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Editor's Note

The Investigator is an International Peer-Reviewed Multidisciplinary Journal published quarterly (March, June, September and December), launched under the auspices of the academic community *Association for Cultural & Scientific Research* (ACSR). Keeping the panoramic scopes of research as a vibrant path, *The Investigator* intends to reflect on the skilled minds attitudinally conjuring from humanities to other disciplines. The journal explores the currents of criticism and unleashes divergent thinking. It welcomes original, scholarly unpublished papers from the researchers, faculty members, students and the diverse aspirants writing in English. It is a peer reviewed journal that brings the scholarship of academicians and practitioners around the world. *The Investigator* hopes and wishes to provide a self assuring means to you for your further accomplishments.

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Annie Sebastian

Assistant Professor in English
NIMIT, Pongam

**The Custodians of Trauma
A Post Memorial Reading of Ann Michael's *Fugitive Pieces***

Recent years have seen extensive academic and clinical studies focus on trauma and its aftermath. It delves into the reverberations of trauma in literature and society by examining multifarious factors of various dimensions. Newer studies mention vicarious or secondary trauma experiences which leaves an indelible mark not only on the individuals who experienced trauma directly, but also on the relatives and family as well. The impact of the trauma, passed on to other generations of the family, is described as transgenerational transmission. Transgenerational transmission studies have come into focus with Holocaust studies, which began with the second and third generations of Holocaust survivors in the 1960's. Transgenerational transmission of historical trauma carries with it subjective re-experience and memories of generations or society. Key words- Trauma, Holocaust, Transgenerational trauma, Post memory

Transgenerational, inter-generational, multigenerational and cross-generational transmissions are some of the different approaches pointed out by the theories of trauma transmission to understand the transference of traumatic events experienced by the family. These traumatic memories and experiences, transmitted through generations can be explained and studied by the concept of post memory. In 1990, Marianne Hirsch proposed the concept of post memory as a transgenerational transmission when detailing the collective memory of Holocaust. Marianne Hirsch defined the memorization of collective traumatic experience by the generation which was born after the occurrence as post-memory. Such "memories", not experienced in person, but based on the mood, behaviour, images and stories told by generation witnessing those events, will have far reaching effects on the generation coming after. The memories and the anguish are internalized by the younger generation as if those would be their inheritance. She coined the term "post memory" to express such children's relationships to the past, at once deeply influenced by it, yet having "arrived too late" to experience it for themselves.

In *Fugitive Pieces*, a historical novel published in 1996, Canadian poet Anne Michaels explores the repercussions of war on memory, and how war shapes the psyche even when a person is not directly exposed to its violence. The book is divided into two parts, the first narrated by a Polish man named Jakob Beer who is reflecting on his childhood as a Jewish boy living in Poland when the World War II raged on. The second half of the book is narrated by Ben, a Canadian professor born of Holocaust survivors who, sent to Greece to bring back Jakob's journals, finds himself lingering over Jakob's words, trying to

understand the atrocities his parents survived to bring him into the world. This study discusses the transgenerational trauma transmission in the theoretical framework of post-memory. It explores the long-term and generational effects of trauma, as well as ideas about memory, lost family, and the power of grief and shared experience.

Fugitive Pieces is a narrative about memory, history, time and place, written by first-time novelist Anne Michaels, who was previously known for her musical compositions and poetry. It brought her national recognition and awards, including the Trillium Book Award and the Chapters/Books in Canada First Novel Award. The novel received international acclaim, winning Britain's Orange Prize for Fiction and America's Lannan Literary Award for Fiction. It was translated into twenty languages and was on the Canadian best-sellers list for more than two years after its publication. Robert Fulford observed that *Fugitive Pieces* "attracted more international praise than any first novel by a serious writer in Canadian history". It is a meditation on the processes of remembering the Holocaust as one critic wrote, "less a novel than a 300-page prose poem".

In its opening scene, set in Poland during World War II, a little Jewish boy emerges from "the miry streets of a drowned city" where he has been hiding from the Nazis. Jakob Beer is seven years old and his parents are slaughtered by Nazi soldiers who storm their village. His beloved, musically talented 15-year-old sister, Bella, is abducted, never to be found again. He flees from the blood-drenched scene and is magically rescued by Greek geologist Athos Roussos, who furtively transports the traumatized boy to his home on the island of Zakynthos. They survive the Nazi occupation and years of privations but manages to escape the atrocities that decimate Greece's Jewish community.

Jakob is perpetually haunted by the moment of his parents' death--the door bursting open, buttons spilling out of a saucer onto the floor, darkness--and his spirit remains irrevocably linked with that of his lost sister, whose fate torments him. But his imagination helps him to travel to the places that Athos describes and is aided by the books that the kindly scholar provides. Jakob begins a new life when Athos accepts a university post in Toronto, at the end of the war. Yet he remains disoriented, confused, and unmoored, imprisoned by memory and grief, "a damaged chromosome"--the more so after Athos' premature death. By then, however, Jakob has discovered his metier as poet and essayist and strives to find the meaning of his life through language.

The second part of the novel pertains to the life of a younger man, Ben, who is deeply influenced by Jakob's poetry. He goes to the Greek island of Idhra in an attempt to find the writer's notebooks after his demise. Ben is a damaged soul. The son of Holocaust survivors, he carries the burden of their sorrow like a

heavy stone. Emotionally impaired and anxious, Ben feels that he was "'born into absence... a hiding place, rotted out by grief." In the beginning, Ben is a frustrated reader of the past, desperately trying to comprehend what it is that haunts his family. Unable to communicate with his survivor parents, Ben finds comfort in reading the poems of Jakob Beer, and consequently looks upon him as an idealized father-figure, as implied in his addressing the poet thus: "You died not long after my father and I can't say which death made me reach again for your words" (Michaels, *Fugitive* 255).

Having been "born into absence" or postmemory, lacking a full context and presence of his own, Ben seeks his own frame of reference in the life of Jakob Beer, a man whose communication with him is purely textual. Jakob is thus a communication channel to the past, which was absent between the generations as represented by Ben's own family. In his effort to find the late Jakob's diaries, and in order to have a trial separation from his wife Naomi, Ben visits Jakob's former home: Athos's family house on the Greek island of Idhra. He turns to Jakob as an alternative dead father, to bridge the divide and fill the void between generations. He hopes to find a narrative that will repair his relationship with his parents even though both are now dead.

Ben grows up amidst an atmosphere of conspiracy, filling in the empty spaces of his parents' biographies from details collected from the stories that he and his mother shares after school. As he grows older, she tells him about the "camp", and he talks to her about the current events from the outside world that she and her husband enter out of necessity. Ben shares an uneasy relationship with holocaust photographs long before he uncovers the family photograph of Hannah and Paul. He is forced to become familiar with the history of the camps and Holocaust pictures so as to keep the memory of history alive. His father at the same time remains silent about his catastrophic loss.

Ben becomes a custodian of his parents' trauma. Ben's lament "My parents' past is mine molecularly" describes his second generation vantage point of his parents' experience. The ghostly presence of their past effect their present. His mother lives in perpetual sense of preparedness- she carries food, citizenship papers and their passports in her purse and keeps a suitcase packed and ready for them to flee their house. His father who shares no details of his life and family before Ben's birth tries to erase himself as much as possible within the legal limits of citizenship" (Michaels 232) As a result Ben becomes a carrier of his parents' collective trauma.

Ben is confronted with his parents' silence, their incomprehensible restrictions and aberrant deeds. The walls of silence are only rarely taken down for the sake of letting explanations occasioned by present day catastrophes: a Texan tornado reminds his mother of mounds of apples, onions, jewellery and

clothing amassed from the Jews on the camp grounds, while the lightning sign in the sky resembles the SS symbol embroidered on the Nazi uniforms. After the father's death, his face appears to Ben in contorted and disintegrating shapes "My father's face [...] a reflection in the still surface of a lake smashed by a stone. In dreams, I can't stop his disintegration" (Michaels 249). This further illustrates the son's despair at being born too late, at not having been able to rescue his parents from catastrophe. To his parents, Ben – which in Hebrew means nameless son – is not a 'separate individual but a symbol of everything the parents had lost in the course of their lives' (Wardi 1992:27). They deny his right to singularity by typifying his existence and by making him stand for something that he is not, which deeply damages the son's sense of self.

In *Fugitive Pieces* a deficit of family pictures mark Ben's household. The non-existent family records contribute to Ben's sense of being "born into absence". Michaels recognises the extraordinary and uncanny power of photographs. In "Why did they laugh?" a review of *Fugitive Pieces*, Mark Abbey reports that Michaels became disturbed by the Holocaust photographs depicting the "wartime laughter" of evil doers- soldiers and civilians alike" as they "rounded up Jews and herded them onto trains". She refers to them as "those frozen moments" and acknowledges that past conflicts continue to shape lives in the present tense. The survivors and the generations after experience the effect of war.

Ben discovers a single photograph of his parents and two children." On the back floats a spidery date, June 1941 and two names. Hannah. Paul. I stared at both sides of the photograph a long time before I understood that there had been a daughter and a son just before the action". (Michaels 252) This photograph signals the absence and presence of Ben's ghost siblings and acts as a testimony to both life and death before his birth into a family fallen mute with grief, fear and tragedy. At the time of the photograph's discovery both Ben's parents have died and he learns through a photograph that when his parents were forced into a ghetto they had two young children who did not survive the experience. Silence and secrecy permeate and shape Ben's post memorial family dynamic to such an extent that when he shares his new knowledge of the family that preceded his birth with his wife Naomi, he discovers that she already knows their existence: My parents, experts in secrets, kept the most important one from me to their last breath. Yet, in a masterful stroke, my mother decided to tell Naomi. The daughter she longed for. My mother guessed that my wife wouldn't really mention anything so painful, but she knew that if she confided in Naomi, the truth would eventually be passed on. (Michaels 252)

The discovery of the photo of his siblings who had died in the Holocaust proves to be the final blow for Ben. Kept as a well-hidden secret by his parents,

this picture strikes him like lightning of catastrophic proportions: The past is desperate energy, an electric field. It chooses a single moment, a chance so domestic we don't know we've missed it, a moment that crashes into us from behind and changes all that follows. (Michaels 253)

This photo violently fills in the gaps of postmemory, which was denied to him when his parents were alive. *The Generation of Postmemory* asserts that memories of traumatic events live on and leaves an indelible mark on the lives of those who were not there to experience them directly. It has been stated that children of survivors and their contemporaries inherit calamitous histories not through direct recollection but through evocative post memories, aided by mediated images, objects, stories and behaviours. The affects are then passed down within the family and the culture at large. Trauma is described as a continuous unhealed wound, a wound which passes from generation to generation. The succeeding generation will experience the present same as the past, and eventually continue to live the experience of the previous generation.

According to Marianne Hirsch, 'postmemory' is a powerful form of memory precisely because its connection to its object or source is mediated not through recollection but through an imaginative investment and creation'. For Ben, postmemory has devastating effects. This is not only because he cannot fully understand or recreate his parents' past, but mainly because of the way he was left out of it, and forced to make do with an absence or with what Hirsch dubs 'empty postmemory'. Unlike full postmemory, the empty kind alludes to the lack of stories and images that would have stimulated Ben to imagine the world of his parents before he was born and thereby understand them better and empathise with their suffering.

As Hirsch puts it, post memory "describes the relationship that the 'generation after' bears to the personal, collective, and cultural trauma of those who came before". The "generation after" refers both to those who survived the war as young children and to the so-called second generation, the children of survivors. Postmemory is not identical to memory: whatever one experiences as postmemory is something one did not experience directly. But the stories and behaviours that children of survivors grew up with have the emotional power of memories.

The distinction between postmemory and memory is similar to the one Freud made between psychical and material reality. It is comparable to that of our experience as it is governed by unconscious and conscious processes. The former may not be directly present but their effects are no less discernible. As Hirsch concludes: "post-memory's connection to the past is . . . mediated not by recall but by imaginative investment, projection, and creation". The "post" in postmemory thus suggests not simply a pale imitation that comes after the real thing, but rather a meaningful experience in itself that we best understand

as additive to the so-called original, the way a post-it is layered on top of a document. The epigraph to *Fugitive Pieces* begins by announcing the fragility of memory symbolized by the loss and burial of "countless manuscripts—diaries, memoirs, eye witness accounts" which were mislaid or destroyed during the Second World War:

Some of these narratives were deliberately hidden—buried in back gardens, tucked into walls and under floors—by those who did not live to retrieve them. Other stories are concealed in memory, neither written nor spoken; others lost, and sometimes recovered by circumstances alone.

Narrative, memory, and – implicitly – biology unites to form post memorial identities. The child's personality finds itself "dominated," or buried, by the parents' experiences, so that identity becomes not simply a matter of asserting the self's independence, but of a constant dialogue between pasts which alternately cover one another. The burden of inherited memories, the tyranny of narratives that precede one's birth, the proximity of this onerous past which eclipse one's own life stories becomes inescapable.

Memory, like love, gains strength through reiteration, reaffirmation; in a culture, through rituals, customs, narratives and art. Memory courts our better selves; it helps us understand the importance of deed; we learn from pleasure just as we learn from pain. And when memory evokes consideration of what might have been or been prevented, memory becomes an absolution. Michaels, through her protagonist, delves into the soil of memory and loss, and brings to light the layers of emotions encompassing traumatic events. In doing so she clearly states that survival and happiness, existence and joy are far from synonymous. Ben from his postmemorial position, attempts to form connections with the past based on relationships both real and perceived. The texture of *Fugitive Pieces* provides a productive space for the exploration of postmemory and clearly delineates the transgenerational effects of trauma.

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Dr Sheeba S. Nair

Assistant Professor in English
Sree Ayyappa College for Women, Nagerkovil

**Arundhati Roy's *The God of Small Things*
A Sifting Study on Style and Syntax**

*Indian English Literature began as an interesting offshoot of an eventful encounter in the late eighteenth century between England and India and it is nearly more than two hundred years old. It is in fact, no part of English Literature and is legitimately a branch of Indian Literature. In the beginning, the English classics were the models for Indian writing in English. Bankim Chandra Chatterjee was the first Indian writer of a novel in English. Today the Indian novelists writing in English are large in number. Among them special mention should be made of Mulk Raj Anand, Raja Rao and R, K, Narayan, the literary trios of Indian English fiction. Among the female writer Anita Desai stamped her personality in her novels. Arundhati Roy, an architect by profession and activist by principles is the one who joined the group of excellent writers and special credit should be given to her for experimenting on Indian English novels. Her fiction *The God of Small Things* is a major break-through in Indian fiction in English. She imparts an aura of freshness to Indian novel in English, especially in her Indian setting. Her very first attempt has turned out to be a masterpiece and has succeeded in attracting the literary world of not only India but also the entire globe, in spite of its extreme local colour.*

Arundhati is the first entry homegrown Indian to back the Booker Prize. The biography of Arundhati Roy helps one scrutinize and get a fair idea about her creation. Suzanna Arundhati Roy was born on 24th November 1961 in Shillong, Meghalaya. Similar to her protagonist Rahel, Roy herself is a product of cross-cultural marriage. Her mother Mary Roy is a native of Kerala, a Christian, whereas her father is a Hindu from Bengal. Their marriage was an unsuccessful one. As a result, Roy had to spend her childhood in Aymanam with her mother. The early childhood influenced her writing and seep into her novel thematically and structurally.

The role her mother played in moulding Roy as an independent human being is not something that can be overlooked. She imbibed her concern for the society from her mother, who was a prominent social activist of her time. Mary Roy was also the founder of an independent school Corpus Christy which still is the much sought-after school in Kerala. Roy also had her primary education there. Mary Roy displayed effrontery in challenging the patriarchal Syrian Christian society which denied equal rights to women in their fathers' property. She created much uproar in the traditional Indian social set up by filing a public interest litigation against the Syrian Christian inheritance law that commented that a woman can inherit only one-fourth of her father's property or five thousand rupees, whichever is less. The Supreme Court gave the verdict in favour of Mary Roy by pronouncing that a woman has equal

share in her father's property. This incident evidently proclaims that Roy has inherited the rebellious nature and a rare verve for affronting the traditional social norms from her intrepid mother.

Roy has been nurtured by her mother quite differently that she displayed unusual courage and has her say in anything and everything. She left home at the age of sixteen to Delhi and embarked on a homeless life style, living in a small hut with tin roofs within the walls of Feroz Shah Kolta. There she lived by selling empty bottles. Later, she managed to enroll herself as a student of Architecture at the Delhi School of Architecture. It was there she met her first husband Gerald Da Cunha, an architect. The training that she received there pruned her creative ability and accelerated her planning and writing skill. Roy has confessed this in most of her interviews, whereby she likens the preparation for creating a plot for her novel to that of drawing plans for the building.

The God of Small Things is not the first piece of Roy's creation. She started her literary career by writing screenplays. She wrote the script for the film *Electric Moon* and later she narrated her experience in the making of *Electric Moon* in the magazine *Sunday* and it was her first published work. This was followed by *In Which Annie Gives It Those Ones*, a film through which she also proved her faculty as an actress. It was her second husband Pradeep Krishen who made her appears in two of his films. Though this brought her fame, she soon realised that it was not her forte. Moreover, her criticism on Shekar Kapoor's *Bandit Queen* invited controversy and Roy lost further opportunities in film field. It was this time that Roy began to write her worldly acclaimed novel to quench her soul which was hankering for creativity and opportunely it lifted her to the status of a celebrity. She never dreamt that her creation would bag such a wonderful success. She confessed that she was not at all confident about the creative excellence of her maiden fictional shot. But it was destined the other way. She forwarded her book to Pankaj Mishra, the author of the travel book *Butter Chicken in Ludhiana* whom she recently met. He was greatly impressed by the novel and so he propelled it to the British publisher with these words of extol: "I think I have found the new Rushdie. This is the biggest book since *Midnight's Children*" (Rediff 3) – perhaps the greatest accolade that any novice could get.

Apart from *The God of Small Things* and *The Ministry of Utmost Happiness*, which was published in 2011, twenty years after her first novel, this talented writer Arundhati Roy has written various articles of social interest that proclaim her commitment to the society she lives in and her love and concern for humanity in general. One such article is "The End of Imagination" which was published in the magazine *Front Line* (14 Aug 1998). In the same year, she wrote another article on the similar theme which saw expression through the Malayalam daily *Mathruboomi*.

Roy has startled her readers through yet another article “The Greater Common Good” which was based on the Narmada Bachao Andolan (NBA), a leading mass movement against the project in the valley for many years. These two essays “The End of Imagination” and “The Greater Common Good” are published as *The Cost of Living* in 1999. Another collection of essays titled *The Algebra of Infinite Justice* was brought out in 2002. It contains essays of diverse social issues like “The End of Imagination,” “The Greater Common Good,” “The Power Politics”, “The Ladies Have Feelings, So...,” “The Algebra of Infinite Justice,” “War is Peace,” “Democracy,” “War Talk”, and “Come September.” Roy also attempted diverse critical creations which were collected and published with the titles *Public Power in the Age of Empire* (2004), *Ordinary Person’s Guide to Empire* (2004), *Field Notes on Democracy: Listening to Grasshoppers* (2004), *The Checkbook and the Cruise Missile: Conversations with Arundhati Roy* (2006) and *The Shape of the Beast: Conversations with Arundhati Roy* (2008). Both the books are the collections of interviews and conversations with Arundhati Roy on various social and political issues, conducted by David Barsamian, an American Radio producer who has interviewed eminent personalities like Edward Said. She has written another book titled *Introduction to 13 December, a Reader: The Strange Case of the Attack on the Indian Parliament* (2009). Roy also has to her credit numerous online essays and articles on varied themes.

The plethora of accolades and criticism that a writer invites, divulges the success of any writer. Viewed in this angle, Arundhati Roy can be claimed as the most successful writer as thousands of articles have emerged praising as well as reproving her literary skills. She also has to her credit a number of awards. As mentioned before, she won the Booker Prize in the year 1997 for her debut novel *The God of Small Things*. Prior to this prestigious award, she also won the National Film Award for Best Screenplay in the year 1989 for the semiautobiographical screenplay *In Which Annie Gives It Those Ones*. Lannan Foundation’s Cultural Freedom Award was given to her in 2002 for writing about various political and social issues and her ongoing work in the struggle for freedom, justice and cultural diversity. In May 2004, she was awarded the Sydney Peace Prize for her work on social campaigns and her advocacy of non-violence. The Sahitya Academy Award, a national award which is given to eminent literary personalities was given to her in January 2006 for her collection of essays on contemporary issues titled *The Algebra of Infinite Justice*. She declined to accept it as a protest against the Indian policies which fell in line with the U.S.

It is essential to know the story of the novel and the thought process of the artist in order to have a clear idea of the iconoclastic thematic and technical nuances that Roy has experimented in her novel. Set in a small village in Kerala, *The God of Small Things* (GST) is about one particular Syrian Christian family. The entire story is undraped briefly in the very first chapter.

The story commences with the return of Rahel, the protagonist to her ancestral home and her reunion with her twin brother Estha after twenty-three years. All the events in the narratives, centers around the presence of Rahel in the village. The arrival of Sophie Mol, the twins' cousin, her death by accident and the ill-fated love between Ammu and Velutha form the nucleus of the novel. The novel is set in a typical rural landscape of Kerala.

A cursory reading of the text gives the impression that the novel is quite simple, but a detailed study reveals a very complex plot besides proclaiming the artistic ability of the author. In brief, *The God of Small Things* portrays the broken home of Rahel. She fails to get the love and affection from her elders that a child so badly needs. Her emotional needs remain unfulfilled. Velutha, Ammu's childhood friend is the only person to love these twins besides their mother. Quite ironically, they are deceived into giving false evidence when Velutha is arrested and he is brutally tortured to death. This incident destroys the family of Ammu beyond redemption, crushing the lives of the twins at bud itself. All who have read this novel will admit that though Roy has written only one novel, it is enough to give a real picture of India and it has succeeded in addressing the important issues of her country and its people.

The God of Small Things is composed of memories treated artistically by the author. A characteristic feature of the novel is that it is highly autobiographical. Facts and fiction are brilliantly blended here. Roy brings to life the quiet village of Kerala called Ayemenam. The novelist has taken a creative writer's liberty to change the name as Ayemenem. How many chaco yes stop and many others are taken from Roy's personal life but she immortalizes the characters by using her fertile imagination one is really excited by Roy's techniques of characterization the sympathetic and imaginative probings into the psychological mysteries of human mind the language also suits best in portraying the human mysteries being an architect she employs architectonic techniques in expressing the personal facts of a life some critics like Dr.C. Gopinatha Pillai, Mohit Kumar Ray, N.P. Singh, Jacob George C hail *The God of Small Things* as a feminist novel. It is acceptable on the ground that the novel contains the vision of the female writer. The tension in the novel rises mainly from Rahel's or Ammu's or rather the female characters struggle against convention. Some painful personal account is woven into the tapestry of the text to objectify the patterns of power and powerlessness.

The structure of the story presented in *The God of Small Things* is apparently patriarchal. Here, man is the controller of the political economic, sexual and physical power. We find that the first generation of women like Mammachi and Baby Kochamma submit to the norms of patriarchy. Intermediate generation of women like Ammu and Margaret Kochamma defy the norms of patriarchy and dare to love and mate outside the bounds of race and

class. There is no wonder that both of them especially Ammu pay a heavy price for this defiance. The present or contemporary generation of women are represented by Rahel who lives throughout her life as a rebel.

The sense of a woman's peripheral yet invested position within a male dominated culture leads Roy to thematic and stylistic experiments and innovations. Critics like N.A. Karim hail *The God Of Small Things* as a political allegory. Many communist leaders like E.M.S. Namboodiripad and E.K. Nayanar have voiced their protest against Arundhati Roy's defamation of Communist Party and its leaders. Power politics play the vital role in the novel. The novelist spills venom against the Marxist Communist Party. Comrade Pillai is presented as an embodiment of the Party. He subdues the anglophile Chacko uncle of the twins. Chacko is ironically presented to propagate communism to the female workers of the factory.

The God of Small Things is an allegory on society. Arundhati Roy criticizes the society which sets down rules as to who should be loved and how and how much. The characters who violate such rules are mercilessly crushed down. The marital life in such a society is also futile. It does not ensure happiness in Ayemenem. The book recounts in detail the relationship of Papaji with Mammachi, his wife. Their relationship is devoid of love and harmony and it remains but an illusion for the family. Marriage for the male provides a license to rule over the female. Wife is but a slave to them. Ammu's husband goes to the extent of practicing his dominations and hence she has no way but to divorce him. Rahel's plight is also nothing different from her mother's. Thus, Arundhati Roy's text presents a cross section of the society that is devoid of love and affection rather based only on the rock of hypocrisy and affectations.

The God of Small Things talks about the impact of history in different characters. Rahel's return to Ayemenem sets up a trail of memories that encompasses their childhood along the past and present in the life of others too. The article titled "History Community and Forbidden Relationships" says "The buried bones of history personal and social are given flesh and blood and come back to life fast and present coexist and interpenetrate" (Barat 89). History is highlighted in the place where Chacko, uncle of the twins says that society has collapsed because people have forgotten their own history. Nevertheless, quite unfortunately, he too loses his sense of history. When a lot of hue and cry has been made by the critics like Tapan Kumar Ghosh about the part played by history, the novelist denies it. She says in one of the interviews that her book is not about history but it is about biology and transgression (The week 26 October 1997).

Transgressions becomes one of the themes of *The God of Small Things* where history is equated with transgression. It spreads to small and big things alike.

The very natural surroundings like the river, the rain, the wind and even numerous insects are presented as transgressive and intensive.

As Laxmi Parasuram says in “The world of Small and Big things: Transgression of Rules and Roles in *The God of Small Things*” Velutha, the untouchable who dares to touch Ammu and receive her love is the ultimate victim the spite of transgression that history has sanctioned for the Big to overpower the Small. Velutha's place in history was not predetermined. His life's progress is obscured by history. Velutha's tragic end caught in the coils of rigid system coined by history becomes unbearably sad since he is a lover. Thus, the theme of transgressions makes up the very fabric of human history. The final word uttered by Ammu in the novel ‘nalley’ which means tomorrow is intended to bring a globe hope to adult story. (102-03)

One of the submerged themes in the text is incest. Violence or obscenity in the novel has invited a lot of criticism from different English scholars. Even a case is pending at home against her for the alleged obscenity in *The God of Small Things*. This springing up of severe criticism is mainly due to the fact that never before in Indian fiction in English has any novelist dealt so daringly and ingeniously with the theme of love and sex. The attack can be justified on the account that novelist of this book, sex ceases to be a private matter. It must be said that all references to sex in the novel degenerate to gentle and soft vulgarity.

Besides presenting attractive themes, the novelist also succeeds in giving a very vivid and photographic picture of the village and the town of Kerala. The painting of her hometown is so enthralling and attractive that many foreigners rush to Aymanem and now the village is newly added to in the tourism brochures of not only karalla but also of India

The plot of *The God of Small Things* reinforces a sense of globalization -- a London cousin visits Ayemenem during Christmas, the twins' father leaves to Australia, Chacko, the uncle of Rahel goes to Canada, Rahel gets married and tries to settle in America, but she returns when Estha is ‘re-turned’. Previously, it is said that Mammachi has learned her writing skills in Vienna. Thus, Arundhati Roy tries to bring globalization in a miniature way. Another noticeable aspect of *The God of Small Things* is that it is a satire as well as the tragedy.

There is strong irony in words while describing about the society and its inhabitants. *The God of Small Things* has a narrative that is sprinkled with flashes of caustic humour. Roy's humour is seasoned with irony and sarcasm which lead to avoid extremities of aggression and hostility. The humorous outlook on life enables the author to look objectively at situations which arouse extreme indignation.

Arundhati Roy's use of English language with these denotations and connotations exemplify her chosen themes. The writer enhances the language to poetic heights. This poetic suggestiveness of the language is reinforced by the imaginative richness of a child's gaze. Roy employs a plethora of images both Indian and western. The English text is made hybridised by including a handful of Malayalam words and the woman's practical sense has made her writing more transparent.

To make her language an effective medium of communication Arundhati Roy gives herself incoining new phrases and words like "reading aloud words", "force-bathed" and so on. Some expressions are sheer poetry besides their symbolic significance. To an ordinary reader, the linguistic innovations attempted by Roy may sound quite puzzling but a careful analysis of the changes taking place in English language will help the reader in understanding the linguistic felicity of Roy.

Every critic goes wordy in talking about the language of this Booker winner. The magic of words, imaginatively invented phrases, expressions rhythmically and sometimes paradoxically repeated to good effect are the greatest points of Roy. There is a Joycean touch about her novel. The linguistic innovations attempted by Roy are powerful and appealing that they have been rightly highlighted by the judges of the Booker prize.

The narrative structure of the novel demands the reader's attention. It is deliberately repetitive. Things rushing simultaneously. The past, present and future are mixed up here. The structure is enhanced further by the use of techniques. She uses many popular cinematic techniques. She also tries the technique of stacking other stories inside her story. All such devices add to the novel's merit and demands admiration.

This book titled *Arundhati Roy's The God of Small Things : A Sifting Study on Style and Syntax* tries to explore some of the stylistic and technical innovation tried by Arundhati Roy. This being the scope of this book, imagery is dealt with in chapter 2, Language and Style in chapter 3, Structure and Techniques in chapter 4 and the findings are recorded in the last chapter.

Arundhati Roy shot into prominence like a shooting star in the literary world. It is amazing that within a short period, Roy, and her novel *The God of Small Things* have become the centre of critical discussion in literary circles and has invited wide variety of views from many critics all over the world. This critical study, it is hoped will add to the critical interest already evinced in the style, imagery, structure, and the technical innovations adopted with artistic creativity by Arundhati Roy.

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Josmi Augustine

Freelance Researcher

Resistance of Women in Shashi Deshpande's *That Long Silence*

*Indian women have to remain silent throughout her life and live according to the Indian tradition and culture and if she comes out of that she is treated as a rebel by the society. Shashi Deshpande pictures the actual living condition of women in the middle class Indian family in *That Long Silence* for which won the Sahitya Academy Award. Shashi Deshpande has a strong literary family background. She wrote novels not for the sake of being a writer but for expressing her feelings about the society in which she lives and her novels are set in Indian middle class families. Shashi Deshpande portrays women characters that emerges out from such family ties and flies out to the beautiful vast sky outside the four walls of their house. She breaks off certain words which are only named before women like self-denial, sacrifice, patient, suffering and silent through her works. The novel deals with the quest for identity, the problems related in taking decisions, the silence of woman.*

Shashi Deshpande writes about the social world around her where we can find different relationships with complexities. She presents men and women living together from all sections of society; their age differences, classes and gender roles. She discusses the change in the attitude of women and their urge for identity which is questioned by the patriarchal society in her novels. Her characters prove her deep insight on women psyche and each women reader can feel a fragment of her 'Self' while reading the novel. She shows courage to question the patriarchal society which considers women as subservient to men where she is only allowed to play the usual role within the family. It is very hard for educated modern women to accept such norms and she responds seeking freedom of her 'self'. Shashi Deshpande portrays women characters that emerges out from such family ties and flies out to the beautiful vast sky outside the four walls of their house. She breaks off certain words which are only named before women like self-denial, sacrifice, patient, suffering and silent through her works. The novel deals with the quest for identity, the problems related in taking decisions, the silence of woman.

That Long Silence is the emergence of Jaya from shell of her house to the outer world; to think about her own self-identity. There is no real relation between the husband and wife; they just lead a life for sex without any love or consideration towards life partner. She lives in silence throughout her life and finally realizes that she is also a human being who has the right to fulfil the desires of her own 'self'. Shashi Deshpande also deals with the pathetic life that lower class woman. Jeeja and Nayana are the symbols of the lower class women; they suffer throughout their life; from the childhood they start to work for the family. Marriage is not an escape for them because they continue their works to look after their family and is ill-treated by their husband.

In the patriotic society the institution of marriage is a trap where women are the prey of men who is the authoritative head of the family. In *That Long Silence*, Shashi Deshpande draws the psychological conflict of the middle class women and the physical and mental toil of the lower class women in a realistic manner. Marriage is never an escape for the women characters on the other hand men enjoys their life with his life partner both physically and mentally because women never complain about anything in their life. Jaya leads a life of a dutiful daughter, wife and mother; she never had her own opinion of her own throughout her life. Even though the middle class Indian women get good education and enough freedom at their own home, they are moulded from their young age to live according the wish of the future husband. Jaya was a humorous and inquiring natured girl and because of that Jaya's grand mother says to her: "Look at you – for everything a question, for everything a retort. What husband can be comfortable with that" (p. 27)?

Like any other girl, Jaya receives numerous advices from her family before her marriage. Dada says that she should be good to Mohan throughout her life. It is the duty of a wife to maintain the happiness of the family and Ramukaka tells her that the bliss of her husband's family is entirely trusted on the wife. The advice of Vanitamami is the most notable one because her words always echoed in Jaya's ears. Vanitamami says the importance of husband in a woman's life, she says: "Remember, Jaya ... a husband is like a sheltering tree Without the tree, you're dangerously unprotected and vulnerable" (p. 32).

Jaya understands the importance of nourishing and nurturing the tree; the 'sheltering tree', the husband and discards her 'self' and begins a happy family life which the patriarchal society demands. Jaya enjoys all the material comforts in her family; she becomes a typical middle class house wife as a stereotype of an ideal woman according to the wish of her husband and the society. She suppresses her identity and adjusts herself to the new roles of a wife and a mother. Gradually she realizes that she exist as a shadow and doesn't even have any identity. Jaya could only write in her bio-data about irrelevant things in her life because after marriage she has changed herself to a role of home maker. She writes in her bio-data: "I was born. My father died when I was fifteen. I got married to Mohan. I have two children and I did not let a third one live" (p. 2). She is a representative of Indian middle class house wife who could not think further about their life and future. She forgets the spark of identity that she had in her young age before her marriage.

After marriage Mohan changes her name from Jaya to Suhasini. Jaya is a powerful name which means 'victory', he never expects his wife to be victorious. He wanted his wife to be submissive like Suhasini and Jaya painfully realizes the role of a woman in a family and she says about the meaning of Suhasini as: "a soft, smiling, placid, motherly woman. A woman who lovingly nurtured her family. A woman who coped" (pp. 15-16). A

wife should never show anger towards her husband because he is the authority of the family. She should remain silent forever and suppress all her desires both mental and physical. Jaya feels that marriage life is a monotonous process and it becomes hard for her to bear, after seventeen years of married life. Actually marriage restricts the growth and right of a woman and her freedom of expression.

Women throughout her life are subjected to wait; Jaya thinks that waiting is a part of her life. She comments: “But for women the waiting game starts early in childhood. Wait until you get married. Wait until your husband comes. Wait until you go to your in-laws’ home. Wait until you have kids. Yes, ever since I got married, I had done nothing but wait” (p. 30). Jaya gets a relief in the company of Kamat, an intellectual who treats Jaya as equal. A married woman cannot enjoy the friendship of other men and Jaya has to suffer because of that reason. She cannot fulfil her desire to be a writer; her husband restricts her because it contains autobiographical elements. Jaya gives up her writing for her family and she writes middle pieces in the newspaper which doesn’t harm anyone. Jaya says: “I had relinquished them instead, all those stories that had been taking shape in me because I had been scared – scared of hurting Mohan, scared of jeopardizing the only career I had, my marriage”(p. 144).

Jaya’s pain is reflected in her words and the institution of marriage has spoiled her creative career. Many women writers had been restricted from writing only because they are married; Jaya is just one among them. Anger is a synonym for men and the word has nothing to do with women especially married women. A woman is never expected to revolt or raise her voice against her husband. In *That Long Silence*, Shashi Deshpande notes: “A woman can never be angry; she can only be neurotic, hysterical, frustrated. There’s ... no room for despair, either. There is only order and routine” (pp. 147-148). Women are subjected to live in misery and do her family duties without any complaint. She can never anticipate that her husband would recognize her problems and personal wishes.

Tolerance is another word related to woman. After marriage a woman should tolerate everything done by her husband. She has to wait patiently to serve him fresh food and if there is any mistake happens from her part he will respond in a rude manner to her. Mohan had seen his mother always submissive to his father; according to Mohan the tolerance of violence is the strength of women. Jaya has a different view as she is facing the same in her married life, so she can say about the internal conflict in the mind of a woman. She says: “He saw strength in the woman sitting silently in front of the fire, but I saw despair. I saw despair so great that it would not voice itself. I saw a struggle so bitter that silence was the only weapon. Silence and surrender” (p.36).

A married woman can never come out from the trap of the bond of marriage. She always keeps silent and dies in despair; Jaya cites the example of Mohan's mother and sister. The condition of the Jaya who represent middle class is better than that of the lower class women. Her housemaids Jeeja and Nayana lead a life of hell and toil from birth to death. They start earning money from their young age to add their family income. Nayana wish for a son; she never expect that her son will look after her in old age instead she doesn't want to see her daughter suffering after her marriage. Nayana says to Jaya: "Why give birth to a girl, behnji, who'll only suffer because of men all her life? Look at me! My mother loved me very much, she wanted so much for me ... a house with electricity and water, shining brass vessels, a silver waist chain, silver anklets ... and what have I got? No, no, behenji, better to have a son."(p.28)

Jeeja on the other hand has the burden of her whole household because her husband is a drunkard. He often beats her and she never complains. She did not even oppose his second marriage; she justifies him because she failed to give him a child. Jeeja feel that woman is nothing without kumkum, she is also a representative of typical submissive Indian woman. Woman has no liberty to select her life partner; marriage a destiny which every woman has to endure. In *That Long Silence*, all the marriages are for the benefit of men and to suppress women. The patriarchal society considers marriage as an instrument to suppress women. Women desire for love, consideration, respect and the right to express her 'Self'. She never gets what she craves for in her married life. Woman should emerge out from the trap of marriage and should be bothered about her own rights after marriage. She should liberate herself to lead a happy life. Survival is the right of every woman and for that she has to come out from the trap of marriage and realize that men and women are equal in the family.

Women are restricted from doing many things and even to raise their voice when they feel to express their anger and depression because of the hindrance of culture in their life. Indian culture considers women submissive to men in all the aspect from childhood to death. Shashi Deshpande in her novel *That Long Silence* presents different situations where women fight for survival and culture acts as a barrier before them. Women are treated as secondary whether they belong to middle class or lower class, they are educated or uneducated, they are financially stable or not. There are unwritten laws related to their life. Silence is the first among the unwritten laws; Jaya is a symbol of women who is unable to express her wishes and thoughts. Mohan's mother is a perfect example so called perfect woman; she did everything according to the culture and customs, had never raised her voice to his father and she remained silent till her death. Neeti shastra defines an ideal woman as: Karyeshu Daasi, Karaneshu Mantri; Bhojeshu Mata, Shayaneshu Rambha, Rupeshu Lakshmi, Kshamayeshu Dharitri, Shat dharmayukta, Kuladharna Patni. (Baddena, Neeti Sastra) According to the shloka an ideal woman should be subservient to men

in all her duties. Our ancestors had already defined woman and had set a boundary to their freedom. Every religious book even the Holy Bible defines the role of woman in a family. Bible states that: Wives, submit yourselves to your own husbands as you do to the Lord. For the husband is the head of the wife as Christ is the head of the church, his body, of which he is the Savior. Now as the church submits to Christ, so also wives should submit to their husbands in everything. (Ephesians 5:22-24)

Husbands are the authority of families; wives should treat them as Christ, submit themselves before them because he is like the Savior. Indian woman considers Sita in Ramayana and Gandhari in Mahabharata as the embodiment of ideal womanhood. Mohan have a high regard for his mother because of her submissiveness towards his father. He calls his mother as a tough woman with great strength. Jaya can understand the despair of Mohan's mother because she is a woman. None other than a woman can understand the anguish of other woman. Jaya says: He saw strength in the woman sitting silently in front of the fire, but I saw despair. I saw despair so great that it would not voice itself. I saw struggle so bitter that silence was the only weapon. Silence and surrender. (36) The patriarchal society had given certain roles for woman and she is not allowed to cross the borders of it. Most of the woman leads a life by obeying the written laws in the patriarchal society. She either thinks against it or wants to get rid of it because she is ignorant about equality. Woman thinks that silence is the most important quality of a woman. From generation to generation the thought of inferiority is passed which make them unable to think about their rights.

Mohan wanted a well educated and a modern wife but with all the qualities of a traditional woman and he is very much bothered about his social status. Jaya always allowed his supremacy in the family and suppresses her desire. She inherited the gift of silence from her ancestors as a part of the culture. Kamat is the only person who thinks differently a perfect woman; he thinks with free heart and head. His friendship provides Jaya energy to write more. Jaya accepts his healthy criticism on her writing in a cheerful manner. His presence makes her individualistic and confident. She says about their relationship: "With this man I had not been a woman. I had been just myself – Jaya. There had been an ease in our relationship I had never known in any other. There had been nothing I could not say to him. And he too . . ." (153)

Kamat talks to her openly which she can never expect from her husband. His unexpected death becomes a shock to her. She finds him dead in his flat but goes from there in a silent manner because she fears that her secret relation may affect her family life. Indian people are very much interested in the affairs of the people living around them. They were curious about the affairs of Jaya's family. The absconding of Mohan from the flat created some doubts in them; Jaya remained silent and did not respond. The neighbours were not interested

to know whether Jaya and Mohan loved each other or they simply existed inside a house. The community is only interested in external existence. She felt lonely and awaited for his return. Mohan loses his job and Jaya felt that she had failed in his life. She confesses and finds fault in herself: "I've have failed him. He expected something from me, from his wife, and I've failed him. All these years I thought I was Mohan's wife; now he tells me I was never that, not really" (p 185).

She gets enough time to think about herself during the absence of Mohan and her children. The people around has a great role in a woman's life; she has to fiddle with her surrounding people and relatives because all these has become a part of a woman's existence in a society. Culture always acts as a hindrance in woman's survival. Jaya's dilemma in *That Long Silence* is whether to become one among the countless women who remain silent till death or to reject the conventional rules. She decides to select the difficult one and rejects the patriarchal norms and discards all the cultural hindrances surrounded her life for a long time. This thought of a free thinking life changes the life of Jaya into a new zone towards the end of *That Long Silence*. *That Long Silence* is a perfect example for a woman's struggle for her survival. Woman in her married life faces in numerous discrimination and difficulties. Through real life situations Shashi Deshpande apparently describes the plight of Indian middle class woman. The fictional world of Shashi Deshpande is not directed towards the annihilation of the existing order but it seeks a reorientation of society where a more balanced relationship might have been possible

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Dr Deepak Jose Vadakoot

Faculty in English

St Josephs HS, Pavaratti

Exploring Subaltern Autobiography and Dalit Autobiography

The word autobiography had derived from the three Greek words 'auto', 'bios' and 'graph' which means self, life and to write respectively. Even though the etymological meaning of the word autobiography is 'the writer's life story', the word cannot be considered as mere self-explanatory. The above definition does not seem to be an adequate one to explain the concept of autobiography, as it is an ambiguous word and as there are certain other attempts to define it.

It seems like only three factors of autobiography can be considered as its innate elements and they are 1) it should be a non-fiction story 2) the subject of the story must be the author; and, 3) it records the process of self-analysis significant on a larger scale. Nevertheless, the identity revealing / identity forming aspects of autobiography serve as its most critical feature. The nonfictionality is the first and important feature of autobiography. The nonfictionality of autobiography exists as an unwritten rule and it signifies that the author should write the text only according to the truth as close as possible, not on the basis of fictionalities. This unwritten rule suggests implicitly that the reader, who goes through the author's narrative, takes the text for granted without any hesitation. The dates, the people's names and the events described are considered as facts, therefore any possible mistakes seen in the author's narrative may be considered as an intended falsification. Autobiography is regarded not only as a story of one's personal life, but as an ethnic autobiography which is "a particular approach to autobiography that emphasizes the influence of group affiliation – the group may be gender, race, ethnicity, religion – on the writer's development". Brian Finney states that "autobiography specifically presents the writer with an opportunity to pursue the truth about himself, from himself" (Finney, 12). Finney further remarks: "There are endless ways of telling one's story ... but none of them can tell the whole story" (Finney, 12).

Even though the author intends to compose an authoritative and nonfictionalized story of his/her life, there are chances to fall in the trap of illusion, sentimentality and subjectivity. The illusive nature of reality, inaccurate memory, wishful thinking and preconceived ideas restraints the author from deciphering the truth and facts. There are possibilities for the autobiographers to slip from fact into fiction. In the words of Storm Jameson: "I have tried not to lie, but no doubt I have told more lies than truth" (Finney, 254). Furthermore, Rudy Wiebe in his story "Where's the Voice Coming From?" reminds the readers of the fictional nature of all narratives. The facts become fiction while trying to provide a truthful account of any historical event, as every history is someone's story. A basic level of truth and verifiable lineage is needed for a text to be called as a non-fiction autobiography. On the

other hand, one should be aware of the fact that fiction is part of everyone's life and it is necessary to include them in the autobiography. Fears, dreams, ideas, hopes, anxieties, reveries makes a person complete and thus they should be given importance in one's story of life. It is not possible to classify them as lies or facts, or even as fiction, even though they are imaginative in nature. The importance of these factors change according to the personality of author, but they can't be avoided. The fears and hopes of the author are equally important as the events occurred in his/her life, in facilitating the comprehension of the author's personality. Instead of reducing the factuality and the nonfictionality of the biography, these non-truths help in contribution to the goal of truthfulness. A well-known example is the autobiography *I, Rigoberta Menchú: An Indian Woman in Guatemala* of Rigoberta Menchú, an activist from Guatemala who won the Nobel Peace Prize in 1992.

The autobiography was later found to contain a number of inaccuracies. An anthropologist, David Stoll, comments that Rigoberta Menchú has written about the experiences she never had herself. Discussing this in *The Limits of Autobiography*, Leigh Gilmore argues that "Menchú and her defenders have said that accusations about her truthfulness are political in that they mean to discredit her and thereby her efforts to raise international concern for the indigenous Guatemalan Indians of whom she is one and whom she represents" (4). In Gilmore's view, then, a "crucial limit in autobiography" is "not just the one understood as the boundary between truth and lies, but, rather, the limit of representativeness, with its compulsory inflation of the self to stand for others" (5). The question as to whether Stoll's findings are correct or if they constitute a form of "unsympathetic scrutiny" or an "adversarial account" as Gilmore suggests, (4), can be left open. "As a genre," Gilmore goes on to say, "autobiography is characterized less by a set of formal elements than by a rhetorical setting in which a person places herself or himself within testimonial contexts as seemingly diverse as the Christian confession, the scandalous memoirs of the rogue, and the coming-out story in order to achieve as proximate a relation as possible to what constitutes truth in that discourse" (3). As Gilmore argues in another book, *Autobiographics*, "autobiography draws its authority less from its resemblance to real life than from its proximity to discourses about truth and identity, less from reference and mimesis than from the cultural power of truth-telling (3, fn. 8). In Gilmore's view, then, the "demands made by autobiography" can lead to "silencing and shaming effects" (3). In particular, this may be the case with trauma stories, since "conventions about truth telling, salutary as they are, can be inimical to the ways in which some writers bring trauma stories into language" (3).

The second element which favours the genre autobiography is that the subject of the story must be the author. This element needs no further explanation, as it is a crucial factor of autobiography. Almost all definitions of autobiography place the author of the text, as its subject. This is the basic idea which

differentiates autobiography and biography from each other, as two different genres. Nevertheless, there is at least one definition which allows for a fictional subject: “someone’s life-story written by the person him or herself; this may be a real or fictional person” (Longman). Apart from that, there have been instances of certain autobiographies which are written by ghost-writers. Such autobiographies are composed by the author with the assistance of a collaborative writer, who helps the author to share his/her life story. This kind of assistance is accepted usually when the subject is either ignorant of the language or is illiterate. According to the definition by publishing terms, the authorisation, cooperation, participation, and ultimate approval of the subject is required for its publication.

The third element of autobiography is its introspective character, i.e. the process of self-analysis. This element is what makes autobiography different from a memoir which record the events in one person’s life rather than his/her personality. Even though self-analysis is seen in the works of every literary genre, it remains as the foundation of the genre autobiography. In the western civilization, the first autobiographical narratives are stated as confessional. More than that, according to the *Encyclopaedia of Religion*, all autobiographies are in a sense religious: “What makes an autobiography religious is the author’s attempt to describe and evaluate his or her life from the perspective of the author’s present convictions about what is ultimate or sacred.” Philippe Lejeune’s definition of autobiography also emphasises self-reflection: “a retrospective prose narrative that someone writes concerning his own existence, where the focus is the individual life, in particular the story of his personality” (Lejeune, 22). In fact, all autobiographies are representations of a form of identity quest where the author tries to answer a question, which is best formulated by Esmeralda Santiago, “How do I become me?” Altogether, autobiography provides a space where it acts as a clear mirror where the author gets a reflection of him/her and can identify and recognise himself/herself as an individual. This metaphor is not complete as autobiography also offers a platform for the author to define himself/herself to realise how gradually through experience, knowledge and understanding his/her self emerges in the constant process of becoming, rather than the fixed state of being.

“Autobiographics” is a term coined by Leigh Gilmore, which is defined as the study of autobiography. This new branch of literary study recognises the elements such as self-invention, self-discovery, and self-representation as the authentic constituents of autobiography and they are supposed to catalyse the goal of self-realization, as a whole. Karl Weintraub contends: “We are captivated by an uncanny sense that each one of us constitutes one irreplaceable human form, and we perceive a noble life task in the cultivation of our individuality, our ineffable self” (Weintraub, xiii). On the whole, the mission of autobiography is equivalent to the mission of one’s life, which is

self-realisation. Jerome Buckley says in *The Turning Key*: The ideal autobiography . . . describes a voyage of self-discovery, a life- journey confused by frequent misdirections and even crises of identity but reaching at last a sense of perspective and integration. It traces through the alert awakened memory continuity from early childhood to maturity or even to old age.... And as a work of literature it achieves a satisfying wholeness. It is an attempt to delve deep into the recesses of one's life and self and thus to discover a truthful, honest metaphor of the self. On a larger context, the practice of writing autobiography can bring order and meaning in the chaos of life experiences.

The Subaltern Studies, which began in 1980s, aims at the promotion of the study and discussion of the subalternist themes in South Asian Studies. Subordination has remained as an important theme, which this school has focused on since its origin. Even though there have been shifts in the interest, motives and theories of subaltern studies, one thing which remained unaltered is the effort to revise the history from the perspective of Subalterns and to give them the deserved space in the history. The new contributors of the subaltern studies writings offered new forms, substances and themes in the existed historiography. One theme of the later writings of the subaltern studies was the analysis of the portrayal of subalternity by the dominant discourses.

As these elements of change became incorporated into subaltern theory, a new vista of inquiry opened up whereby the subaltern studies scholars started focusing on all the processes of the modern state, public institutions, and the representation of subaltern classes in its loci. By encompassing these analyses, subaltern studies came closer to postcolonial studies as practiced in American academia. Scholars like Partha Chatterjee, DipeshChakrabarty, David Arnold, and others undertook many such studies, incorporating views from postcolonial theory. Recently, some of the scholars have participated in unearthing the subaltern consciousness of various other marginalized groups like women, minorities, and the so-called lower castes. From the 1990s onward scholars like Gyanendra Pandey, Shahid Amin, Partha Chatterjee, and others have provided post-nationalist critiques of the nation through their celebration of “fragments” and their questioning of the very form of Eurocentric discourses. Currently, subaltern studies have turned into a global field of scholarship.

Partha Chatterjee is one among the notable contributors of the works on subalternity, which appeared in 1980s and 1990s. *Prose of Counter Insurgency* written by RanajitGuha is one of notable essays published during the early times of subaltern studies. The works in the earlier phase of subaltern studies concentrated on the establishment of new subaltern histories, while, the works in the latter phase focused on the various features of dominance and oppression experienced by Subaltern sections. They also tried revealing their

roles in the existed realms of culture and politics. On the whole, the writings were an attempt review and rethink the history written from the perspective of elite section and its limitations. Such notable essays are *Gandhi as Mahatma: Gorakhpur District, Eastern up, 1921-1922* and *Approvers Testimony, Judicial Discourse: The Case of ChouriChourawritten* by Shahid Amin.

Communalism was also a notable theme of the writings of Subaltern Studies during the 90s. Gyan Pandey was one among many who wrote on communalism particularly about the Hindu Muslim riots in modern India. Gyan Prakash in one of his essay once said that the real significance of the shift to the analysis of discourses is the reformulation of the notion of subaltern.

The decade of 1980s deserves a special significance in the Subaltern Studies. It was in this decade that the factors like caste, gender and religion got importance in the history writing. The decade also heard the voices of the oppressed people like in the subaltern history, like that of peasants, workers, tribals, lower caste women and dalits, whose voices were rarely heard before. It was also in the 1980s that the high tide of subaltern historiography handed it over to the Dalit movement. The movement questioned the basic concepts of Brahminism and various schools of history. One thing the movement shed light was the use of the term 'subaltern studies' as an umbrella term for a lot of communities, while these communities had their own unique vision and approach to history. Thus, the Dalit historians rejected the Subaltern School by claiming it as elite and non-Dalit.

The subaltern groups had no space in the genre of autobiographical writings for a long time, not only as these writings were considered as the forte of the white, male, western identity alone but also as the subaltern narratives were excluded from the mainstream literature. The tradition of autobiography neglected the writings of both women and the downtrodden. The determinants of class, race and gender are side-lined from the canon of autobiography. It turned out to be the task of feminist writers and cultural historians to recover the hidden tradition of the autobiographical attempts of women and marginalized. The line of marginality can be traced in every realm of society such as colour, caste, creed, ethnicity, gender, sexuality, race and class. Thus, the subaltern autobiographies like Black autobiographies, the gay and lesbian autobiographies, autobiographies of the disabled, autobiographies of geisha and sex workers, autobiographies of ethnic minorities ask questions regarding the hegemonic, heterosexual, patriarchal, normative regimes. It also attempts to bring new and alternative meaning to self, identity, worldview and perspective into existence.

Every marginalised group, be it in terms of race, colour, class or gender, exists in a negative relationship to power. One will be able to see the effect of power

on subaltern groups and the resistance they create, if the space of these subaltern autobiographies is subjected to study. Thus, the subaltern autobiography is not merely a literal act, but it is a political act. It is equivalent to survival literature. Their articulation is their method of survival. Therefore, every subaltern autobiography needs a political reading. When such autobiographies are concerned, the questions of the self, representation, autobiographical truth, autobiographical pact, language, narrative, authenticity attain various ideological dimensions.

The dominant societies consider the marginalised groups as “inferior” and “polluted”. They are not even considered to be capable of writing a narrative of their own. As GayatriChakravortySpivak says in her famous essay “Can the Subaltern Speak?” they had no voice to speak for themselves. According to Spivak, the subaltern, also called the marginal, the oppressed, the Other, has no space, and “[f]or the ‘true’ subaltern group, whose identity is its difference, there is no unrepresentable subaltern subject that can know and speak itself” (27). As she goes on, Spivak addresses the question of the double or even the multiple, oppression faced by the subaltern. She states it by explaining the predicament of a subaltern woman who faces more than one kind of oppression, when a subaltern man has no voice to speak in the society. As per Spivak, “in the context of colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow” (28), as the female experiences oppression not only from the colonizer but also from the male subaltern. The subaltern autobiographers try to re-write the notion of “subaltern self” in such a context, and thus it becomes an action of resistance against hegemony and oppression. The act has in-depth political connotations.

Autobiographies, especially subaltern autobiographies are conceived politically, as Antonio Gramsci has pointed out: “autobiography therefore replaces the “political” or “philosophical” essay: it describes in action what otherwise is deduced logically. Autobiography certainly has a great historical value in that it shows life in action and not just as written laws or dominant moral principles say it should be.” (Forgacs, 132). Thus, autobiography needs more equipped and critical reading strategies. Autobiography as a genre has an important place in subaltern ideology as it proves that there are many versions of reality. Julia Swindells in her work *The Uses of Autobiography* says “Autobiography now has the potential to be the text of the oppressed, the culturally displaced, forging a right to speak both for and beyond the individual. People in positions of powerlessness – women, black people - have more than begun to insert themselves into the culture via autobiography via the assertion of the personal voice....” (Swindells, 7)

The subjects of the subaltern autobiography speak from the margins. Their subjectivity is constructed from the encounter between power and powerlessness, domination and subjugation. Patterns and practices in

literature were questioned, since the twentieth century, with the emergence of literary and cultural movements such as feminism, African-American movements, gay movements and others, which focused on the representation of minorities. As a result of these representations, a rethinking of the traditional values appeared which was followed by a re-evaluation of autobiographical practices. The existed mainstream autobiographical practices took a turn from this point, not only by getting metamorphosed itself into transgressive and fragmented, but also by encompassing the subaltern groups. Thus, it proved that, the fixity and stability the genre said to have is only a myth. As Stuart Hall says “[t]he subject, previously experienced as having a unified and stable identity, is becoming fragmented; composed, not of a single, but several, sometimes contradictory or unresolved, identities” (598). Reaffirming Hall’s ideas Sidonie Smith and Julia Watson state that “the old notion of ‘self’ has been redefined as an illusionary ego construct (a fiction, a phantasm) and displaced by the new concept of ‘the subject,’ always split, always in the process of constituting itself through its others” (19).

The subaltern has acquired a voice in the contemporary world, as a result of the developments in the minority studies which is also known as subaltern studies. The subaltern presence in the society is very powerful as they have the capacity not only to subvert the so called powerful hegemony but also they can reconstruct many conventional patterns and concepts. Thus, this presence, according to some critics like Homi K. Bhabha, is said to be very crucial in the self-interpretation of the mainstream society or majority group.

Many authors in the Postcolonial Literature use their texts as a tool to portray the miserable set of circumstances of their people and to resist against the violence and oppression showed by the colonizer and thus to use them as way to display the discrimination in the colonized land. As these Postcolonial writings, autobiography can also be considered as a literary protest where the subalterns try to liberate themselves from the trauma of oppression and also to make them visible in public sphere. Autobiography can be said as the construction through textual production. On one hand, it gives voice to the marginal groups to emphasize their role and position in a society full of prejudices and stereotypes and on the other hand, it deconstructs the problematic colonial discourse which concentrates to erase their identity and to make them voiceless. As said before, the changes in the genre of autobiography can be analysed in general as a result of the diasporic movements and multicultural interactions.

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Dr Jayalakshmi B.

Assistant Professor of English
Govt Home Science College for Women, Mysore

**Emerging Youth Culture during Post-War Britain in Trevor
Griffiths' *Oi for England***

*Trevor Griffiths was born in 1935 into a Northern working-class family in Britain. Being a political activist he identified with the left of the labour party and also worked as the editor of Northern Voice. Griffiths is one of the political playwrights in Britain. He used theatre as a strong leftist intellectual platform in order to politicize, educate and to liberate the working class masses. He was thoroughly radicalized by the "political events of the 1968" along with his contemporaries like David Hare, Howard Brenton, David Edgar, and John McGrath, etc. As a socialist playwright Griffiths has worked in many genres such as stage, screen, film and radio. He has made use of the screen more effectively to highlight his left-wing tactics to provoke the minds of the audience. *Oi for England* was one of his interesting plays which throws light on the emerging youth culture during post-war Britain. The youth culture emerged out of the post-war socio-political change. The paper tries to bring out Griffiths' nuances of working-class youth culture and counter-culture amidst the socio-political scenario.*

Oi for England (1982) directly addresses the problems of the emerging youth culture in Britain. Griffiths was provoked by the contemporary social change of youth aggression and violence in 1980s Britain and as a result he wrote *Oi for England*. It shows his responsibility as a political playwright to address the current topical issues of politics of racism which he felt as "urgent and immediate". It was first performed at the Royal Court Theatre on 9th June 1982. It directly addresses the four skinheads' musicians Landry, Swells, Finn, Gloria and Napper aged between 15 and 19.

It is interesting to know that many of Griffiths' plays directly deals with the theme of working-class life whereas in this particular play he tries to explore the politics of working-class culture. One of the striking features of the Post-war Britain is the emerging youth. The youth culture emerged out of the post-war social change. Skinheads are a group of working-class youth in London. The playwright speaks of those subcultures of the skinheads which played a pivotal role in the history of the period. This kind of youth subculture has a long history in the British working class. Stuart Hall and et al in the essay entitled "Subcultures, Cultures and Class" tries to present the various causes for this immediate social change:

The social and political meaning of Youth Cultures is not easy to assess: though their visibility has been consistently high. 'Youth' appeared as an emergent category in post-war Britain, one of the

most striking and visible manifestations of social change in the period. 'Youth' provided the focus for official reports, pieces of legislation, official interventions. . . (Hall 9)

Further they opine in the same essay that the emergence of youth culture was associated with many social and political changes. They are the "mindless imitation" and "manipulation" (Clarke et al 19) of mass media especially in Television channels. The revolution in mass communication, mass culture, mass media and mass art are remarkable.

They further argue that even the 1944 Education Act in England is also equally responsible for this change in the youth which led to the various social and political consequences. These unemployed youths in England expressed their disappointment and frustration through their style of culture which is entirely different from the rest, their unique hair style, dress, language, tattoos on skin, and aggressive music are some of its characteristics. Hence the 'Youth Culture' emerged out of these socio-cultural changes in the post-war period.

For the first time in England since 1935 unemployment crossed beyond 2 million in 1980 a year after Margaret Thatcher came to power as the Prime Minister. It demonstrated the political undertones of 80's topical issues responsible for young skinheads' aggression. During the year 1981 a series of riots took place in several parts of England and these were fueled by the causes of poverty, unemployment, frustration, hopelessness and racism during Thatcherism. Griffiths felt the urgent need of reaching it to the audience and the next year *Oi for England* appeared both on stage and screen.

The play opens in a cellar room of a large Victorian house in Moss Side, Manchester and the floor is seen cluttered with "pics, posters, badges, scrawls" and the logos of stores seen "on boxes, containers and carrier bags", (3) which they have looted during the riots in the city. The off stage of the play is depicted by the 80s society as it is with city violence, police sirens and political disturbances. The play begins with the skinheads who are singing with their musical instruments. The song manifests their anger, frustration, and oppression against unemployment, poverty and irrational racism in England:

In England's green and pleasant land. . .
Oi, oi, join the few.
Oi, oi, it's me and you.
Oi, oi, what'll we do?
Oi, oi, turn the screw. (3)

Music is used as one of the revolutionary tools of association in post-war theatres to express their hidden anger, frustration and disappointment. The

skinhead of late 70's embraced the 'oi', a music culture famously found in working class punk sub-genre in England. The word 'oi' is a cockney expression for 'hello or hey', used to attract somebody's attention especially in an angry way. The songs entitled "Black and white, unite unite", "the Nazis are coming, they've been before", "Adolf didn't do it, it's all a packer lies", and "There's a jackboot where my brain used to be" (15) are striking as they contain the political implications. Most of the time the 'Oi' music includes the social issues like unemployment, ill-treatment of workers, and injustice by the government. There is an ideological split within the group of the skinheads over the political racism and it is terribly sad to see some skinheads involved in National Front and British Movement of White Nationalist organizations which promoted racism to retain Britishness whereas, the other groups of skinheads represented the left-wing ideologies of anti-racist policies. Though many a times National Front and the British Movement supported the cause of these skinheads by encouraging racism and fascism yet these skinhead groups denied their involvement with these political parties. Stuart Hall in his essay "The Great Moving Right Show" published in *Marxism Today* in 1979 points out that "the National Front is the long-anticipated irrational face of capitalism-the class enemy in familiar Fascist disguise" (14).

In *Oi for England* the youth were highly dependent on the musical earnings as they were unemployed. But the Man who offers them a booking at the racist rally uses them for political purpose which they realize later. It is here Griffiths takes this opportunity to explore and analyze the politics of music. Commenting upon the music in the play John Bull says: "Music as a vehicle for social comment, and music as a possible passport to fame and fortune: it is on this knife-edge that the play rests" (Bull 203).

The skinheads appear to be frustrated and agitated as they are not accomplished and seen rehearsing music in a rented cellar. It is because of their unemployment they easily fall prey to The Man's offer to play at a "skinfest". Napper, one of the angry young men of the same group joins them later and informs that he has found a music festival near the city and he has already received payment in advance for performing a musical show. In the interrogation he reveals that he met 'the Man'. His friends become sceptic for a while and especially Finn, one of the matured thinkers among the boys, often interrogates him. Their practice at the rented cellar shows the pitiful condition of desolation, unemployment and poverty.

Napper has no knowledge of The Man except the fact that he deals with US and he met him at Skin pub of Prince of Wales which is a 'Hitler's bunker' as Finn points out. The interrogation reveals that The Man represents the Fascist movement and he insists them to be called White Ammunition. Dismissing the offer, Finn tells him that, he is "English" and he does not "wear a swastika for nobody." (8) To which Swells counter acts and reminds Finn that he himself is

not a “fuckin’ English’ but a “fuckin’ Irish.” (8) Compared to the rest Finn is politically aware of The Man’s offer and out rightly rejects it and he observes the wicked mask of Fascist approach in it. As Finn is rather skeptic about the event, he enquires the Man about the “politics” behind the concert. Later it is learnt that the Man is from Music Movement Inc, in search of music band for a biggest concert in Platt fields, where a local election is going to take place. For the first time the Man speaks with his anti immigrant tone about the outsiders grabbing all their opportunities in their own country.

The Man who represents the Fascist movement is interested in promoting racism. He strongly believes in the idea of using these young skinheads for political cause which is out rightly rejected by Finn as he refuses to recognize with any political movement especially with the Nazi and the anti-immigrant policies of the party. The Man’s speech is filled with racial prejudices which disturb Finn. Finn decides not to support such kind of racial movement and against not to fight “against our own.” (15) In fact, it is Napper who supports the Man in his racist mission and agrees to work with him. He also reveals his friends as to how he got that money to pay the rent. He is very proud of being a British and thinks there is no wrong in supporting the Man who is encouraging racism. Unemployment has affected him terribly that he cannot tolerate the massive influx of immigrants in England who grab all their opportunities. Napper stretches his full support to The Man whom he thinks as his savior.

Towards the end Finn and Gloria are left by the rest of the members. The play does not end and it is seen in progress with Finn and Gloria who are getting ready for their next mission. Unlike Napper, Finn seems to have a clear idea about the extension of his support. Both Finn and Gloria wear “Batman’s chest protectors”, shin pads and elbow pads and they speak quietly in their “gladiatorial transformation”. (22) He recalls the words of his grandfather who visited Hitler’s concentration camp when he was small and witnessed huge bodies, “if you are not a human, what are yer?” (22) For which Gloria unhesitatingly answers ‘A Nazi’. The play ends with the same kind of anger and oppression of Finn as it witnessed in the beginning of *Oi* music. Finally Finn is seen destroying “*the drums, guitars, speakers, chair, surface contents in a deadly, speechless fury*” (23) systematically. The music starts off again when the curtain comes down with a revolutionary note:

And I wish the Queen would call home her army
From the West Indies, Americay and Spain,
And every man to his wedded woman,
In hopes that you and I would meet again. (23)

Finn’s anger reminds us of the violent behaviour of Price at the end of *Comedians*. The anger and frustration of youth expressed in terms of smashing the things. The play begins and ends with a song; and the song with which the

play ends, reminds us the inhuman nature of the British imperial rule in West Indies, America and Spain where thousands of soldiers sacrificed their lives for the futile war forcing their families to undergo misery and agony. The songs are filled with frustration in the beginning and end with a revolutionary note addressing the queen.

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Dr K. Valayapathi

Assistant Professor in English

Sri Ram NallamaniYadhava College of Arts and Science, Tenkasi

**Postcolonial Elements
in Amitav Ghosh's *The Calcutta Chromosome***

Postcolonialism is the critical academic study of the cultural, political and economic legacy of colonialism and imperialism, focusing on the impact of human control and exploitation of colonized people and their lands. The Calcutta Chromosome: A Novel Of Fevers, Delirium, and Discovery(1995) is Amitav Ghosh's famous post colonial science fiction, that swings between science and mythology, fact and fiction, and intermingling of the past, present and future. The narrative is permeated with science, myth, nihilism, philosophy and superstition. The book is based on the life of the Nobel Prize winning scientist, Sir Ronald Ross who did a breakthrough research on malaria in 1989.It is an attempt to redraft the anecdote of Sir Ronald Ross's discovery of malarial parasite. The book voices a unique story which is quite complicated to comprehend as it oscillates briskly back and forth in time. There are three mysteries which seem to be parallel to each other but actually are intertwined. The first is of the Egyptian clerk, Antar in New York, who works for 'Life technologies'. He works from home on his future generation supercomputer 'Ava'. He wants to find out about the disappearance of his co workerMurugan in Calcutta. The second one is of Murugan himself, who is passionate about unfolding the story, how Sir Ronald Ross completed the malaria research. In the third one there is journalist Urmila Roy of 'Calcutta'magazine. She is fascinated by a series of 'Laakhan Stories' produced by a renowned Bengali author Phulboni.The present paper is going to expound the postcolonial elements through the time travel of the main characters and their experiences. Key words: Postcolonialism, Rewriting History, Cultural Identity, Nationality, power,etc.

Postcolonialism is a critical academic study of the cultural, political and economic legacy of colonialism and imperialism, focusing on the impact of human control and exploitation of colonized people and their lands. The term "Postcolonialism" refers broadly to the ways in which race, ethnicity, culture, and human identity itself are represented in the modern era, after many colonized countries gained their independence. Postcolonialism analyses the metaphysical, ethical and political concerns about cultural identity, gender, nationality, race, ethnicity, subjectivity, language and power. Postcolonial literature is the literature by people from formerly colonized countries. Postcolonial writers take the language of their colonizer and turn it on its head. Because it's a way for the writers to challenge the colonial language. By the influence of poststructuralist and postmodern concept of decentering, postcolonial literature erodes the universalist claims of literature, identifies colonial sympathies in the canon, and replaces the colonial metanarratives with counter- narratives of resistance, by rewriting history, and asserting cultural identities through tactics such as separatism, nativism, cultural

syncretism, hybridity, mimicry, active participation and assimilation. Amitav Ghosh, is a Bengali Indian author who is mostly known for his award winning novels like, *The Glass Palace*, *The Shadow Lines*, *Sea of Poppies*, *In An Antique Land*, and *The Hungry Tide*. *The Calcutta Chromosome* is also one of his less known but still very important novels and award winning works of science fiction. Amitav Ghosh was born to a Bengali family in Kolkata, India, and is well known for his interest in the Indian colonial history and the contribution of the English language in the postcolonial world. *The Calcutta Chromosome: A Novel Of Fevers, Delirium, and Discovery*(1995) is Amitav Ghosh's first and famous post colonial science fiction, that swings between science and mythology, fact and fiction, and intermingling of the past, present and future. The narrative is permeated with science, myth, nihilism, philosophy and superstition. The book is based on the life of the Nobel Prize winning scientist, Sir Ronald Ross who did a breakthrough research on malaria in 1989. It is an attempt to redraft the anecdote of Sir Ronald Ross's discovery of malarial parasite. The book voices a unique story which is quite complicated to comprehend as it oscillates briskly back and forth in time.

There are three mysteries which seem to be parallel to each other but actually are intertwined. The first is of the Egyptian clerk, Antar in New York, who works for 'Life technologies'. He works from home on his future generation supercomputer 'Ava'. He wants to find out about the disappearance of his co worker Murugan in Calcutta. The second one is of Murugan himself, who is passionate about unfolding the story, how Sir Ronald Ross completed the malaria research. In the third one there is journalist Urmila Roy of 'Calcutta' magazine. She is fascinated by a series of 'Laakhan Stories' produced by a renowned Bengali author Phulboni. The present paper is going to expound the postcolonial elements through the time travel of the main characters and their experiences. *The Calcutta Chromosome* contains the idea of "alternative" history which is about "subaltern" people and of course a history of Ronald Ross, the famous doctor and Nobel Prize winner for his discovery about malaria transmission. Amitav Ghosh grasps this novel as a chance to challenge the Western hegemony of knowledge and science and gives an alternative history of India and Indian knowledge of alternative science and technology. He shows postcolonial India in a new way. Writing an "alternative history" of the subaltern through science-fiction is a productive way and Amitav Ghosh done that very well. Science and the subaltern people are shown as strongly connected to each other in this novel and it makes this book a successful postcolonial science-fiction novel. There is a connection between Ghosh's writing strategy about "subalterns" and Gayatri Chakravorty Spivak's essay "Can the Subaltern Speak?" He conveys the idea of subaltern voice and their "silence". We can see the subaltern characters in this novel are maintaining strict "silence" and "secrecy". In this novel Murugan says that silence is the religion for subaltern group; through this statement we can get a clear picture and importance of "silence" while

talking about “subalterns”. The integration of “science” and “counter-science” gives the substance of a “mysterious” situation and makes readers anxious to find the answers to those unsolved mysteries. These unsolved mysteries lead to the open ended plot of the novel and it enables the reader to think about the “subaltern” and their history in an open ended way. In this novel Amitav Ghosh introduces the alternative story of the subaltern and their “utopian dream” of achieving the ultimate test of immortality; it leads to the connection of science-fiction and philosophical term “posthuman.” In this novel we get the new ideas of the posthuman, and Amitav Ghosh gives a new way of thinking about subaltern history and future.

He places science and knowledge and subalternity together to produce an alternative history. According to the British colonizers, science and advanced knowledge belonged to Western people and all the invention and scientific discoveries were the result of their superior knowledge. No matter how Amitav Ghosh introduces a new way of looking into the written history of those discoveries and the untold histories behind them. He rewrites the history of discovery of the Malaria bug in colonial India and includes the subaltern as the main subject of this alternative history. This alternative history gives an open ended way of thinking about subaltern futures as well. It is essential to keep in mind that “subaltern” history is a crucial issue of postcolonial studies and this crucial issue plays an important role in Ghosh’s novel. Mangala, the leader of a subaltern group comes into the center of the plot through the description of a Western character, Murugan, who seems to be the voice of rationality. In this novel we come to know about a group of subaltern people and their story is told by Murugan and the third person narrator, who do not belong to that group. However, through Murugan’s representation we come to know something more than what the written history of the subaltern and also the history of science contain. The character of Murugan appears mysteriously from the very beginning of the novel and through the whole book he remains mysterious and a bit unusual. Calcutta is not a new place to Murugan. He is an India-born American who works in Life Watch and a colleague of Antar the protagonist of this novel. His early childhood was spent in Calcutta. He is an American and Indian hybrid and his name is also a bit strange because it is not a typical American name or an Indian name but still has an Indian kind of tone. His accent of language is also a little bit strange and unusual that Urmila and Sonali do not understand him. His appearance in the novel is also strange because his outfit is described as, “green cap, his little goatee and his mud-spattered khaki trousers” (Ghosh, 26); he calls himself as “mad scientist.” He introduces the subaltern group and he calls them a “counter-science” group. Foucault in the “Order Of Discourse” states that, “Discourse is the power which is to be seized.” This power is traditionally controlled by colonizer. But in this novel the “discourse of silence”, has been handed over to Mangala. The colonized Mangala is the upholder of the cult of secrecy and by this weapon she controls Ross, Farley, Grigson, Cunningham and all those so-

called White male investigator of the malaria parasite. Those who come in the way like Farley are cursorily destroyed. Mangala uses the potential weapon of silence to score intellectually, over her male counterparts like, Ross and others. She tries to seek a remedy for syphilitic paresis through “counter science” of faith. Ross attempts to resolve the mystery of malaria through science. Against this, the power of knowledge to control “the ultimate transcendence of nature” is an attempt to upgrade the theory of “migration of the soul” or in other words “transposition of the soul” is an extension of the Indian concept of the “transmigration of the soul”. In this novel, the boundaries between the real and unreal are quickly disappeared. The entire play of this novel is apparently welcomed by The Hindus (Murugan, Sonali, Urmila, Tara). The Muslim (Antar, Saiyad, Murad Hussain, Alias Phulboni) The Christian (Mrs. Aratounian and Countess Pongracz). Ghosh makes it possible because post-colonial allegories neither are concerned with neither retrieve nor obliterate history, but with replacing it is a concept and opening up the past to imaginative revision.

A parallel effort is carried out by the historian in the Indian tradition. Allegory is a prominent feature of literary and mythical writing which becomes particularly significant for postcolonial writers for the way in which it disrupts the notions of orthodox history, classical realism and imperial representation of in general. The mythical characters of the Ramayana Laxman, Urmila and Lord Murugan known as the God of Tamil people the son of Goddess Durga are interwoven into the story concurrently to reenact the eternal war between dharma and adharma. The characters Tara, Urmila and Mangala are used in the text to rejuvenate the idea of the mythical goddess Durga. Amitav Ghosh constantly blends the facts and fiction that leads to the situation where the past lost its antiquity. By traverse the physical time Ghosh invented new allegorical meanings.

The collision between the east and west has been portrayed symbolically through an ideological conflict of tradition and modernity, faith and reason, scientific knowledge and intuitive knowledge. Amitav Ghosh's *The Calcutta Chromosome*, by traversing postcolonial themes through a science fiction lens, gives a new form of knowing and being as an alternative to both the western, positivistic formulations of science and the visions of the future. The novel's explorations of knowledge, technology and existence impel the limits of conventional western science in ways fits into the genre of both science and postcolonial fiction.

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Jinsa K. Joy

Assistant Professor of Multimedia
Little Flower College, Guruvayoor

Reconstruction of Gender Identity in Online Social Media

Today, in this world of information explosion, people could see, touch, and breathe information from various sources instantly. Social media is an important agent of this explosive era. Social media brings a total change to individuals and the society. . Social media gives space to create their own identity in the world. Compared to traditional media social media enriches human life, especially in breaking the gender disparities in society. Nowadays social media gives an opportunity to different genders in society to establish their gender identity. They open up a vibrant venue for different gender categories to establish their social relations with the world. They connect, contact, interact, and commune together on various social media platforms. Different genders use social media platforms to form, establish and develop their identity across the world. They create different social media accounts to achieve their social and personal interests. In this way, social media accounts do not limit their need-achieving process. Now people have access to many online social media platforms like Facebook, Twitter, Instagram, LinkedIn, WhatsApp, YouTube, Snapchat, etc. It has changed gender representation around the world, where there is no discrimination in the case of appearance, expression in dress code, career, social status, and family relations This paper examines how online social media caters to the creation of a gender-equal community.

Social media allows expressing people's attitudes and actions in this explosive era. It helps to create a gender identity across the world. Compared to the broadcast age, gender identity has got a much free atmosphere to interact with each other. It promises a new realm of lifestyle to society and breaks the gender disparities in the world. Gender stereotypes evolved to reflect shifts in the roles that men and women have played in society. Social media has always promoted gender stereotypes through its content. Social media entirely changed the communication pattern. It brings a new mode of communication between sender and receiver and also influences the living pattern of various genders in society. Social media has broken the restrictions on masculine and feminine nature and given the wings for flying around the world. Social media gives a new birth in society from traditional attitudes and lifestyles. Social networking plays an important role not only in broadening social connections but also in affecting users' decision making skill (Yamagishi2016) Social media brings gender equality in socio-economic phases of society and gives people freedom for presenting their own ideas and attitudes on different events in society. By contesting long-held social and cultural norms and attitudes about gender, both in the media's programming and in its reporting.

When we define gender, it is understood as difference between sex. Sex is male or female, it must be biologically determined. But gender is not biologically determined, it is a set of behavioural patterns. According to World Health Organization, Gender refers to the characteristics of women, men, girls, and boys that are socially constructed. This includes norms, behaviours, and roles associated with being a woman, man, girl, or boy, as well as relationships with each other. Gender identity, commonly referred to as "gender," is a "person's internal, firmly held perception of their gender," but it is also influenced by social, cultural, and legal issues.

Social media is a self-representation tool in this explosive era, it directs society. Self-presentation is behaviour that attempts to convey some information about oneself or some image of oneself to other people. It denotes a class of motivations in human behaviour. A representation is exactly what self-representation is. It reveals a certain facet of who we are. A representation never and does not encompass all. Nowadays social media communicate with people through self-representation mode. Self-representation theory and social media have a close relationship. Social media allows users to see how others perceive them. Social media makes clear what people's desires are and delve into both their private and public lives. People share their youtube videos, posts, and stories on their everyday life and contemporary issues in society. Sometimes people want to impress and inform the contemporary events. Here social media functions as a door to self-representation. Social media users often act as virtual curators of their online selves (Hogan2010) by staging or editing content they present to others. Indeed, compared to earlier social media websites, modern social media platforms like Facebook and Instagram are far more realistic. It demonstrates that people are more likely to express their authentic selves on Facebook than their idealized selves. Social media breaks the limits bound around people to express themselves. It's based upon the self-representation theory of social media. In this paper, the researcher has tried to find out gender identity in social media. After the invention of social media sites, traditional approaches to gender identity changed. Social media started a new millennium in this world.

The researcher examines social media posts, programs, and videos for this particular study on the reconstruction of gender identity. An indepth study of online programmes published in various social media platforms is used to create the primary data source for the study. Then these data were analysed on the basis of the Representation Theory. Studies by earlier researchers were used as secondary data to boost the findings of the study.

The internet was dominated by men in its early days, but by 2000 and continuing to today, the user population has been evenly divided between men and women. Further, the proportion of women online is nearly equal to that of men. A review of the findings of the Pew Internet & American Life surveys between March 2000 and September 2005 highlights some particularly

interesting trends and correlations: Young women are more likely to be online than young men (3) Facilitating women's access to technology, expanding women's representation in public life and the media, and engaging with a variety of actors are all tactics to increase social media's ability to empower women. Women are more likely than men to be online when they are younger, while older men are more likely to be online when they are older. Eighty-six percent of women and eighty percent of males between the ages of 18 and 29 are online. (4) Women are now given a new platform to speak up and be heard thanks to social media. Social media has opened up new opportunities for women's rights activists to organize and for allies to join the fight for equality and justice because of its ability to foster solidarity and gather shared experiences. Social media provide the space for activism like hashtag activism or social media activism. In the area of hashtag activism, women got a chance to express their issues and problems in the society #Metoo, #Timesup, #NiUnaMenos, #Orange The World. Social media also gave rise to a "new economy" known as social media entrepreneurship. Online platforms like Instagram, YouTube, TikTok, and others are flourishing, and influencers—who are primarily female—are making money by creating videos, getting sponsored, etc. (Duffy 2012) claimed that “Online Marketplace Is Perfect for Women in Business” (as mentioned in).

Recent hashtag activism has aided in drawing attention to women's rights and issues. It is giving those problems more credibility that is not appropriately exposed in the mainstream media. It gives the world to eliminate discrimination on the basis of gender which is male and female. Actress and UN Women Goodwill Ambassador Emma Watson asked males to get involved in the #HeForShe initiative in 2014 by participating in it. Since its debut, #HeForShe has been used by both men and women to publicly pledge to end gender inequality and to inspire others to do the same. With the help of the #NiUnaMenos hashtag on social media, the initiative gained widespread recognition in the country. Argentine artists, journalists, and academics formed a group in 2015 to protest against gender-based violence, particularly femicide.

Recently, the Supreme court of India has recognized the members of the transgender community as the ‘third gender’, along with the male and female. These developments in India have opened up a space for the analysis of the gender identities regarding, the non-binary. At this point, it is important to look into the role of social media, as this New Media has helped immensely in shaping gender identity. A promising development has been done by the most popular social media namely, Facebook. Social media serves as a resource and a way to authenticity for the transgender community, allowing for the discussion of what it means to have a marginalized identity. Due to the portability of smartphones and the ability of Internet users to create individualized profiles on a variety of themes they find particularly interesting activists for transgender people are now active on social media to inform

people of the problems they face. It has also become participatory at the same time as users have contributed to the creation of news, comments, or its dissemination through Facebook and Twitter (Serafeim2012) Members of the transgender community were given more freedom and access to technology thanks to social media, which helped them express their demand for equal rights. They tell the world their real-life tales of struggle and solitude as a result. They were given a platform to present themselves. Social media material spread quickly, increasing its awareness on a global scale. Even transgender organizations like Sangama and Sahodaran were founded as a result of it. Social media support the knowledge and creative skills of the transgender community and take initial steps to the uplift of their socio-economic conditions. In a chapter entitled “Transgender Youth and YouTube Videos Self representation and five identifiable trans youth narratives” that appeared in the collection *Queer Youth and Media Cultures*, O’Neill states, “Clearly trans youth have a need for artistic expression and YouTube offers a valuable performative and discursive space, allowing the individual to become aware of their chosen gender identity.”

The transgender community thrives on social media as a resource and path to authenticity, permitting the negotiation of what it means to have a marginalized identity while allowing for anonymity when needed. (Marciano2014) Through internet communities (Instagram, YouTube, Facebook, Reddit, and Twitter), where prominent trans people boast 50,000, 100,000, or even more than half a million followers, medical professionals can interact with the trans community on an equal footing. social media provide a space together the transgender community to inform their social and cultural needs in society as well as ensure their participation in social media campaigns, challenges, and programs. The educated transwoman from Thrissur describes social media as "nice and beneficial" because it aids in her activism on behalf of trans people. Additionally, she frequently posts on Facebook and has both favourable and unfavourable opinions on how transgender people are portrayed there. "Keralite SruthySithara has been chosen as Miss Trans Global 2021, a title she attained after a protracted battle against a host of biases and our society's limited viewpoint. Kerala's Minister of Higher Education, Dr. R. Bindu, complimented the model artist and sent her best wishes via Twitter. She wrote, “Miss Trans Global 2021 This smile means a lot for me for my community for my country IN for the trans-global organization for all those who are oppressed & marginalized. (8)

Liz Meghann is a makeup artist who converts her passion into you Tube. Now she earned it from youtube. Many users approach you to tube as a revenue-generating source. Revenue generating through important methods, YouTube partner Programme, Affiliating market, Website Traffic, Promotion. Lilly Singh became the richest female YouTuber in the world in 2017. She is a 32-year-old Canadian YouTube Queen. In 2019, she made a fortune of \$7.5

million from YouTube. Her social media platforms have made her famous across the globe. Lilly Singh has got more than 14 million subscribers and over 1.5 Billion views. (Monclou) Kalki Subramanian is the first Indian Trans gender entrepreneur. In 2008, Kalki founded the Sahodari Foundation an organization that advocates for transgender people in India. In 2017, Subramaniam found the Trans hearts art project, through which she has trained more than 200 transgender people in creating expressive artworks supporting their livelihood through workshops (Kalki Subramaniam2017). In 2014, she was chosen by Facebook as one of the 12 inspiring women of the world who used Facebook for community development. In 2016, she was nominated by NDTV for its Woman of Worth Award under the arts category (11). Janet Mock became the first openly transgender woman to be able to call the shots at a major content company when she landed a deal with Netflix. The three-year multimillion-dollar pact gives the streaming giant exclusive rights to her TV series and a first-look option on feature film projects. (12)

Social media help different genders to communicate with each other very freely by the creation of virtual global communities. Social networking sites introduced a new era in society in all fields like communication, education, lifestyle, job opportunities, entrepreneurship, etc. This paper discusses how gender identity creation attain new phases in this era. It also highlights how social media promote gender equality and help to maintain gender identity in their living situations.

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Dr Maya Raveendran

Assistant Professor in Sociology
Bharathi Dasan University, Trichy

A Study on Cultural and Religious Uses of Water in Kerala

The present study aimed to know the “cultural and religious uses of water in Kerala”. Economic growth and poverty reduction. The debate around culture and development has been stimulated by a growing awareness that development programmes fail to consider the cultural environment and cultural factors influencing their sustainability. Questionnaire and interview method was used to collect the necessary data. For this study, qualitative method was used data was collected from 50 samples are collected by using simple random sampling method. The statistical test used for F-test and correlation. The study on the cultural and religious uses of water aims at collecting information to determine the extent at which communities use water for cultural and religious purposes. Based on the findings of this study, the information collected can be used to inform the Department of Water Affairs and Forestry if there is a need for a more detailed study. Result shows that respondents differ in their level of cultural and religious uses of water based on community. Further in Hindu respondents group have high level cultural and religious uses of water.

Water resource management and development are central to responsible socioeconomic growth and poverty reduction. The debate around culture and development has been stimulated by a growing awareness that development programmes fail to consider the cultural environment and cultural factors influencing their sustainability. An added dimension to this is the issue of cultural rights and the recognition that people’s cultural identity, beliefs and values can be a powerful ally as well as a barrier to development or poverty reduction.

Water plays a central role in many religions and beliefs in Kerala. Communities and indigenous peoples have assigned religious and cultural values to water for generations. It is a key element in cultural ceremonies and religious rites. Many rural communities are linked to water for both physical and spiritual health. Traditional management practices often reflect these socially determined norms for water allocation and sustainable practices. This phenomenon is not unique to Kerala; the value of water to the human spirit has been celebrated throughout the history of the world.

The National Water Act (1998) promotes equitable, efficient and social use of the nation water resources. However, there is still very limited understanding on the use of water for cultural and religious activities and the value attached to these uses and the manner in which these affect management decisions.

Recognizing cultural and religious activities of communities can be powerful drivers for social or economic growth and engender a sense of cultural identity and self-confidence, all of which have a positive impact on the development and/or well-being of a community.

Water represents many values to society and it contributes to a complex system of services. Social services provided by water include water for basic human need, for recreation, for cultural and religious activities. Each of these services should be understood and valued differently where necessary. Understanding the complex totality of these values is an important element in integrated water resources management. Likewise identifying the manner in which specific values, attitudes, beliefs and practices affect state and water management strategies is obviously very useful for the design and the implementation of such management systems.

The religious and cultural uses of water are poorly understood in the Kerala context. To bridge this information gap this report provides a brief synthesis of the common cultural and religious uses of water of various cultural and religious belief systems in South Africa by drawing examples collected from selected regions. If applied appropriately, this could be used to encourage and promote more sustainable approaches in future water related policies, programs.

There are complex interactions in the way religious and cultural community's value water as a natural resource in Kerala. This should be kept in mind, since the approach to water management requires an integrative approach in order to adequately record and consider not only the natural features, but also the social, cultural and economic conditions of a catchment area.

Definitions are important since they promote a common way of thinking and understanding on a subject. In many cases concepts are used carelessly and without sufficient explanation, and this could trigger conflict and misunderstandings. There are cases where sometimes segments (or sections) of a community are left out of development processes because of undefined intentions or project aims, and this has led to a situation where communities withdraw their support. In order to safeguard our actions, the term "religion and culture" will be defined using definitions from the literature reviewed during this study. The definitions should serve as a guide for the reader. The researchers feel that the terms of reference could not be addressed sufficiently without these definitions being given first.

As required by the terms of reference, the desktop study will address the following:

Identify cultural and religious uses of water. Determine the extent/scale of such use.

Discuss the impact of such uses on the water resources. Determine the value attached to these uses and the role of such uses on Socio-economic structure. Examine the impact on communities if these uses are affected negatively; and determine the need to develop a policy that promotes the recognition of these Uses.

The concept of religion is problematic in that it can be interpreted differently by different people and different religions. The definition that is closer to the global consensus is that of Gardner (2002). Gardner defines religion as that which “offers a means of experiencing a sustaining creative force, whether a creator deity, an awe-inspiring presence in nature, or simply the source of all life” Some religious experiences could be embodied either in an institution (such as a church, temple and mosque) where religion/worship is separate from daily (domestic) life. Or in some instances this religious experience is deeply embedded in the way communities live their life. Take for instance some of the African traditional religions; where the life of a community is integrated with its natural resources. The term “culture” is simply used to refer to a society and its way of life. Many definitions of culture refer to particular values and beliefs. Other definitions refer to the everyday life and behavior of people that flows from these beliefs.

Smith (2006) conducted a study on Understanding the impact of cultural and religious water use. Investigates the effect that cultural and religious backgrounds have on water consumption patterns among ethnic minorities in UK cities. District meter area data were combined with ethnicity and religion data from the 2001 UK census to highlight particular areas of interest. The research identifies startling differences in water use patterns, which are clearly linked directly with religious and cultural practices. The overall conclusion is that it would be extremely unwise to exclude these social parameters in any further research into understanding domestic water demand. The research has application in the wider context of research or practice outside the western world, where the factors identified in this research may characterize the vast majority of water supply systems

Objectives: To find out the cultural and religious uses of water based on community.

Hypothesis: There is no significant difference between cultural and religious uses of water based on community. **Method of Data collection:** To collect the primary data standard questionnaires were used. The tool was circulated among the selected respondents and interview method also adopted. **Statistical tool used.** The following statistical tools were used to analyze the data. They were Descriptive analysis (Mean and Standard Deviation), Simple correlation analysis. The means, standard deviations of the entire sample are computed, In order to test the significance 't' test is used.

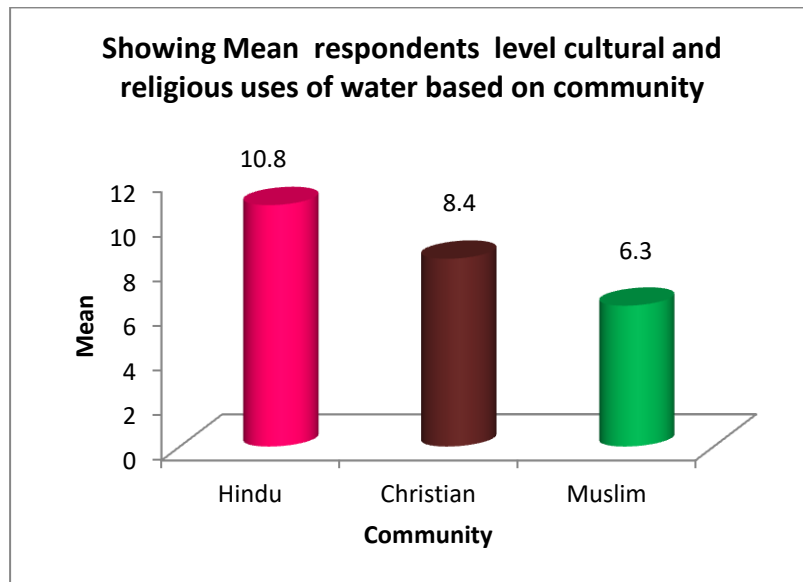
Result and Discussion

Table: 1

Showing Mean, S.D. and F-value for respondents level cultural and religious uses of water based on community

Community	Mean	S.D	F-value	P-value
Hindu	10.8	1.42	5.18	0.001 Significant
Christian	8.4	1.06		
Muslim	6.3	1.13		

Ho: There is no significant difference between cultural and religious uses of water based on community. It is inferred from the table 1 reveals the details of Mean, S.D. and F-value for respondents level cultural and religious uses of water based on community. It is observed from the obtained F-value there is a significant difference in respondent’s level of cultural and religious uses of water based on community. Since the calculated F-value (5.18) which is significant at 0.001 level. Therefore the stated null hypothesis is rejected and alternate hypothesis is accepted. Therefore it is concluded that respondents differ in their level of cultural and religious uses of water based on community. Further in Hindu respondents group have high level cultural and religious uses of water.



Findings: Result shows that respondents differ in their level of cultural and religious uses of water based on community. Further in Hindu respondents group have high level cultural and religious uses of water.

The present study aimed to know the “cultural and religious uses of water in Kerala”. Economic growth and poverty reduction. The debate around culture and development has been stimulated by a growing awareness that development programmes fail to consider the cultural environment and cultural factors influencing their sustainability. Questionnaire and interview method was used to collect the necessary data. For this study, qualitative method was used data was collected from 50 samples are collected by using simple random sampling method. Result shows that respondents differ in their level of cultural and religious uses of water based on community. Further in Hindu respondents group have high level cultural and religious uses of water.

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