called 'sexual revolution' when women took control of their sexual lives and the feminist movement gathered force. The plays of Caryl Churchill (b. 1938), who was a founder member of **Joint Stock** and **Monstrous Regiment** theatre companies, link feminism with a socialist view on society. Her works ask questions rather than coming to conclusions and vary widely in terms of dramatic technique, using song, verse drama, dance and overlapping dialogue.

Though her literary output is immense, Churchill's political plays have kept me bewitched since I started reading her. Here among the highly charged scenario of political tensions, nuclear empowerment of certain small autocratic Nations and the emerging power-plays, I perceive the political is Indispensable and there is a need for understanding, analysing this matrix on the part of Literati.

The abolition of theatre censorship enabled the post- 68 generation of playwrights like Howard Brenton, Mark Ravenhill and Caryl Churchill to take the cause of debunking bourgeois institutions and to create an environment where political works can flourish. The so called in-yer-face generation of playwrights emerged in the 1990s. The eventual biodegradation of in-yer-face Drama into plays showing people murdering each other and raping the women has actually obscured the fact that Sarah Kane's 'Blasted' is actually about Bosnian War and Mark Ravenhill's big concern is lost political certainties. As a character puts it in his *Some Explicit Polaroids*: "I want communism and apartheid. I want the nuclear trigger. I want the gay plague. I want to know where I am" (288). For more than thirty years, Caryl Churchill has been combining social commitment with theatrical experimentation. Rarely in modern British drama has the combination been so fruitful. Her play-writing career began in radio in the 1960s, encompasses numerous acclaimed stage plays, and from the 1990s, has moved more and more into a mixed theatre of text, dance, and music. In other words, Churchill has traversed the dramatic spectrum, from word and sound alone in her radio plays, to a greater and greater emphasis on space and movement in her more recent work.

Special Relationship is an unofficial term for the political, diplomatic, cultural, economic, military, and historical relations between the United Kingdom and the United States which has been used to different degrees in different times in history. It was used in a 1946 speech by Winston Churchill. In her 45 minutes long short but bilious play *Too Drunk to Say I Love You*, Churchill quite defiantly condemns American megalomania, Imperialistic Instincts and Destructiveness on the name of American Interests. This 45-minute allegory about the seduction of Britain by the United States — presented as gay man locked in a seriously sick love affair — reads as little more than a political poison-pen letter. *Drunk Enough*, first staged in 2006 at the Royal Court Theatre in London, *Drunk Enough* is nothing more than a couple of white guys sitting on a couch, talking in fragments for three-quarters of an hour. They are named Sam (Mr. Cohen), who in case you haven't guessed is the American, and Guy (Mr. West), the Briton. (Lest these generic-symbolic names aren't enough clues as to Ms. Churchill's state of mind, the cast is further described — in a slip of paper inserted into the programs — as "Sam, a country" and "Guy, a man.") Guy, it seems, has left his home and family for Sam. Guy is a polite, reticent fellow, slightly softer and older than his new lover and totally intoxicated by Sam's aggressive, dominating ways. Guy loves it when Sam talks dirty to him and slowly learns to speak what becomes their shared language of love. For Guy and Sam, conversational foreplay is made up of shards of sentences that convey the expansiveness and strength of, first, American culture and, as the play goes on, the United States' ever-further-reaching foreign policy since at least the war in Vietnam:

Too Drunk to Say I love you

GUY: not that I don't still love my wife and children but Vietnam we have the slogan 'Christ has gone south'. (*Drunk Enough* 1)

Proper names of people (Allende, Hussein, Chávez, Lumumba) and countries (Vietnam, Chile, Iran, Afghanistan, El Salvador, ad infinitum) figure prominently in this talk, with shifting degrees of approval and contempt as Sam's attitude toward them changes. (Only Israel remains above reproach.)

Chile, this urn children taken from you', if they vote communist

So, help me out here' in Nicaragua fighting to keep the Russians off their land Saddam Hussein holding down the ayatollahs South Korea, Guatemala, Brazil, Congo,

Indonesia, Greece don't like that government in Afghanistan because the Russians like it so we're tricking them into invading because sometimes propaganda isn't enough to military solution so much fun in my life=guy coup school Guatemala) so we don't directly ridden with bullets and partially eaten by fish to worry because valuable experiment in Philippines wow ploughing live soldiers into..(*Drunk Enough* 3)

Sam — whose wired, manic persona punctures any ideas of his being only a stand-in for George W. Bush — is also given to repeating gerunds that define what he wants to do to these foreign folks, either directly or by subterfuge, from bombing to torturing and poisoning. Guy falls into the incantatory groove of such speech: tentatively at first, then with increasing excitement, followed by guilt and self-disgust:

SAM: Vietnam now the sand very few casualties, two million tons of bombs on Laos now don't count that because

GUY: more than on Germany and Japan in the SAM again Iraq again whole bombing Vietnam now, bombing

SAM: not that interested in numbers of civilian Grenada, bombing Korea, bombing Laos,

GUY: no bombing Guatemala, bombing Cuba, bombing El Salvador, bombing Iraq,

SAM: need to get on bombing Somalia, bombing Lebanon because we want it gone expect me to just cut off everybody and not even speak...better if I do some never sure how many we started (9)

Critics in Britain, where the play premiered a year and a half ago, saw an allegory for U.S.-U.K. relations in the way that the timid, Blair-is Englishman Guy gets bullied by Sam, the devious, corrupt, hypocritical, super-destructive Yankee Mephistopheles. Using lovers' shorthand, they spend much of the play trading the names of places and leaders the United States has attacked in the last 50 years, pausing now and then so Sam can talk his lover out of a humane concern for the poor:

So that countries open up their markets to

our got them down to a quarter no just get on with the job which is bombing

keep saying you love me and then we have all this

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fight zz space, we're going to fight from space, we're going to fight into"
(10)

In Michael Murphy's new play, a character makes explicit what Churchill implies: that America is the "greatest purveyor of violence in the world." This isn't another flare-up from an America-hater, though: It's a speech by Martin Luther King Jr. In the engrossing, heart-breaking *The Conscientious Objector*, Murphy traces King's struggle in the last years of his life to broaden his focus from civil rights to ending the Vietnam War. As far as *Seven Jewish Children* is concerned, the 10-minute play by Carl Churchill has raised a very large philosophical question: Where does the art stop and the politics begin? The play in question is *Seven Jewish Children: A Play for Gaza*, in it, seven unnamed characters discuss how to teach their children about complex events in Jewish history, from the Holocaust to the creation of Israel to the recent violence in Gaza. As a work of art, *Seven Jewish Children* is "deftly constructed, evocative, elusive and provocative". Some have argued that the play is also something insidious. Consider these lines of dialogue: "Tell her they live in tents. Tell her this wasn't their home." And then, "Tell her they don't understand anything except violence." And then, "Tell her they're filth." And finally, the jarringly brutal, "Tell her I wouldn't care if we wiped them out." (7)

Churchill, who opposed Israel's Gaza occupation as offensive, waived her licensing fee for the production, asking instead that theatres collect donations for the charity Medical Aid for Palestinians. When the play premiered in London this year, some theatre critics called the work anti-Semitic. The Spectator labelled the play "an open incitement to hatred" and a "ten-minute blood-libel." The **Gaza War**, also known as **Operation Cast Lead** also known as the **Gaza Massacre** and the **Battle of al-Furqan** by Hamas, was a three-week armed conflict between Palestinians in the Gaza Strip and Israel that began on 27 December 2008 and ended on 18 January 2009 in a unilateral ceasefire.

Israeli forces attacked police stations, military targets including weapons caches and suspected rocket firing teams, as well as political and administrative institutions in the opening assault, striking in the densely populated cities of Gaza, Khan Yunis and Rafah. After hostilities broke out, Palestinian groups fired rockets in response to what they characterized as "massacres". The international community considers indiscriminate attacks on civilians and civilian structures that do not discriminate between civilians and military targets as illegal under international law. The conflict resulted in between 1,166 and 1,417 Palestinian and 13 Israeli deaths (4 from friendly fire). The United Nations Human Rights

Council ordered Israel to conduct various repairs of the damages. On 21 September 2012, the United Nations Human Rights Council concluded that 75% of civilian homes destroyed in the attack were not rebuilt. *Seven Jewish Children: A Play for Gaza* is a six-page, 10-minute play by British playwright Caryl Churchill, written in response to the 2008-2009 Israel military strike on Gaza, and first performed at London's Royal Court Theatre on 6 February 2009. Churchill, a patron of the Palestine Solidarity Campaign, has said that anyone wishing to produce it may do so *gratis*, so long as they hold a collection for the people of Gaza at the end. The Palestine Solidarity Campaign (PSC) is an activist organization in England and Wales that promotes solidarity with the Palestinian people. It was founded in 1982 during the build-up to Lebanon war, and was incorporated in the UK in 2004 as Palestine Solidarity Campaign Ltd. The play, which does not include the words "Israel" or "Zionist" but does reference "Jews" in several places, consists of seven scenes spread over roughly seventy years, in which Jewish adults discuss what, or whether, their children should be told about certain events in recent Jewish history that the play alludes to only indirectly. The play has been widely criticized as anti-Semitic. The Board of Deputies of British Jews has criticized it as "horrifically anti-Israel", and "beyond the boundaries of reasonable political discourse", and Jeffrey Goldberg of *The Atlantic* called the play a blood libel, "the mainstreaming of the worst anti-Jewish stereotypes," while playwright Tony Kushner and academic Alisa Solomon, both Jewish-American critics of Israeli policy, argue in *The Nation* that the play is dense, beautiful and elusive, and that "any play about the crisis in the Middle East that doesn't arouse anger and distress has missed the point."

The play takes the form of a litany, repeating the phrases "Tell her", "Don't tell her" to reflect an ostensible tension within Israel and the Jewish community over how to describe events in the Israeli-Palestinian conflict: "Tell her for miles and miles all round they have lands of their own/Tell her again this is our promised land/Don't tell her they said it was a land without people/Don't tell her I wouldn't have come if I'd known/Tell her maybe we can share/Don't tell her that." Churchill has been particularly criticized for a monologue within the play purportedly representing a hard-line Israeli view: "tell her I look at one of their children covered in blood and what do I feel? Tell her all I feel is happy it's not her/don't tell her that." *Seven Jewish Children*, a production of the play by *The Guardian*, with Jennie Stroller. Higgins, Charlotte. "Is Caryl Churchill's play *Seven Jewish Children* anti-Semitic, *The Guardian*, 18 February 2009

The play is based around the increasingly urgent repetition of "Tell her," and "Don't tell her". Occasionally breaking into this pattern is the injunction

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"don't frighten her", three significant words that are also the last in the play. These motifs can be seen in the opening lines of the play:

Tell her it's a game
Tell her it's serious
But don't frighten her
Don't tell her they'll kill her (1)

Although Churchill indicates that the scenes concern different children, thus speakers change between them, she leaves it for each production to decide how many adults take part and how the lines are shared between them. The first two scenes concern the Holocaust, featuring one family that are hiding from Nazis and another wondering how to tell their child of the many family members who have been killed. Later scenes are about episodes in the development of the Israeli-Arab conflict: one family is migrating to Jerusalem, another wondering what to tell their daughter about Palestinian Arabs, the next discusses an Israeli victory, and the next are speaking as the Israeli West Bank barrier is being built and when a Palestinian child has been shot. The culminating scene is during the 2008-2009 Israel-Gaza conflict. Now heading towards the conclusion, I would like to throw light on some of the recent developments in Palestine- Israel conflict. On 18th Sep. this year there came a soothing breeze from the plangent land of relationships between Hamas and Fatah and its overture to Fatah gives Palestinians a stronger hand in reviving the peace process

Hamas's decision to dissolve the Gaza administrative committee and hold talks with Fatah is the strongest signal yet from the Islamist group that it is ready to cooperate in finding common ground with its political rival. Hamas, which won the 2006 elections in the Palestinian territories, fought a war with Fatah in 2007 for the control of Gaza after its West Bank government was dissolved by Palestinian Authority President Mahmoud Abbas. Ever since, Mr. Abbas's Fatah ruled those parts of the West Bank that are not under Israeli control, while Hamas dominated Gaza. However, in recent months Hamas has shown interest in a rapprochement as the humanitarian crisis in the Gaza Strip, blockaded by Israel and Egypt, worsens. In May it adopted a new political charter, softening its stand on Israel and accepting, for the first time, the idea of a Palestinian state based on the 1967 border. In the latest move, Hamas, after holding talks with Egyptian officials, has said it would allow the reconciliation government based in Ramallah to run Gaza and hold elections in the territories. Expectedly, Fatah has welcomed the statement. Over the past decade, while Israel has steadily tightened its occupation of the West Bank, the Palestinian

leadership has been unable to either mount an effective resistance or launch a convincing peace bid, mainly because of the divisions within. Both Fatah and Hamas held talks several times, but in vain, about solving differences and forming a unity government.

Now that both have come forward and demonstrated willingness to compromise, the possibility of a rapprochement is higher. But this does not mean the future will be smooth for Palestinians; sticky issues remain. Even if both sides bury the hatchet and form a national unity government, Hamas's role in such an arrangement would continue to be contentious. Hamas is seen as a terrorist organization by several international actors, including the United States, Israel and the European Union. This is one reason why the elected government of Hamas was not allowed to rule a decade ago. Despite these challenges, Hamas's moderation is real and gradual. It first set aside a charter, which Israel and its allies saw as an impediment to peace, and it is now proposing intra-Palestinian reconciliation. This moderation offers an opportunity not just for Fatah but for other stakeholders as well. If Fatah and Hamas form a national government and ease the many restrictions currently in place on Gaza, it would be a huge relief for the territory's 1.8 million people. A united bloc would also enhance the bargaining power of the Palestinians *vis-à-vis* Israel. The international community should also realize the potential of these changes and respond positively by putting pressure on Israel to come forward for a new round of the peace process so that these signals might not prove unctuous. And Israel must have to make sure that this move might not prove vacuous.

On 26th Sep.2017, a Palestinian attacked on Israel Security guards in West Bank, killing three, resulting in his death also by Israel police. It is considered as the biggest attack on Israel after 2015. It is also exploited many times when other countries misuse their conflict, Israel-Arab Conflict as Recently on 25th Sep. when Pakistani representative in U.N., Maliha Lodhi, displayed the picture of a Palestinian girl, Ravya Abu Jom as inflicted by Kashmiri security personnel with the pallet gun attacks but the reality was that the girl was injured in the Israel attack in 2014 and her entire family was killed before in Israel attacks. But Pakistan took it wrong. And America's recent move to open up a Military Base Camp in Israel near his already established Air force Base in Tel Aviv. All these political moves are not solitary, they have their reactions, counter-reactions and the quotidian life of people of affected countries go on getting more vacuous and insipid with these moves. Literature has a voice that can reach the millions within and beyond boundaries and which can

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actually create a stir in the burning cauldron. Writers like Carl Churchill are on a mission

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Education Concern: An Evaluation of Sudha Murthy's Short Stories

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Abstract:

In literary genre, the most prominent and popular among young generation is short story because it consumes less time to read as well as edutainment along with entertainment. There are many prolific short story writers in the Kannada literary field among them one is Sudha Murthy. Sudha Murthy is a Chairperson of Infosys foundation. She has penned down fiction and non-fiction such as short stories, novels, travelogue, essays and children literature. Her prime focus is on short stories. The present paper evaluates Sudha Murthy's two stories, "Journey from Bombay to Bangalore" and "How I Taught My Grandmother to Read", from the perspective of education concern. The paper attempt to throw light on the aspect of the education that is education has power to change life by offering knowledge and skills to be independent and the other it is a process of educating oneself for lifelong learning. This paper explicates these two dimensions of education in two sections: Educating to be Independent and Education a Process for Life Long Learning.

Key Words: Education, short stories, education, lifelong-learning, etc.

Stories live in every heart; some get told, many others remain unheard—stories about individual experiences made universal by imagination; stories that are jokes, sometimes prayers; and those that are not always a figment of the mind but are, at times, confessions.

Because stories live in every heart, some get told, like the ones on these pages...

Temsula Ao

Sudha Murthy's stories are very simple and down to earth with the tinge of her anecdotes to highlight the social issues. All her stories are semi-autobiographical. The story "Bombay to Bangalore" is also not an exception which is narrated from author's personal self. The story depicts not only a

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physical journey of a female protagonist from Bombay to Bangalore it is metamorphic journey. Let us have a snapshot of the story in order to understand the struggle and strive of the protagonist, Chitra, to be independent.

The story began at the Gulbarga railway station. As the narrator boarded the second-class reserved compartment, she stunned because three people's berth had overcrowded with six. She somehow managed to accommodate herself in the corner. Meanwhile, the ticket collector started checking the tickets. He gasped at Sudha Murthy, actually his intention was not to check her ticket, but wanted to know about the girl who was hiding below the seat. As the collector yelled at the girl, she came out of the berth. The girl, Chitra, was thirteen or fourteen years old with dark complexion, uncombed hair and in ragged clothes. She was scared of and started crying at angry gaze of the collector. Her status depicts her initial destination and also anticipate her journey towards better life. The destitute girl started her journey towards Bangalore. Sudha Murthy was a stepping stone in her life; she paid the fare which is the first milestone.

As they reached Bangalore, Chitra had no destination to go. This was understood by Sudha Murthy and she dropped her Ram's shelter home which was financially assisted by the Infosys. She assured Ram that she will bare all the expenses of Chitra as long as she studies. Sudha punctually checked Chitra's progress in the study; even, she was ready to pay for her college studies. However, Chitra wanted to be independent, so she said, "No, Akka. I have talked to my friends and made up my mind. I would like to do my diploma in computer science so that I can immediately get a job after three years.' She wanted to become economically independent as soon as possible" (Murty 79). Dint of hard work and her passion for studies gave her incredible success, "Chitra obtained her diploma with flying colours. She also got a job in a software company as an assistant testing engineer. When she got her first salary, she came to my office with a sari and a box of sweets" (79).

With the help of education, she climbed the ladder of success, "Akka, my company is sending me to USA! I wanted to meet you and take your blessings but you are not here in Bangalore" (80). This is her journey from uneducated to educated entity which changed her course of life. Sudha Murthy astounded, as she met Chitra in San Francisco, "She was standing with a young white man and wore a beautiful sari. She was looking very pretty with short hair. Her dark eyes were beaming with happiness and pride. As soon as she saw me, she gave me a brilliant smile, hugged me and touched my feet. I was overwhelmed with joy and

did not know what to say. I was very happy to see the way things had turned out for Chitra. But I came back to my original question. 'Chitra, why did you pay my hotel bill? That is not right.' suddenly sobbing, she hugged me and said, 'Because you paid for my ticket from Bombay to Bangalore!' (81) This journey from Bombay to Bangalore is not her physical travelling from Bombay to Bangalore but her intellectual journey and educating to be independent. Thus, the story spot lighted on the importance of education in one's life to be independent.

The last section espouses that education plays vital role to be independent. It is one dimension of the education. In this section, we throw light on the other dimension that is education is not only limited to be financially independent but it is an educative process which can be adopted at any age there is no limitation for age and this conceptual understanding can be studied through the Sudha Murthy's story "How I Taught My Grandmother to Read". The story began with the strong urge of the narrator's grandmother, Krishtakka, for reading the weekly magazine. At the age of sixty-two, the grandmother realised that she had never gone school and not tried to read. She was very keen to read Triveni's, the most popular Kannada writer, novel *Kashi Yatre* which was serialised in the form of episode in the Kannada weekly magazine. Usually, the reading of the magazine was done by the narrator. It was very astonishing incident that when the narrator went with her cousin to neighbouring village to attend the wedding for one week. The grandmother was in very panic situation because she was not able to read the magazine. As the narrator came back, she found that her grandmother was literally in tears. The narrator asked, "Avva, is everything all right? Are you ok? ...What is the matter?" Instantly, she was not replied; she was very down. Late in the night, she expressed: When I was a young girl I lost my mother. There was nobody to look after and guide me. My father was a busy man and got married again. In those days, people never considered education essential for girls, so I never went to school. I got married very young and had children. I became very busy. Later I had grandchildren and always felt so much happiness in cooking and feeding all of you. At times I used to regret not going to school, so I made sure that my children and grandchildren studied well." (B to B 49)

The grandmother's narration of her life's journey to young child of twelve portrays her remorse towards the adverse situations of life which were not allowed her to get education and later part of life she focused on the children and their education. These are the reason by which she was deprived of education. But at the age of sixty-two, she was regretting and fond to learn to read and write:

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Yes, I need your help. You know when you were away, *Karmaveera* came as usual. I opened the magazine. I saw the picture that accompanies the story of *Kashi Yatre* and I could not understand anything that was written. Many times, I rubbed my hands over the pages wishing they could understand what was written. But I knew it was not possible. If only I was educated enough. I waited eagerly for you to return. I felt you would come early and read for me. I even thought of going to the village and asking you to read for me. I could have asked somebody in this village but I was too embarrassed to do so. I felt so very dependent and helpless. We are well-off, but what use is many when I cannot be independent? (98)

The legacy of short story narration incepts from our ancient scriptures like *Purana* and run through *Panchatantra* and the grandmother stories to the modern art of narrating stories. The core objective of the narration is to pass the time along with giving a moral value or highlighting certain burning issues. The present paper instead of going deep into the intricacies of the technique of writings such as plot, characterisation, point of view, setting, theme and style it analysed from a thematic perspective. These two short stories exposit two aspects of education: one is it is an avenue to be independent and lead a dignified life and the other is to educate oneself without having formal education which is life-long educative process.

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The Theme of Partition in Khushwant Singh's Novel *Train to Pakistan*

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Abstract:

The violence of Partition was terrific that it cannot simply be ignored by anyone writing about that particular period. Writers like Khushwant Singh, Chaman Nahal, Attia Hosain, Raj Gill, B. Rajan Mumtaz Shah Nawaz and others have tried to relive the horrors of Partition. The story begins with the robbery and the murder of Lala Ram Lal, the only Hindu family in the town. The murders were a Gang of Malli. Jugga and Iqbal were arrested for the one same murder they did not commit. When they released from the jail, they realized that a gang was planning to attack the train taking Mano Majra's Muslims people to Pakistan and Kill the passengers. Nooran, who is Jugga's lover, is also on the train. Neither the magistrate nor the police are able to stem to rising tide of violence. They each had the intentions to save the train, though they were well aware of the fact that it may cost their lives. Iqbal was the person who fights with his own thoughts whether he should do something or not. On the other hand, Jugga sacrifices his life to save the train. The train to Pakistan shows how themes of love and religion cause mankind to do unthinkable things that include heartbreaking actions. The people of village were thrown into a system where the value of human life is based on caste systems, religious and political beliefs. The bond between Sikh Jugga and Muslim shows that people can choose to be different, love exists in every religion, and love has no language but the language of love only. All of them could have prevented the tragedy, but it would have cost them their lives. Some avoid some over thinks and only one does the right thing without thinking anything.

Keywords: Carnage, Communal, Partition, Muslims, Sikhs, Sectarian

Khushwant Singh was India's best-known writer and columnist. He was founder-editor of Yojana and editor of the illustrated weekly of India, The National Herald and Hindustan Times. Khushwant Singh is one of the most celebrated authors of Subcontinent. Partition has left many scars in the hearts of several Indians and those tragic days which still haunt the new India, the

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memories of that tragic period still makes people shiver, are brought alive through a great novel by Khushwant Singh. This story is set across during the time when India was divided into two nations India and Pakistan. The images provided him go very well with the inner sense of the story and show the intensity of partition and the exodus of over a million immigrants, the largest in human history. It is well known that the partition was carried out upon instigation of the British and based on communal lines. While the politics behind this tragic incident is what is most talked about, this piece of fiction by the author has attempted to bring forth the sufferings faced by common people.

The tragedy of Partition demolished the whole structure of the country based on composite culture. Singh was a witness hatred that produced violence which, in turn, wrought great chaos. Therefore the novel is more or less an outcome of his personal anguish and hatred against violence. There are many books written about Partition by Hindu as well as Muslim writers.

A research method is a systematic plan for conducting research; sociologists draw on a variety of both qualitative and quantitative research methods, including experiments, survey research, participant observation and secondary data. Quantitative methods aim to classify features, count them, and create statistical models to test hypothesis and explain observations, including the context of events and circumstances. Research methodology is the specific procedure or techniques used to identify, select, process and analyze information about a topic. In a research paper, the methodology section allows the reader to critically evaluate a study's overall validity and reliability. A qualitative approach has been pursued in order to explore the topic of research paper. To demonstrate the viability of the topic, a descriptive method has been employed because the emphasis is on describing rather than on judging or interpreting the argument. The electronic as well as print source has been used to access the criticism and the discussion about topic. The references from some interviews, published articles journals and other relevant books have been used to authenticate the proposed topic. As for as the scope of this research paper is concerned, this paper focuses on the major theme of partition in Khushwant Singh's novel *Train to Pakistan*.

Khushwant Singh's novel, *Train to Pakistan* brings forth a picture of inhuman horrors enacted on the indo Pakistan border during the partition days of August 1947. It tells the tragic tale of the partition of India and Pakistan and the events that followed which well be remembered as one of the blackest chapters of human history. Just on the eve of independence, India was

partitioned causing a great upheaval in the whole continent. Independence brought in its wake one of the bloodiest events in the history of India the upshot of this was that twelve million had to flee their home nearly half a million were killed. The harrowing events of 1947 had shaken the faith of the people in the innate human beings. It had driven them into a state of wonder over what man has made of man to Khushwant Singh this was a period of great crisis of values, a distressing and disintegrating period of his life.

The first section tells us about the dacoity in the house of Lala Ram Lal, a moneylender, his murder, action of police and inter-religious love affair of Jugga and Nooran. It is interesting to note that nature in its different moods – summer, monsoon flood, rain – is functional in the novel. Nature coincides with the holocaust of partition. The beliefs he had heard all his life were shattered. Giving vent to his inner struggle and agony, he says: “the beliefs that I had cherished all my life were shattered. I had believed in the innate goodness of the common man but the division of India has been accompanied by the most savage massacres Known in the history of the country. He says, I had believed that we Indians were peace loving and nonviolent that we were concerned with matters of the spirit while rest of the world was involved is the pursuit of material things. After the experience of autumn 1947, I become as angry middle aged man, who wanted to short his disenchantment with the world --- I decided to try my hand at writing.” The sinister and venomous impact of partition and the indignation it spawned on him has been realistically expressed is scathing attack in train to Pakistan, originally entitled Mano Majra. The peaceful small village with communal harmony and brotherhood has purposefully shown in the beginning by the writer. With the partition there comes a drastic change in Indian rural scene. It is through the pattern of contrast between the pre-partition and post-partition, Singh has illustrated the tragedy of partition and indirectly suggested the short-sightedness of Indian leadership who failed to foresee the consequences of division and to handle the situation even after Churchill’s forecast of blood-shed.

In the second part of the novel ‘Kaliyug’ the running of trains disrupts the normal life of the village people. The arrival of the “Ghost Train” creates commotion in the village. With the ‘Ghost Train’, there comes the killings, flaming and raping. The soldiers collect the fire-wood and kerosene oil from the villagers and burn the dead bodies. The ‘Ghost Train’ affects the villagers differently. Imam Baksh forgets to do his evening prayer for the first time in his life. Everyone feels his neighbor’s hand against him and thinks of finding friends and allies. The novel portrays with hold and unrelenting realizes the brutal story

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of political hatred and violence during the turbulent and fateful days that preceded and followed the partition of British India when spirit of communal frenzy and passionate zeal for self – expression was fanning and fumbling with the masses. Every citizen was caught up in the holocaust. No one could remain aloof; no one could be trusted to be impartial. It is true that partition touched the whole country and Singh attempt in the novel is to see events from the point of view of the people of Mano Majra a small village which is considered to be the backdrop of this novel. As P.C Car writes, “Singh weaves a narrative around life in this village, making the village a microcosm representing a larger world”.

Khushwant Singh recreates a tiny village in the Punjabi countryside and its people in that fateful summer, when the flood of refugees and the inter – communal bloodletting from Bengal to the North West Frontier at last touches them many ordinary men and women are bewildered victimizes and torn apart. The most heart – rending passage in the book is when the government makes the decision to transport all the Muslim families from Mano Majra to Pakistan. The dumbstruck villagers are overtaken by events. In the novel, Khushwant Singh shows how ‘politicizing’ religion by a handful of people leads to the destruction of values.

The Muslims leave with the barest minimum of their meager belongings within ten minutes and the non – Muslim neighbors do not get a chance to say goodbye. The entire scene is painful at many levels; particularly the poverty in which these people lived the uncertainty they were thrown into and the eclipse of people’s humanity. The love of Jugga and Nooran plays a significant role in the novel. By investing this love story, Singh draws our attention to the fact that how human love breaks the man-made barriers – barriers of caste, creed, religion and nationality. We first hear of Jugga and Nooran from the scandalous talk of Malli and his gang. Jugga is *badmash* number ten – a thief, and Nooran is a daughter of a poor Muslim weaver. *Train to Pakistan* is Khushwant Singh’s supreme achievement. It is one of the finest realistic novels of post world war II Indo Anglican fiction. It has a well thought out structure, a well concaved plot, an absorbing narrative and beautifully pot rayed characters. It has many notable features – symbolic framework, meaningful atmosphere and a powerful way of expression and style

To conclude we can say that through his characters, Khushwant Singh, help us to understand the tragic story of partition, the most important event of the freedom struggle of India. Partition was the age of darkness, at this time darkness was everywhere in India or in Pakistan. Millions of refugees were

uprooted from their homes. They feel anxious, restless, rootless and helpless. Partition was, in fact, a traumatic experience in our recent history. It brought to an abrupt, long and communal shared history and cultural heritage. The train played a significant role because it brings the news of partition and finally, the dead bodies crossing the border from each side. Thus *Train to Pakistan* portrayed the picture of ghostly horrors sanctioned on the border regions during the horrible days of the partition. The Partition of India was a traumatic event whose repercussions continue to impact South Asian subjectivities in complex ways, and that is why the Partition has been a recurrent motif in Indian English fiction since the 1950s.

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An identity Crisis of Tragic Mulattoes in Ernest j. Gaines' Novels

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Abstract:

Ernest J. Gaines has depicted milieu of South Louisiana where the population includes, the whites, the landowning upper class, the Cajun lower class, blacks and Creole. Creoles are those who have French and African heritage. The region is somewhat distinct because it follows local custom, culture, and traditions which presents their own culture. Gaines's fiction presents black society roots, class, cultural conflicts, and racial discrimination. Gaines has given an opportunity to the mulattoes to express themselves and their misery in African American literature. The discrimination, humiliation, and exploitation reflect the mulattoes as the "tragic mulattoes." The mulattoes exist in isolation throughout the black community.

Keywords: mulatto, creoles, discrimination, heritage, traditions, class, etc.

It is expressed in Gaines' writing that the mulatto's anguish and tragedy is derived from his being neither white nor black, neither "crane" nor "crow," in a society. The Mulattoes are an offspring of a black and a white parent. This difference is crucial for the isolated individual. Because of his known black ancestry, his "one drop of black blood," cannot make him defeated. However, as depicted in Gaines' novels the whites are the reasons of tragic of this black figure in whom the tragic emotions of pity and fear arises.

Gaines' literary corpus suggests a protest writing which is a revival of black arts movement, struggle for Civil rights, and black men's efforts to brighten their lives. Many of his works have almost always produced a protest against the brutality, racism, classism, and violation of human rights. This particular form of black community defence and placing it at right place is often the first theme explored in his writings. African Americans have experienced the discrimination from foreigners and Gaines is also one of them who protested through his writing in destructive environments. He has critically examined the cultural and social dynamics of African Americans to protest against the

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oppressive white hegemony. The maltreatment to black community and African American cultural evisceration by whites has ignited Gaines to protect the brutal white system through his writing.

Gaines develops in depth a character such as the infernally proud and tragic Creole Raoul in his first novel, *Catherine Carmier* (1964), thus sharpening our insight into a human situation the peculiar complexity of which has been slighted by mainstream American writers. Simultaneously, Gaines criticizes the Creole's claim, in many instances, to racial and cultural superiority to the Negroes, as seen in Raoul's opposition to his daughter Catherine's involvement with Jackson Bradley, a Negro, or in Raoul's deliberate alienation of his wife Della for giving birth, extramaritally, to a dark-skinned child, the boy Mark, who was killed "accidentally" while cutting trees with Raoul. (Raoul's response is primarily to the colour of the child and not to the extramarital conception.) Further, Gaines presents the Creole as a metaphor of the plight of Afro-Americans generally, including the undermining disunity that exists within the black community. In establishing the metaphor, Gaines is assisted by the existential fact that the Creole's very existence bespeaks both a literal and a figurative "sexploitation" of the black people.

Catherine Carmier provides the fullest version of the Creole self and its relationships. The title character and her family see themselves as clearly distinct from both their African-American and Cajun neighbours. Within the family, it is only the patriarch Raoul who is able to sustain the tension of his difference, and he does so at great cost. All the women seek in effect to reduce themselves to the terms of the social binary. Della, his wife, has an affair with a black man and has a son by him. The younger daughter, Lillian, has decided to move North and pass for white. Catherine, in the central storyline, is in love with Jackson, a black man who has left the community to be educated and has returned temporarily. Gaines isolates this family rather than placing them within a Creole community such as existed near the area where he grew up, which is the model for the setting of the novel. Such isolation enables the author to focus on the life-denying effects of social and racial inwardness. Raoul can only sustain his identity by refusing connection with his black neighbours; he ignores them as much as possible and, as will be seen, reacts violently to any intrusions by them into his world. At the same time, because of his own white Creole ancestry, he views the Cajuns as his social inferiors, even though they increasingly control the land and the economy. He is left to rely only on himself and his household of women. The desire for purity has profound effects on the generation of the children.

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Lillian, Catherine's sister, while still a small child, is taken away by Raoul's family to be raised in the city as a true Creole. As a result, she hates both her parents, as well as blacks, but also recognizes the narrowness of the life she has been trained for. Unable to live with any of the choices available to her in this world, she decides to leave both Louisiana and her ambivalent racial identity. Gaines is careful to indicate that it is Lillian's preparation as a "good" Creole daughter that produces the desire to escape: she must either live a circumscribed, rule-bound life, or she must move outside of that world altogether. But to make that move, she must give up her identity and heritage; in the larger American world, there is no place for a "third race" of those who are both black and white, yet neither. Given her skin colour, her only option is to disappear into the white world.

If Louise, Bonbon's wife, utterly fails to realize this essential truth, other characters in *Of Love and Dust* (1967) come closer, at least, though they, too, may fail in the end. Gaines continues to explore the potential for resistance to the plantation order through violating racial boundaries when Bonbon and Pauline, his mistress, seek out a space where they can be together outside the strict segregation of the plantation. They find it, however briefly, when Jim, Bonbon's tractor driver, drives them to Baton Rouge. Not incidentally, Bonbon uses Jim's mechanical expertise as an excuse to have him along to pose as Pauline's husband and allay suspicions: he tells Jim he wants him to help him "pick up a piece for that hay machine" (3). The errand is only a diversion. According to Jim, "We found a bar where a lot of mulattoes hung out" (43). Jim observes, "I suppose they took Bonbon for a mulatto, too. He was darker than many of them" (43-44).

This kind of reconciliation is also suggested at the end of *Autobiography of Miss Jane Pittman* (1971) as the leaders of the local civil rights protest pick out "a girl to drink from the white people's fountain. (This was their Miss Rosa Parks.) She was one of the Hebert girls, a Catholic, up there in Bayonne. The Catholics and mulattoes (Creoles) don't generally get mixed up in things like this, but this girl wanted to do it. Her own people didn't know nothing about it till after it happened". (232). Though his stories have been noted for their emphasis on black-white relationships, he has been careful from the beginning of his career to distinguish Cajuns from white Creoles and African-Americans from Creoles of Colour. Moreover, these categories are not merely part of a contemporary practice of local colour; they usually carry thematic and even moral weight in his narratives.

In the Gaines' novel *In My Father's House* (1978) he discusses about the miserable condition of black women who are raped by whites and due to these mulattoes are born with bad luck. He writes "That wasn't the only one he raped one way or another. That mulatto schoolteacher, Christophe, that's his boy. No more Christophe than I'm a Christophe." Gaines has explored the miserable lives of black workers, labours, and bonded persons from black community who are brutally oppressed and called as mulatto by whites. He has focused on the equality, justice, and human values of black community through the narrations of mulattoes in his works. He concentrates on the deprived mulattoes who are culturally, politically, economically, and socially kept away from the common democratic principles and norms. He makes mulattoes aware about their unequal status, uncertain feeling and ill-treatment from the whites.

In these works, *Catherine Carmier* (1964), *Of Love and Dust* (1967) *Bloodline* (1968), *In My Father's House* (1978) and *The Autobiography of Miss Jane Pittman* (1971) Gaines explores key themes of his fictional world through such characters. These works are developmental in that the first assumes Creole identity to be distinct, while the later ones increasingly emphasize a racial binary in which mixed-race people are presented as "really" black, regardless of their self-identification.

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