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Editor's Note

Rendezvous is an international refereed journal published annually (January) under the auspices of the Department of English, Sahradaya College of Advanced Studies, Kodakara, Kerala, India. The journal publishes original, scholarly, unpublished research papers in English related to literature, arts, history, culture, literary criticism and life of any country. It is the general policy of the journal to allow differences in opinion of individual scholars resisting the generally growing attempts of unification and universalization by the virtue of majority. We respect boundaries, territories, identities, nations and nationalisms against a tendency to withdraw oneself into the narrow-mindedness of extreme nationalism – social, religious or cultural – that advocate exclusiveness. Interfaces in the subtitle of the journal indicate the reader's freedom to invent comparisons and relationships between and among the articles published here. Contributors of the articles express their individual ideas and opinions which need not necessarily reflect those of the editors, advisory board or the publisher.

Some Late 18th Century French Views On India

(Dr Florence D'Souza, University of Lille, France)

The second half of the 18th century and the early part of the 19th century, (till about 1820), was an exceptional period of receptivity to otherness in France. At that time, Frenchmen went to India to acquire a fortune, or to pursue a career in the army or in the administration. Earlier, in the 17th century, the first European pioneers in Asia had widened the horizons of knowledge in the Western world, by venturing into the distant territories of India for the first time. This was the case with the jeweller Jean-Baptiste Tavernier and the medical practitioner François Bernier. During the first half of the eighteenth century, France had a vague project of building a colonial empire in India, but after the recall of Dupleix to France in 1754, the French government no longer entertained any real colonial designs in India, being content with the trade of the French East India Company. Indeed, after the capitulation of the Marathas, from 1818, the English succeeded in imposing their hegemony throughout India, and the French presence was reduced to a few trading settlements along India's coasts. The colonial yoke and Victorian prudery would introduce a gulf of incomprehension between Indians on the one hand, and Europeans, in particular the English, on the other. In addition, the Europe-centred philosophy of Hegel, which tended to illustrate the primacy of Ancient Greece in the development of human thinking, together with the superficial vision of the Indian world held by the French Romantic poets, like Théophile Gauthier and Gérard de Nerval, or even Lamartine and Victor Hugo, contributed to relegating India to the level of an exotic dreamland.

However, between the recall of Dupleix in 1754, and the total imposition of British supremacy in India in 1818, there was a hinge period of transition during which certain Frenchmen (mercenaries, adventurers, merchants…) traversed India's length and breadth in order to find employment, because France's official presence was very limited. They thus had occasion to constantly be in contact with Indians. This communication through direct exchanges rendered the views of the Frenchmen on the Indians they encountered, quite authentic and humane. In the absence of deforming filters, whether colonial or ideological, they used their distance from their homeland as a means to acquire knowledge. Thus while the governments of France and England battled over the foremost place in international trade, these French observers launched field inquiries into Indian realities, and recounted their concrete, daily experiences in their travel accounts.

These reports bear witness to the current of receptivity among Europeans to the other shores of the world that resulted from the spirit of the Enlightenment and the 18th century Encyclopaedists (Diderot, d'Alembert and others). Some of these French travellers who have left written accounts, had been sent to India on a scientific mission. For example, the astronomer Le Gentil de la Galaisière was delegated by the French Academy for Sciences, to observe the passage of the planet Venus, in 1761 and 1769, across the orbit of the Sun, in the Indian Ocean. Pierre Sonnerat, a natural scientist, upon his return to France in 1782, submitted a detailed memoir on India's flora and fauna to Jussieu, the Director of the Paris Botanical Garden (*Jardin des Plantes*) at the time.

For his part, Abbot Bignon, an archivist at France's Royal Library, sent out an appeal to the Frenchmen in Asia, right from 1718, to gather documents and Oriental manuscripts for the French Royal Collections. In response to this appeal, Jesuit priests like Father Pons and Father Coeurdoux, and certain self-made scholars like Colonel Gentil, ColonielPolier and Anquetil-Duperron, collected coins, miniature paintings and manuscript documents in Sanskrit, Bengali, Tamil and Persian. All these historical pieces, deposited in France's Royal Library, as also innumerable textile samples, porcelain items, spices and precious stones, commercialized by the French East India Company, contributed to making India known in France and to circulating ideas between these two lands, so distinct from each other geographically.

Indian reality appeared particularly diverse, complex and different from things European, to these foreign observers. At times, they expressed their incomprehension, or they mixed up with the phenomena they observed, some completely invented elements, or reductive stereotypes born out of their prejudices (of the religious kind, for example). They often tended to retain only what appeared unfamiliar or monstrous, allowing themselves to be overwhelmed by the otherness of this distant civilization, and sometimes failing to acknowledge in the Indians they met, their human counterparts.

In order to evaluate the plus points and the limits of the views expressed by these late 18th century Frenchmen on the Indians of their time, we can place their remarks in two categories: (a) in the first place, the favourable remarks that all of them shared; (b) and secondly, the favourable comments made by certain Frenchmen, that were contradicted by less favourable reactions from certain other Frenchmen.

Hygiene Practices

All the French observers in India seem to agree upon certain qualities among the Indians: cleanliness and good health together with socio-religious tolerance. This could perhaps be explained by the lack of bodily hygiene and by the wars of religion that were rampant in Europe at the time. The most articulate on the question of body hygiene and physical good health were Abbot Perrin and the astronomer Le Gentil de la Galaisière. According to Abbot Perrin, the remarkable mental stability of the Indians was due to their maintenance of good bodily hygiene (*Voyage dansl'Indostan*, Paris: 1807, I, p.312-313):

> They make a continual practice of bathing. Right from childhood they take regular baths, everyday and in all seasons. If they are tired after their work, they dash to a neighbouring pond to calm their agitated blood circulation. If they are slackened by the heat, they bathe to regain their initial agility.(…) The bath is their daily doctor, or rather the benefactor of their health.

Le Gentil de la Galaisière discovered a voluptuous art which surprised him- the art of massaging and being massaged. He counts this among India's enchantments which transform the foreign traveller. This is a good example of how a Frenchman appreciated Indian customs (*Voyage dans les mers de l'Inde*, Switzerland: 1780, I, p.195-199):

> One is stretched out on a settee or sofa, wearing only a shirt. In this state, the person who massages you, kneads your limbs one after another, similar to the way that you would knead pastry. You are assured that this operation (…) facilitates the circulation of body fluids that the great heat tends to render sluggish, depriving them of their free movement through the body. (….) I doubt that there is any place on earth where one can relax better than in India; (…) those who set foot there find themselves somewhat metamorphosed, if this expression can be used.

Legoux de Flaix, an engineer, also attributes the good health of the Indians to their physical cleanliness. According to Legoux, frequent recourse to bathing and ablutions, explains the beauty of Indian persons' hair, as well as their immunity to colds. He goes so far as to suggest that Europeans would do well to follow the Indian example on this point, and to move away from Hippocrates' maxim, followed in Europe since Greek Antiquity: –SEMPER MANUS, RARO PEDES, NUNQUAM CAPUT (Always the hands, rarely the feet, never the head), (*Essai sur l'Indoustan*, Paris : 1807, II, p.312). As for Anquetil-Duperron, he pointed out that for Indians, and in particular for Moghul women, bathing was a pleasure occupation. Anquetil described the public baths in Surat, and acknowledged that in his opinion this custom was specifically oriental, as he opposed it to the anxiety-ridden practice of bathing in temperate climates. According to Anquetil, the pleasures of bathing were a superior

alternative to the more violent leisure occupations of Europeans, such as racing, hunting or dancing (*Zend Avesta*, Discourspréliminaire, Paris: 1771, I, p.354-356).

The Spirit of Religious Tolerance

The other quality of the Indians observed almost unanimously by the French travellers in India was their socio-religious tolerance. Voltaire had set the tone by turning to India to find ‒the cradle of all religions‖, hoping to demonstrate thereby that the Christian religion was neither the only religion of Divine Revelation, nor the most ancient religion in the world. The French travellers, probably influenced by Voltaire's writings, tended to place their observations in the general perspective of scientific research in the 18th century. If many wondered about the polytheism of the Indians, sometimes considered as idolatry, most were of the opinion that through the different forms of worship in India, the Indians acknowledged one single, Supreme Being. Thus Law de Lauriston, Colonel Polier, Sonnerat and Legoux de Flaix, set aside any accusation of idolatry, formulated mainly by over-zealous Christian missionaries. According to Le Gentil, La Flotte and Pallebot de Saint Lubin, belief in metempsychosis and the transmigration of souls was the foundation of the Hindu religion. These two concepts, according to the French observers, helped to explain the vegetarianism and the resignation of Indians when faced with the trials of existence.

Foucherd'Obsonville was struck by the harmonious coexistence of different religions in the same country. He used the term ‒tolerantism‖ to qualify the religion of the Hindus. In his eyes, the divinity Krishna started the great Revolution which brought about the emergence of the fourth era of the universe, which began after the war of the epic *Mahabharata*, some 4888 years before the time when Foucher was writing, in 1787. So Foucher attributes to Krishna the development of the system of metempsychosis, the aim of which he understood to be to reconcile the goodness of God with Divine Justice, as also the development of the principle of ‒tolerantism‖ of the Hindu religion. This affirms that all religious cults tend toward the same goal. According to Foucher, the doctrine of the religious text *Bagavadam*, that he edited, was precisely this ‒tolerantism‖: ‒a true indifference, not to religion, but to forms of worship‖ (*Bagavadamou Doctrine Divine*, Paris: 1788, I, pp. xlvi, xlviii, l).

Claude Martin was another Frenchman who spent some fifty years in India, from 1752 to his death in 1800 in Lucknow. He had occasion to become acquainted with the beliefs and religious practices of a multitude of Indian communities, in the course of his travels across the country. All the young girls in his harem in Lucknow, were educated according to the

precepts of their Islamic religion. In his last will and testament, on the eve of his death, he sketched his own beliefs (*Final wishes and testament*, Lyons: 1803):

> And though I discovered that all nations and sects are as ridiculous in their ceremonies as the religion in which I was raised, I however found in the essence of all the religions that I came across, the same principle, namely that they all profess good morals, and that they all advocate that we should do good to all other living beings, that we should adore only one single God, Creator of all, that we should be charitable to every form of living creature, and that we should be penitent for our wrongdoings. In short, all these religions have principles that are just as good as those of any sect of the Christian religion.

Claude Martin was buried, as could be expected, according to the rites of the religion in which he was born, but however acknowledging that while all religions are equally ridiculous in their ceremonies, they are all equally admirable in their moral principles.

Abbot Perrin expresses a thought that was shared by most of these French travellers in India, when he makes the following comment on the kaleidoscope of cults and religions that he observed in India (*Voyage dansl'Indostan*, Paris: 1807, II, p.25-26):

> The Indians do not all have the same religion. Even among the Pagans [Hindus], all are not brothers in faith. Each has his own favourite divinity. People are intimidated by the divinities they do not adore. They are careful not to disrespect any divinity. But a cult is not rendered to all divinities on an equal footing. The gods are worshipped in a hereditary manner. The heads of families each adopt a particular divinity for their respective family.
>
> But beyond the Pagan religions [the Hindu forms of worship], there are in India supposedly foreign religions. Mahomedans have mosques there, Jews have synagogues, and the Heretics have places to preach.

So this land of asylum which permitted all the religions in the world to establish themselves there, and to become part of its cultural life, inspired admiration among the French travellers who crossed its expanses at the end of the 18th century.

Debates Among the French Travellers

Let us come now to favourable opinions on Indians expressed by certain French observers, but contradicted by other negative opinions by certain other Frenchmen.

(a) Indians as specialized experts or as without any sense of innovation?

For example, Legoux de Flaix voices several times his appreciation for the technical expertise of the Indian artisans. In his eyes, this was the result of a long-term honing, perfected across several generations, and it showed also the devotion and patience of the Indian workers. About the weavers and darners of muslin fabrics in Bengal, Legoux informs us (*Essai sur l'Indoustan*, Paris: 1807, II, p.334-336):―The dexterity of the Bengalis does not only concern the fabrication of these beautiful muslins. Their astonishing skill can also be recognized when they repair damaged textiles (…) We do not see in any part of Europe such expert workers of this type.‖

Legoux notices the same perfection in the shawls of Kashmir and the silks of Cassembazar. However, Abbot Perrin and Pierre Sonnerat point out the rough simplicity of the tools used by Indians, which they attribute to a lack of an inventive spirit. The weavers, the barbers, the blacksmiths, who practised their professions by going from door to door, used the same procedures that their forefathers had used. Thus Abbot Perrin states in his *Voyage dansl'Indostan* (Paris: 1807, I, p.277-281):―We can observe that the Indians do not have the gift of invention. Left to themselves, they do nothing but repeat what their ancestors did, with some improvements. They use only those models that were handed down to them. So their houses today are in no way different from the way houses used to be several centuries ago (…) Perhaps also their minds are absolutely incapable of inventing anything new.‖

(b) Indians as honest or as thieves?

Certain travellers found that the Indians were very honest in commercial transactions. But others counter this. Certain Europeans of this period perceived all Indians as crooked and liable to theft. Abbot Perrin defends the honesty of the Indians (*Voyage dansl'Indostan*, Paris: 1807, I, 289-290):

> We accuse them [the Indians] of being dishonest and liars. Allow me to say that this is highly untrue. It is a calumny against the Indian national character. Such attitudes confuse those Indians who deal with white Europeans, and the Indians of the interior who are the real people of this country, and this is the source of the error.

> It has been stated and repeated and written in every language that Indians are thieves. This accusation is false, just like the preceding allegation of dishonesty, if it is levelled against the majority of the Indian nation. One proof of this is in the fact that Indians leave outside their houses all the objects that they feel do not need locking up inside their walls, and in the fact that nobody harms those objects left outside. We would not be able to say the same in France.

Thus not only does Abbot Perrin warn against hasty generalizations about the lack of truthfulness of Indians, he goes to the extent of affirming that they are basically honest, and acknowledges sound reasons for the Indians' distrust of Europeans. It was because Europeans often tried to swindle Indians in commercial transactions. This recognition of wrongs in his own camp illustrates a great broad-mindedness in the Abbot, in spite of his position as a Christian missionary, which could have led him to disparage the qualities of those he was trying to convert to Christianity.

In the second volume of his essay on India, Legoux de Flaix confirms his opinions on the Indians when referring to dealers (called ‒dalals‖) through whom Europeans conducted negotiations, in the trade of textiles in particular (*Essai sur l'Indoustan*, Paris: 1807, II, p.6-9):

> The Indian, extremely considerate and civil, attaches much importance to honest practices. When interacting with these dealers, it is necessary to present perfumes, to sprinkle them with rose water, and to offer betel leaves, for hope of success with them. These preliminaries being done, one of the *dalals* speaks, and undertakes in solidarity with his colleagues, to guarantee the completion of the contract about to be concluded between the dealers present or absent on the one hand, and the European supercargo or his agent on the other.

So if we believe what Legoux de Flaix reports, it was in part thanks to the honesty of the *dalals* (Indian dealers) in commercial contracts that the trade between European countries and India flourished in the late 18th century.

However, certain other French travellers in India corroborated the reductive stereotype that held Indians to be thieves or double-dealers. For example, Abbot Dubois found this stereotype indisputably true (*Moeurs, Institutions et Cérémonies des Peuples de l'Inde*, Paris: 1825, I, p.432):—An unchangeable propensity to theft can also be noticed among Indians.‖

Even Anquetil-Duperron, despite being among the most open-minded and receptive foreign observers of the cultural riches of the Indians, was constantly afraid of being a victim of theft during his peregrinations (*Zend Avesta*, DiscoursPréliminaire, Paris:1771, I, p.lviii):

> When I turned in for the night in the towns [in India], it was either at the foot of some tree in some public square, or between the columns of a caravanserai, exposed to the four winds, or at the entrance of some Moorish or Indian home. (…) My piece of armour, under which I placed my firearms and my

few belongings, served me as a pillow. And I always had close to hand one of the stakes to which were tied the ropes that held the hooves of my horse, for fear that during the night my horse might be stolen.

(c) Disturbing or Reassuring Indian Customs?

Other French ideological reservations about Indians concerned certain customs, for example, the burning of Indian widows on the funeral pyres of their deceased husbands, or the persons who out of piety, chose suicide under the wheels of a temple chariot. Some extended the climate theory of the French philosopher Montesquieu to see in Indians only weak-willed and lazy beings, incapable of taking any initiatives. Some of these instances of a lack of ideological receptivity among European visitors would later be transformed into serious cultural prejudices, and then would distort the relations between Indians and Europeans during the period of British colonization.

On the contrary, Legoux de Flaix presents the contacts and exchanges, between the Indians and the French at the end of the 18th century, in the perspective of a widening of human knowledge, so characteristic of the spirit of the European Enlightenment (*Essai sur l'Indoustan*, Paris: 1807, I, p.239):

> Under all the climates of our planet, there is none, it is well-known, where so many products, whether for utility or for pleasure, are to be found as in the regions of India. One comes across varied cereals and exquisite fruits, the most sleek and astonishing animals, and the humans there who are satiated with so many blessings from Nature and its Creator, are perhaps among those who possess the highest moral qualities.

Conclusion

The dawning of the colonial era would put an end to this privileged period of openness in the exchanges between India and Europe. One hundred and fifty years would have to go by before balance could be re-introduced. In spite of a few tenacious clichés which continue to cloud the eyes of the French about India, as for example, unbridgeable gulfs between the official pomp of the Indian princely families and the crushing poverty of large numbers of Indians, or again the outbreaks of violence which are considered as stains on the reputation of –the country of non-violence‖, a few bridges have nevertheless been established across the differences between these two civilizations. For example, the great popularity in France today of *Yoga* as a form of meditation conditioned by controlled breathing and physical postures handed down the ages, thanks to their efficient contribution to harmonizing human energies. Or also, the growing appreciation among members of the French public for

performances of classical Indian music and dance.Or again, the regular frequentation of Indian restaurants, constantly growing in numbers in France. In addition, French government authorities have developed contemporary high points of French presence in India, since the surrender in 1954 to the Indian administration of the former ‒French settlements‖ (Pondicherry, Mahé, Karikal, Yanam and Chandernagar). This has been achieved through branches in India of the French School for Studies of the Far East (*EcoleFrançaised'Extrême Orient*), through Franco-Indian institutes for scientific research, and through the important role being played by French companies in the modernization of India's telephone and energy generation networks. It can be hoped that these channels of reciprocal exchange and benefit, founded on mutual respect, will continue to grow stronger in the years to come, in the spirit of two great visionaries of the early 20th century, Rabindranath Tagore and RomainRolland.

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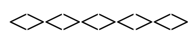LEGOUX DE FLAIX, A., *Essai historique, géographique et politique sur l'Indoustan*, Paris: 1807, 2 volumes.

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Triveni's Significance and Contribution to Kannada Literature

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The present article is an attempt to highlight the works and themes of the Kannada writer Triveni (1928-1963) and to depict how the Kannada literary scenario, especially in terms of women's writing was shaped by her literary output. The earlier two decades of post-independent India were vehement in expressing the literary-renaissance of Kannada Literature. The Kannada novelists movement in its comprehensive influence was notably distinguishable during the beginning of twentieth century.

During this period the revival of novels had the distinction of being acceptable and was most sought after, by the literates. The writers whose novels gained popularity were Aa. Na. Krishnaraya, Ta. Ra. Subbarao and Kulukunda Shivaraya (Niranjana). These novelists had contributed to the prolific growth and popularity of Kannada literature. The novels speak especially, about the problems and life of the common man. One of the greatest impacts on Kannada literature was ‒The World Congress of Writers for the Defence of Culture" organized in France in 1935. Inspired by this meeting, the Pragatisheela Writers Association (Pragatisheela Lekhakara Sangha) organised a similar kind of conference at Lucknow in 1936. Later Aa.Na.Kru was elected as president of the Pragatisheela Writers Association which was established during December 1943. This novel indication enchanted the young writers; Nadigar Krishnaraya, Kumarvenkanna, S.Ananthanarayana, Achaka Venkatesh, Anantha Padmanabha Sogala, Ta. Ra. Subbarao, Basavaraj Kattemani, Kulukunda Shivaraya and others. They traveled far-wide and attempted to organise the association. They created a platform to introduce the attitude and intension of the association and published many books.

The venturous and vital role played by Vahini Publication during 1952 influenced even a common reader to the proximity of novels. Because of the introduction of the cheap

paper back, Ta. Ra. Subbaraya's novel *Thirugubana,* saw unparalleled sale more than 10,000 copies were sold out. Later, during sixties the contemporary periodical *Sudha* began to publish the novels in a serial form. Within a short period, many periodicals followed the footsteps of *Sudha* and this resulted in great demand for serials and novel readers. Thus the popularity of the novels reached its zenith in the 1950s.

During this juncture Triveni stepped into literary field, with her first novel *Huvu-Hannu* (1953) and was later acclaimed as a poplar female novelist. She maintained the demands of readers and publishers till her untimely death in 1963. With her zeal and untiring effort Triveni wrote twenty one novels. _Triveni' was the pseudonym of Anasuya, daughter of Tangamma and B.M Krishnaswamy, a famous advocate in Mandya. Triveni was born on September 1, 1928 and went on to complete her higher education at Mysore choosing psychology as her optional subject. It is therefore no coincidence that many of her novels especially *Sharapanjara* and *Bekkina Kannu* use this background. Due to her sickness during childhood, Anasuya grew up without much companionship and thus befriended books. Later she began to write under the pseudonym of 'Triveni'. On the choice of a pen-name Triveni in a letter to Sri. Subrahmanya writes: "When I read the news that the pyre-ash of Mahatma Gandhi was immersed in the confluence of three rivers, I was much allured about the word Triveni-Sangam. It was a period, in which I have just started to write short stories. The era demanded a penname for the writer. So, I curtained my name and started to write in the name-'Triveni'. However, now I feel to have my name instead, but I have travelled too far to move back". (Vimala 1978) Literature and literary sensibility were inherent to Triveni and her acquaintance and friendship with literary giants such as B.M. Sree, Aswath, Rajalakshmi N. Rao, M.K.Indira, Anupama Niranjana, Sharvani and others shaped her literary career.

Many novels and short stories of Triveni were translated to Hindi, Telugu and English. M.S. Ramachandra Swamy translated the novels *Apaswara* and *Apajaya* and her seven short stories as *Triveni-Saptak*, to Hindi. The novel *Sharapanjara* has been translated to English by Meera Narveekar - *The Mad Woman*. Triveni was desirous of her novels being filmed for mass appreciation which was fulfilled posthumously. *Bellimoda*, *Hannale Chiguridaga, Sharapanjara* and *Kankana* were screened in Kannada. The novels *Bekkina Kannu* and *Keelu Gombe* were dramatized and broadcasted in A.I.R. *Kankana* and *Bekkina*

Kannu were adopted to screen in Telugu and Malayalam. Although Triveni is known today for her modern ideas and is critically acclaimed as a major woman writer, she too faced several problems with regard to publication. The fact is that in the period in which she wrote publishers and readers did not appreciate women's writing and therefore, no publisher was ready to accept the challenge and publish her works. Her first novel *Apaswara*, thus was rejected by many publishers. However, Triveni was not one to forsake her writing and with the help of her husband published her second novel, *Huvu-Hannu* which was greatly acclaimed. At the same time that Triveni was writing there were other women too writing such as T.Rajamma, Tirumalamba and R.Kalyanamma. Most of their writing revolved around themes such as female education, widow remarriage, eradication of caste discriminations and many other burning problems of the post-independent India. Triveni unlike these three pioneers utilized the narrative cleverly to weave a psychological drama to depict how women were caught in conflicting situations due to their dependency positions among families. Her writing was quite realistic and touched the heart of many readers. Utilizing the theme of marriage Triveni pointed out that in a marriage women do not have any liberty to choose their husband, they are vulnerable to sexual exploitation within the family and outside, have conflicts in the family if they have families and has no right to either seek divorce or remarriage. On this background Triveni's novels depict the pitiable condition of women's confinement. Triveni sets the individual against a background of the social forces that determine her experience and investigates the origins, especially within the structure of the family, of women's tensions and behavior.

Her stories focus a new light on women's lives in Karnataka that have, for centuries perhaps, remained dark. Though Triveni's attitude towards women's liberation is debatable today, the critic Vijaya Debbe writes, –In her day, because of its bias in favour of women, her writings were considered full of hatred towards men‖. (Gayathri 1989) The story for instance, *Koneya Nirdhara*, that was included in *Samasyaya Magu* 1968; was considered as radical and feminist. Triveni brought a new heritage in novels. Through her enchanted diction, she portrayed the women's mind not only with profundity but also with compassion.

Concentrating on the central theme with structural consciousness, Triveni undoubtedly obtained supremacy among writers. Her novel constructions focus more

emphasis on theme rather than story. She dealt psychological problems in the novels like, *Bekkina Kannu* and *Sharapanjara*. It is noteworthy from the point of view of plot selection, because many contemporary writers concentrated on general issues, where as Triveni's works concentrated on plot construction, characterization along with social themes concerning women. One can illustrate these aspects with the plot of novels such as *Bekkina Kannu*, and *Sharapanjara.*, *Sotu Geddavalu*, *Belli Mode*, and *Hrudaya Geetae*. Eventhough most of her novels are romances, the heroine Meera in *Apajaya* is brave enough to leave her husband for the sake of education, while the characters Vijaya and Gopinath dare societal restrictions to marry without consulting the elders. *Belli-Moda* depicts the illicit relationship of the husband which wrecks the life of the protagonist, Kaveri and discloses the self-seeking attitude of men. *Huvu-Hannu* exhibits the problem of prostitution, while *Keelu Gombe* is an example of married men's lsts and sexal desires. *Sotu Geddavalu* speaks about the separated husband and wife and its calamity while *Doorada Betta* centres around the theme of remarriage. Marriage of a widower in *Hrudaya Geetae*, exhibition of emotion in *Bellimoda*, celebrating love marriage and widow remarriage, self-concern in *Modala Hejje*, can be mentioned in this context. The consideration of women's exploitation as a social stress and problem was also manifested by other women writers such as Anupama's *Kolache Kompe*, and *Danigalu*; M.K.Indira's, *Gejje Pooje*; Veenashanteswar's *Gandasaru*; Geeta Nagabhushan's *Hacimamsa Haddugalu*; Saraabubkar's *Vajragalu*, and so on. These female novelists reveal the hegemony and shackles of patriarchy.

This is not to say that Triveni depicted miserable families. For example, in *Hannalae Chiguridaga,* the couple Rajamma and Rayaru has five sons, one daughter and thirteen grandchildren. Here Triveni portrays the real, ideal and harmonious family without any internecine quarrels. The prominent principle behind this serenity are two, firstly, an adequate distribution of appropriate economic responsibility. Secondly, the execution of domestic rights and responsibilities. The novel clearly speaks about the economic status of each member of the family, the elderly woman, Rajamma's unalloyed management of household and reformative father-in-law who receives high regard from his family members for his idealism. Triveni distinctively and harmoniously animates a character of father-in-law, Rayaru and the intimate behaviour of other characters with brisk and attractive dialogues. The simple, lucid, and familial dialogues construct the essence of the novel and enchant the readers.

It is to be understood that language is a vehicle for expression of innate feelings of a writer. Therefore, the distinctive modes of each writer influence the reader and through this a reader can comprehend the writers mode. Individual's distinctiveness embedded with orderliness may be defined as a _mode' of identity formation. The changing mode not only differs from individual to individual but the literary works of an author also differs in its mode. Thus the changing mode of a writer from first to the last work signifies the growth of a writer. The acquaintance towards language and mode of Triveni's novels signifies her popularity. The narration of Triveni is an unsophisticated embellishment. The intimate agility of the family colloquy is the chief glamour of her novels. The innate language in her novels is an overflow of a comely aroma with its limpid mode and colloquial talk. The shrewdness of the novelist lies in her mellifluous imagination of youthfulness. She does not use either harsh words or boring phrases in her style. In describing the erotic sentiments she maintains reserve and avoids titillating description of scenes.

All these novelistic aspects do not make reading tedious instead, fascinates the readers mind. Readers are completely absorbed in the passionate mood of the characters. By choosing the individuals life, and topography from her well acquainted surroundings, Triveni enliven the characters and the context. Evidently, much of her novels depict Mysore, Krishnarajapura and Bangalore with in its compactness. There is also a realistic presentation of the prison environment, mental hospital at Bangalore and medical College at Mysore. One illstarions of this can be seen by her shifting from Mysore to Bombay in *Mukti*, while introducing Ooty in *Kankana* and depicting the enchanting surrounding of Chikkamangalore coffee estate in *Bellimoda*.

With their average beauty most of the heroines of Triveni, easily merge in the crowd of ordinary women folk. A few such heroines are; _Rama' of *Huvu-Hannu*; _Bharati' of *Sotugeddavalu*; _Meera' of *Apaswara*; _Kaveri' of *Sharapanjara*; and others. But they suffer from one or the other perturbation. Eventhough, there is no physical beauty; some of the heroines fascinate others with their individuality, courage, and shrewdness. Triveni stresses more vitally on female conduct and generosity. Of course all of Triveni's novels are not great. There are some which are extraordinarily beautiful in the style of composition and writing and yet others which are not. *Bekkina Kannu* is a unique experiment in the world of

novels. The brief account of its discourse exhibits its rarity, Each event, each character, each dialogue in *Bekkina Kannu* is well sketched giving to an aesthetic development of the novel. Comparatively *Sotugeddavalu* is a weak novel, discontent in terms of art and there is much unused substance for the development of the novel. Even if, the first few chapters are left out, there is no growth in the development of the novel. Instead, its outcome will be effective. Similarly, the uniqueness of *Sharapanjara* by Triveni lies in its flashback technique used for the narration. The readers are attracted to its comparative technique to study the past and present mental vicissitude of Kaveri.

Any good fiction is directly related to life. The mutual relationship of men and women, their consideration-conjecture, innateness, joys-sorrows, their struggle in life, their victory and defeat, harmoniously develop a novels theme. Therefore the novelist's theme itself is life. So, life has to be viewed from one or the different point of view. A writer has to advice directly or suggestively. Before creating a work the writer has to understand a life. The knowledge of human character and sensibility is very essential for this creativity. The genius of a writer never creates novel as mere life but as a devotion to life. Therefore the aim and nature of a novel is a matter of discretion. Learning from the life and clarifying that knowledge intimately to the structure of a novel is an extraordinary rare thing. A novelist can have such a vision of truth only with a deep contemplation. And such contemplated state of a novelist can create an eternal literary work. With all such distinctive features in her work Triveni stood as a distinguished writer in Kannada literature. Her popularity brought an excellent status to the female writers. She regulates the preceding generation writers, and brought a new tradition in novel creation. Triveni's works have been commented about by many critics. Niranjana, a popular writer states, ―Triveni does not gratify or strain the brain, but exhibits the artistic dexterity in cheerfulness and delightfulness. Instead of expansion there is amusement. She neither ascends the hill or peak nor descend the precipice. By manifesting the diversity of the field, she took the readers along with her‖. (Gayathri 1989) The famous Kannada critic, L.S. Sheshagiri Rao said that, ―Similar to her temperament, Triveni's novels, even in wicked hours exhibits passionless and emotionless tender talk‖. ….attracted the people's will through her ingenuous delightful narration. Through, artless mode of presentation she humorously narrated the discomfiture and wretchedness of society which was concealed in the womb of society….During fifties and at the end of 1940 she obtained tremendous reputation. There is erudition in describing the tangled transactions of

mind. Most probably, without writing a momentous work, she died at her early age‖.
(Gayathri 1989)

Triveni's writings thus exhibit a woman's world caught in the throes of patriarchy and societal constructions of gender. The contemporary world of Triveni, also surprisingly sketched a woman who resisted these images and who lived for her own self. Probably Triveni was much ahead of her time but without her writings Kannada literature definitely would be barren and lost: ‒Though Triveni's attitude towards women's liberation is debatable today‖…in her day because of its bias in favor of women, her writings were considered full of hatred towards men‖ (qtd in Tharu & Lalita 1994). It is only because of her world that one finds a large body of feminist writing that cropped up much later.

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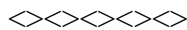---------. *Hrudaya Geetae.* Mysore: Mysore Printing and Publishing House., 1969.

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Cross-Border Movements and Diaspora Spaces: Negotiating Diasporic Identity in Caryl Phillips's *A Distant Shore*

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Abstract

Cross-border movements and diasporic identity-formation are closely interrelated. The present paper examines how the formation of identity of the migrant in Caryl Phillips's *A Distant Shore* is negotiated at the backdrop of their exilic predicaments. Instigated by a civil war in his African country, the travels and passages that Solomon makes to England take him through diverse positionalities and conflicting conditions. Fundamentally, there are two perspectives from which the identity-formation of Solomon to be viewed. The first one offers Solomon's diasporic experiences as a complex framework in order to understand the formation of his cultural identity. His travels and migrations enable him partake in the larger struggles experienced by his African ancestors during the transatlantic slavery. The second perspective demonstrates the diaspora space of England that fundamentally constructs his identity beyond the essentialist definitions of race, nationality, gender and culture. Amidst these conflicting and paradoxical positions and experiences, Solomon is required to negotiate his identity at the _liminal spaces' or at the _in-between' positions, rather than imagining it to be unproblematic process.

Key Words: Caryl Phillips, *A Distant Shore*, Identity-formation, Cross-border movements, Diaspora spaces, In-betweenness, Liminality

One of the major consequences of recent political power-structures, political conflicts and huge imbalances in the global economy is the creation of a great number of migrants, refugees and asylum-seekers, and their unparalleled influx into the economically developed parts of the world. In the wake of these diverse forms of displacements and consequent cross-border movements, what remain basically challenged and contested are the essentialist conceptualisation of nationalism, racial ideologies, ethnicity and various cultural constructs. While such conceptual boundaries of imagined communities are blurred and new formations of hybridity are generated, a fundamental issue that surges up here is how a negotiation of identity is achieved for the migrant, the refugee or the asylum-seeker against their exilic predicaments. The focus of attention is shifted from particular national spaces, distinct cultural locations and unique identity constructs to _the overlapping territories' _borders' or _liminal spaces' where diverse cultures and identities get conflated and new formations are constructed. The present paper examines how the negotiation of the identity of the migrant, the refugee or the asylum-seeker in Caryl Phillips's novel *A Distant Shore* (2003) is

(re)constituted and (re)produced within the paradigms of ‗travels‘ and ‗migrations,‘ foreclosing the boundaries of race, class and cultural traditions.

Caryl Phillips, born in 1958 on the Caribbean island of St. Kitts, is a contemporary postcolonial writer. He was brought to England by his parents when he was twelve weeks old and was raised in Leeds in England. As a prolific writer, his contribution to the literary world consists of novels, non-fiction, essays, plays and anthologies apart from numerous scripts for film, theatre, radio and television. As a testimony to his calibre in writing, his fifth novel *Crossing the River* was shortlisted for The Booker Prize in 1993 and his seventh novel *A Distant Shore* secured the Commonwealth Writers Prize for the Best Book in 2004. At present he lives in New York and teaches at Yale University.

An essential part of Phillips‘s fiction treats the experiences of perpetual diaspora and dispersions, and the complexities of belonging. He brings in the difficulties associated with the formation of their identity in various postcolonial and transnational contexts as a major issue to be examined. In an interview with Jill Morrison, Phillips claims that he is ―more concerned with ‗identity‘ than with ‗race‘,‖ and maintains that race is only just ―a component‖ of identity like ―religion, gender, nationality, [and] class‖ (1). While *A Distant Shore* (2003) unravels the forced migration of Solomon in the asylum-seeking modality of diaspora, Phillips is keen to show how the formation of the identity of Solomon is constituted within the diasporic experiences in the present-day England, in its broader spatiality of multiculturalism. According to Rezzan Kocaoner Silku, ―*A Distant Shore* discusses the concept of identity on a more global level from the ‗new world order‘ perspective of the 21st century‖(166). In his collection of essays *A New World Order* Phillips imagines the particular condition of Solomon to be characteristic of ―A twenty-first-century world. A world in which it is impossible to resist the claims of the migrant, the asylum-seeker, or the refugee‖(5).

The story of Solomon as a political asylum-seeker in England is presented against the crisis encountered by many of his kind in the twenty-first-century world of political unrest. What brings Solomon from his African country is more significant in terms of postcolonial displacement. He escapes from his civil war-torn country, which has secured its political independence recently, but which has apparently slipped into the neo-colonial complexities. Looking for a political asylum and refuge, his tedious but illegal journeys across Europe brings him to the heart of much-glorified England. Though some comfort is gained through the friendship of Dorothy, Solomon experiences extreme forms of racial hatred and abuses in

England. Finally, the novel ends with the death of Solomon at the hands of some racist hooligans.

Avtar Brah while discussing the major sources for the modern-day transnational movements notes: ‒Economic inequalities within and between regions, expanding mobility of capital, people's desire to pursue opportunities that might improve their life chances, political strife, wars, and famine are some of the factors that remain at the heart of the impetus behind these migrations‖ (175). One of the major reasons for the recent transnational movements of African nationals has been the political conflicts in their country. After securing political freedom from British occupation, the power-crazed politicians and tribal leaders in the country gear up new socio-political conflicts and calamities for personal motives, eventually leading the country into a civil war. Against these socio-political transformative processes, Solomon's escape to England is to be seen as a forced migration, which has a central role in defining his identity. While accounting for diverse postcolonial contexts for the formation of Solomon's identity, it becomes imperative to consider his transnational journeys and migrations as a necessary ingredient, for as Roger Bromley says, migration is a quintessential experience of displacement and de-territorialisation, which causes the formation of diasporic communities and the development of diasporic identities (7-8).

In a sense, Phillips shares the theoretical perspective of Paul Gilroy, cultural critic, in understanding the identity-formation of the African descendants. Yogita Goyal observes in this regard, ‒Phillips' narratives of diaspora are remarkably similar in orientation to the theories of Paul Gilroy. Both writers share a suspicion of nationalist paradigms of identity, believing instead in non-racial, hybrid routes of diaspora.‖ (7). For Gilroy, ‗black Atlantic' signifies the history of the movements of people of African descent from Africa to Europe, the Caribbean and the Americas, and it offers new patterns of movements, cultural engagements and paradigms of identity-formations. In his view, the formation of black's cultural identity is essentially constituted through a continuous process of ‗travel' and ‗exchange' across the Atlantic Ocean that challenges the essentialist versions of national, racial and cultural identities. He argues, ‒The specificity of the modern political and cultural formation I want to call the black Atlantic can be defined, on one level, through this desire to transcend both the structures of the nation state and the constraints of ethnicity and national particularity‖ (1993: 19). In the case of Solomon, an essentialist conception of his black cultural identity is reconfigured through his intercultural and transnational formations. His hazardous and illegal journeys to England across Europe by airplane, then by boat, then on a

train to France, and finally crossing the English Channel clinging to the side of a ship, enables him cross such constructed boundaries and partake in the historical experiences undergone by the blacks in transatlantic slavery. Benedicte Ledent, a notable critic on Phillips, also draws a model for the exilic conditions of twentieth/ twenty-first centuries through the patterns of transatlantic Middle passages. She notes, ―Just as the sufferings of Middle Passage form the humus of Caribbean identity, so the quick sands of twentieth century exilic condition have surprisingly become the foundation on which to build a new sensibility‖ (25). It is this awareness of being part of a larger struggle of the blacks in the Middle Passages that allow Solomon to constitute his new identities and sensibilities.

For Gilroy while the ‗black Atlantic' represents the effects of transnational dispersions as well as the resultant forms of creolisation and hybridisation of blacks' cultural identity, the image of ship receives a symbolic signification, for it provides ―motion across the spaces between Europe, America, Africa, and the Caribbean as a central organising symbol,‖ while it ―immediately focus[es] attention on the middle passage‖ (4). Taken metaphorically, the waters of English Channel, the ship and the other means of conveyance by which Solomon travels to the north of England become the carriers of cross-cultural experiences that connect him with various lands and various cultures and even to his ancestors. The risky ‗passage' by clinging to ship's belly enables him re-imagine and involve in the traumatic experiences of ‗Middle Passage' of his African ancestors with whom he shares a common historical and cultural platform. This is the kind of cultural identity that Stuart Hall envisages as ―a shared culture, a sort of collective ‗one true self,' hiding inside the many other...‖ (223). Therefore, Solomon's formation of cultural identity can be viewed against this tendency of connections in the common historical experiences of blacks in the Middle Passage as well as in the ‗shared cultural codes' of Africans.

From a different perspective, it is important to evaluate how Solomon's identity is defined and articulated in terms of diverse axes of differentiation like race, nationality, gender and sexuality. Homi K. Bhabha discusses the liminal negotiation of cultural identity across such differences of race, class, gender, and cultural traditions. According to him ―It is in the emergence of the interstices--the overlap and displacement of domains of difference - that the inter-subjective and collective experiences of nationhood, community interest, or cultural value are negotiated. How are subjects formed 'in-between', or in excess of, the sum of the 'parts' of difference (usually intoned as race/class/gender, etc.)?‖ (2). In relation to

Bhabha's view of identity formation is to be juxtaposed a *New York Times* review of *A Distant Shore* by Rand Richards Cooper. He raises a few fundamental questions related to the essential components that determine the plural identities of Solomon.

> How are we to see Solomon/Gabriel/Major Hawk? As the victim forced to watch his family murdered in a brutal civil war, later wielding terrible violence himself in order to escape? The pot-smoking rebel commander? The shabby illegal held in a British jail, accused of rape? Or the soft-spoken black gentleman in his driving gloves? With so much hidden history, can we really see the whole person, including the exigent selves that emerge in response to dire pressures, only to recede when deliverance arrives?

In fact, no single answer could be offered to the above questions, but Solomon is the amalgam of all the constituents that one would detect in the above questions. He remains baffled at several positionalities and plural selves, passes through enormous conflicts and contradictions, and ultimately fixed between the incongruity of his past and present experiences, what he strives to do is to painfully negotiate the identities at the _in-between' spaces or the _liminal spaces' of his diverse lived-experiences as Bhabha would represent it.

In his introduction to the essays in *Not on Any Map*, Stuart Murray notes, ‒Through migration from the old colonies to the new sites of location, borders disappear to become sites of ‒cultural contest‖ and maintain ‒modern experience‖ (1997: 4). The location where the immigrant and the native gather becomes not only a mere geographical or physical space, but rather it is a conceptual space of _cultural contest' where cultural, social, political, racial and mental binaries meet each other to challenge and reconstitute the constructed borders of nationalism, racism and ethnicity. Avtar Brah calls this particular space of exchange, restraint, convergence and hybridity as _diaspora space.'

> Diaspora space is the intersectionality of diaspora, border, and dis/location as a point of confluence of economic, political, cultural, and psychic processes. It is where multiple subject positions are juxtaposed, contested, proclaimed or disavowed; where the permitted and the prohibited perpetually interrogate; and where the accepted and the transgressive imperceptibly mingle even while these syncretic forms may be disclaimed in the name of purity and tradition. (205)

Massive forms of migrations after the fall of the Empire have transformed England into a diaspora space, where political, cultural, and psychic experiences of various groups are conflated; a situation about which Edward Said mentions ‒overlapping territories and intertwined histories‖ are characteristic patterns of the postcolonial diaspora and dispersions

(61). These overlapping processes and experiences within the diaspora spaces of England render a specific sense of uncertainty, which is adequately highlighted by Dorothy, the neighbouring white Lady at the opening of the novel: ‒England has changed. These days it‘s difficult to tell who‘s from around here and who‘s not. Who belongs and who‘s a stranger. It‘s disturbing. It doesn‘t feel right‖(3). Solomon‘s entry into England should be seen at the backdrop of this unrest and apprehension prevailing in the minds of many of the English people; and against this background, the best tag that could be attached with Solomon is ‗stranger,‘ which Dorothy herself attributes to everyone in England.

In England, Solomon is confronted with diverse cultural ambiguities and contradictions making his positions both with-in and with-out. He stands vexed between the loss of his original ‗home‘ and his inability to fit into the new society of England. In one instance, he recognises that all his linguistic utterances becoming strange and uncertain, for he feels that his African language is of no use to him in a foreign land. In England, he is required to speak in a foreign tongue with its uneasy articulations and ambiguities. Solomon reflects: ‒My language was drying up in my mouth, and sometimes, when nobody was around, I would place my language on my tongue and speak some words so that I could be sure that I was still in possession of it‖ (253). As Hoffman argues, to lose a language which evokes attachments is also a loss of a living connection; it is not that the new language is empty but it does not have the same resonances and it requires effort to connect the sounds to interiority and to relationships with others (106–8). While the loss of language produces a sense of alienation with Solomon‘s culture, many of the practices in England instils in him experiences of dissociation with his culture. On one occasion he says, ‒I understand that in England they do things in a different manner I miss being able to use a chewing stick, for the toothbrush and toothpaste are strange invention and they leave unpleasant feeling in my mouth‖ (2003: 265). This disjunction between his cultural practices and that of England makes Solomon‘s self more on the territories of contradictions.

Another significant aspect that modifies Solomon‘s identity is his psychological experiences of remembering and forgetting. Memories, along with other mnemoactive objects, become ‒valuable ‗scrap‘ which [one] can use when stitching together new ways of thinking about [one‘s] identity and [one‘s] place in the world‖ (McLeod 215). In the case of Solomon, the same memories become a heavy burden which he desires to shed off. He struggles with manifold conflicts, memories and complexities which are traumatically hanging over his self. He is neither in a condition to remember nor is he able to forget them;

he remains fixed between these paradoxical demands. However, he does not wish to refuse the responsibility of the tragedy that befell his family, in which his family is brutally killed while he himself securely watched it hiding in a cupboard. Although his mother is not killed, she is left half-dead and is cruelly left behind by him as he escapes. These excruciating memories of the past provide him with different cultural conflicts. ‒I remembered my father and my sisters being shot like animals. My dreams contained my history. Night and day I tried not to think of these things any more. I tried not to think of these people anymore. I wanted to set these people free so that they might become people in another man's story. [...] I was a coward who had trained himself to forget‖ (263-64). But paradoxically, these memories which he tries to forget readily invade his psyche. He realises that around him there clings numerous labels such as a traitor, a murderer, a betrayer and an irresponsible son. At the crucible of these traumatising experiences, the psychological stance he adopts is to stand in an ‗in-between' position of indifference and to be able to remember and to forget; nevertheless, he is unable to do so. In part, his identity is constructed out of these contradictory positionalities. He laments; ‒I am a one-year-old man who walks with heavy steps. I am a man burdened with a hidden history‖ (266).

Migrants' identities are on the drift as always their conditions are. Phillips attempts to discover this volatile condition of Solomon in an attempt to change of his names regularly. Gabriel, as he was called in Africa, takes upon plural selves in a succession. As a soldier, he was called ‗Major Hawk' by his mates for his heroism and courage. Later on, in England, when he is acquitted and leaves London for the north he disguises his identity as Solomon. His immigration lawyer Katherine suggests to him ‒‗[With] this hanging over your head, people around here are not going to forget you. You'll not get a fair hearing.'...so call yourself something else'‖ (147). Therefore, on his journey to north, he changes his name from Gabriel to Solomon. Eventually, Solomon recognises the implications of the unstable nature of his identity. ‒I was no longer ‗Hawk'. I was no longer my mother's Gabriel […] It was Solomon who was lying in a warm bed in a strange room among these kind people. It was Solomon. I was Solomon‖ (2003: 264). These words contain the distance that he has travelled from his original history, land, culture and identity, while it resonates with his multiple losses of old connections and memories.

Caryl Phillips notes, ‒Our identities are fluid. Belonging is a contested state. Home is a place riddled with vexing questions‖(6). Phillips here draws a connection between the sense of belonging and the process of identity-formation of the migrants in the diaspora spaces. For the migrants, the refugees and the asylum-seekers, the notions of nationality, ethnicity and

racial hierarchies of the host countries become components that determine and define their identity. Even after securing the necessary documents that validates his citizenship in England, Solomon's belonging to England is problematical in the light of racist and ethnocentric attitudes of English people. In England, against his expectations, ethnic affiliations, racial character and national identity determine the nature of his life as a refugee. Not very late after his entry into the borders of England he encounters the bitter experiences of racial prejudices. The intimacy that the white girl Denise shows him is misinterpreted by the girl's father and he is accused of abusing her. Though he denies the charge, he is taken to the police custody and is incarcerated without trial for several days. When Solomon is suspected of raping the girl, he is not only viewed as a black man in a white world, but he is also ‗seen through' the racial lenses of black man's unbridled sexuality. Caryl Phillips discusses these popular notions about the African-American males in his book, *A New World Order*: ‒African–American males remain the only migrant group in the American world whose social standing upon arrival was deeply wedded to their ability to perform sexually‖ (135). For Phillips these stereotypes and the consequent experiences of black males in America remain extended even in many parts of Europe, which he illustrates through the instance of Solomon.

The racial and ethnic differences in England play a significant role in defining Solomon's identity. As a black man in a white world of assumed racial superiority and as an African refugee from erstwhile colony seeking asylum in ‗Mother country', Solomon encounters vast amount of intolerance. These institutionalised racism and ethnocentric attitude of English people that drive him to the peripheries and margins of English society play varied roles in constructing his identity as a ‗stranger' or ‗foreigner' in England. From beginning, as he observes, ‒[the] procedure at the police station was swift and disrespectful‖ (167). Besides his deep sense of diasporic identity, he is also aware of the presence of a dehumanizing racial consciousness in the English that obliterates his existence as a person. Edward Said points out this disparaging act of the Other's ‗gaze' that invalidates the ‗other's' presence: ‒the Orientals are rarely *seen* or *looked at*; they are *seen through*, analyzed not as citizens, or even people, but as problems to be solved or confined or-as the colonial powers openly coveted their territory-taken over‖ (2001: 207; emphasis added). This ‒panoptic awareness,‖ in Foucault's terms, induces a state of ‒conscious‖ and ‒permanent visibility‖ that assures the automatic functioning of power by which the surveillance is permanent as its effects (201). As an asylum seeker, this panoptic awareness of the English people or their

dehumanizing gaze is ever-present on Solomon. This condition of intolerance is all-pervasive in the wide spectrum of socio-cultural structures, legal systems, institutions and in the people such as the warder, barman, hooligans and villagers in England as depicted in *A Distant Shore*. Avtar Brah's observation is noteworthy here: ‖The similarities and differences across the different axes of differentiation—class, racism, gender, sexuality, and so on—articulate and disarticulate in the diaspora space, marking as well as being marked by the complex web of power‖ (205). While being taken to the police station, Solomon observes: ‖The corridor is filled with policemen who are *staring* at him...‖ (145; emphasis added), and ‖[the warder] *looks at* Solomon as though *studying an animal* in a zoo‖ (96; emphasis added).

While the above mode of ‖visibility is a trap‖ (200), Solomon does not confront an ‗eye-to-eye contact' from the people around him; rather it is the ‗stare' that he is constantly suffers from and precariously conscious of. ‖The man next to me will not speak to me…I have no desire to torment this conversation out of this reluctant man…But the man continues to stare resentfully out of the window and *refuses* to meet my eyes‖ (264-65; emphasis added). As a black man and an asylum seeker who shares the ‗Orientalist' characteristics which Edward Said mentions, the constant surveillance makes him displaced and alienated in the metropolitan centre. Thus, these constant surveillance and gazes diminish and dehumanize Solomon into a ‗stranger' to be watched out. Not only does it diminish him, but it also demands of him how he needs to be. Ashcroft, Griffiths and Tiffin speak of the effect of the conqueror's gaze on the vanquished. ‖… the imperial gaze defines the identity of the subject, objectifies it within the identifying system of power relations and confirms its subalterneity and powerlessness‖ (226). Such a gaze is simultaneously destructive and constructive in terms of defining one's identity when one strives to seek a ‗home' in a foreign land.

Homi Bhabha examines that cultural identity also emerges ‖within conditions of political antagonism and inequity‖ (58). Dorothy's contemplation on the attitude of her father towards the people from erstwhile British colonies illustrates how in an antagonistic society of England, Solomon struggles to weave a genuine solid identity. She remembers that in her father's opinion, ‖…coloureds [are] a challenge to our English identity…. For him, being English [are] more important than being British, and being English meant no coloureds‖ (37). This discriminatory attitude of the English society towards the migrants on its national and cultural spaces creates immense problems in imagining a space for belonging and formulating an unproblematic identity. As John McLeod observes, ‖Discourses of power which seek to

legitimate certain forms of identity and marginalize others by imposing a logic of binary oppositions remain operable and challenge new forms of identity from emerging‖ (225). Eventually, Solomon's predicaments are heightened at the backdrop of this unwillingness of England to provide a space that accommodates and acknowledges the asylum-seeker and the refugee. As a result, at the end, he becomes a victim in the hands of some village hooligans, for whom Solomon is more of a stranger and unacceptable British than a black-English that he could never become.

Thus, Solomon emerges as an individual who struggles hard to fix himself between sliding, wobbly and paradoxical spaces that eventually construct his identity in its manifold forms. He finds himself suspended between a past that is traumatic and a present that is unaccommodating. Unable to imagine a return to his original land, he experiences the same feeling which Phillips describes, ‒I recognise the place, I feel at home here, but I don't belong. I am of, and not of, this place‖ (4). Accordingly, the production of his identity is effected between these multiple paradoxical and conflicting positions and experiences.

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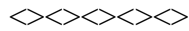
Indo-Anglian Writing: An Overview

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A very large number of people use English as a medium of creative exploration and expression of their imaginative experience in life. The creative writings of these Indians who use English to vent their emotions and imagination have developed into substantial literature in its own right. This body of literature is referred to as Indo-Anglian literature. Thus the term ‒Indo-Anglian‖ is used to denote original literary creation in the English language by Indians. Indo -Anglian literature is not essentially different in kind from Indian literature; it is a part of it, a modern facet of its past glory presented in a different language

Indo-Anglian literature is different from Anglo-Indian literature,. The latter is used to denote the writings of Englishmen in English about India by interpreting the Indian of their understanding to the west. However their depiction of Indian life is often romantic rather than realistic. One great value of Indo-Anglian Literature is that it serves to correct this romantic picture and project a more favourable, realistic and truthful image of India. Indo-Anglian Literature is widely accepted by the people of India as well as the people outside due to political, educational and cultural reasons. In course of time a large number of distinguished writers contributed their creative and imaginative calibre to enrich the realm of Indo-Anglian literature. Starting from Ram Mohan Roy in the early years of nineteenth century, as K.R. Srinivasa Iyengar says about him, ‒By 1823 he had fully matured, sharpened his dialectical instruments, tested his friends, and re-thought his ends and means,‖ *Indian Writing In English* (31*)* to the present day Kamala Das, Vikram Seth, Sashi Deshpanday, Anita Deshai, Arundhati Roy, Nissim Ezekiel, A.K. Ramanujam, Jayanta Mahapatra, K. N. Daruwalla, R. Parthasarathy, and Arun Kolatkar, hundreds of Indian writers in English have made the horizon of Indo-Anglian literature vaster, deeper and wider.

Indo-Anglian literature from its very inception up to comparatively recent times is very closely associated with the growth and development of English language in India. Today, the spread of higher education and the consequent increase in the volume of English reading public has enhanced the literary significance of Indo-Anglian literature. Language and literature are inextricably inter-linked and Indo-Anglian literature is still in the budding stage of a tender plant that requires much nursing, pruning and grooming. Until the second half of the nineteenth century, the novel, the short story and the drama were non-existent in Indian languages. The introduction of English language and the translations of English classics into regional languages inspired the Indian writer and motivated him to venture into these branches of literature. At this stage the English classics served as models for the Indian writing in English and as Dr. R. Tilak in his work *The Untouchable a Study* points out,

‒their works were moulded closely on these masters‖(11-12). Though the writers of this phase showed remarkable mastery of English language and versification, their work is largely imitative of British models.

The next stage begins with the works of Toru Dutt in the last score of the 19th century. The seeds sowed by the pioneers of Indo-Anglian writing began to bear fruit during this period. The opening of the new century found an enhanced national consciousness with the involvement of Mahatma Gandhi in the National Struggle. The Indian writers in English, during the first two scores of twentieth century, with an increased sense of Indianisation began to interpret the mind and heart of India to the west. During the period 1945 – 1980 there was a phase of experimentation in post-independent India. At this phase Indian writers had acquired confidence and struck out along new lines of their own. Experimentation and individual talent marked the chief features of the works during this period. Various fictions originally written in regional Indian languages were translated into English over the period of time. Tagore cast a sweeping and transforming influence on it. His novels *Gora, The Wreck* etc. and a large number of short stories originally written in Bengali were translated into English by the author himself. With great psychological and emotional depth in depicting the characters, Tagore introduced realism and social purpose into Indo–Anglian fiction.

In the words of K.R.S. Iyengar in his work *Indian Writing in English,* ‒A character like Gora or Cabuliwallah becomes more than a person; he becomes a poetic symbol, a modern myth opening up the windows of the spirit‖ (110). The ideas and views which Tagore has sought to convey to us through his enormous creative output have been inter-woven with excellent and graceful skill so as to produce a harmonious whole. His greatest achievement is that he has a mastery over the technique to attain a synthesis of his various convictions and beliefs regarding the Indian society. Indo-Anglian Fiction of early years was deeply influenced by Mahatma Gandhi and his active participation in the national struggle. Though the pioneering efforts of Indo-Anglian fiction writers dealt with social, historic and romantic themes, these works did not leave any lasting imprint as they lacked depth, style and technique. The works of Pandit Jawahrlal Nehru, the first prime minister of India, illumined Indo-Anglian writing with profundity of thought and command of language. *The Discovery of India, The Glimpses of World History* and *An Autobiography* were revolutionary innovations in making thought provoking prose amazing and interesting. It is at this juncture, the emergence of the trio-fictionists in Indo-Anglian literature, Mulk Raj Anand, R.K. Narayan and Raja Rao, with their realistic and narrative approach to fiction revolutionized and revamped the literary arena of Indian writing in English.

It is chiefly due to the efforts of these writers that a world- wide reputation for the Indo–Anglian poetry, prose and fiction was accomplished and the west began to look seriously at this cannon of English literature. Anand, Narayan and Raja Rao along with their contemporary Nirad

Chaudhary made the four wheels upon which the cart of Indo-Anglian fiction moved smoothly ahead. Indo-Anglian fiction deals with a large variety of themes namely social and political problems, problems of adjustment and poverty, love, freedom struggle, partition of India, communal harmony, class struggle etc.

While dealing with social problems great importance and emphasis were laid on realism. It was initiated by Mulk Raj Anand, particularly as depicted in *The Untouchable.* The real and vivid picture of discrimination of the underdog and the social torture of untouchability give the readers an insight into the life of the lower class. Anand echoes the voice of the proletarian in the Indian situation. Anand, K.A. Abbas and Narayan have dealt with social and domestic problems in many of their fictional attempts. In the words of K.R.S. Iyengar, *"The Home and the World* of Tagore presents the issue between ends and means in politics in the context of the revolutionary movements of the twentieth century‖ (324). This was an era when India was passing through a complex, yet socially and politically sophisticated turmoil, in which all the patriotic Indian writers were involved. Anand‘s *The Sword and the Sickle* and K.A. Abbas‘ *Inquilab* roughly cover the politics of nineteen twenties. Raja Rao‘s *Kanthapura*, deals with the Gandhian civil disobedience movement. It is a classic of resurgent India told in a poetic, almost mythical style. The tempo of Indian life has been very skilfully infused into our English expression, even as the tempo of other English speaking countries has gone into the making of theirs. Rao has tried to convey in the possible manner his own spirit in a language that is not his own. Thus *Kanthapura* and *The Serpent and the Rope* have all the contents of an ancient Indian classic combined with a sharp, satirical wit and a clear understanding of ‗the present.‘ The growing chasm between Hindu and Muslim communities and the political rivalry between India and Britain are vividly depicted in the frustration reflecting in the novels like Bhabani Bhattacharya‘s *So many Hungers*, R.K. Narayan‘s *Waiting for the Mahatma* and Kamala Markandaya‘s *Some Inner Fury.*

The freedom struggle, communal disharmony and the partition of India have been the themes of many novels during the post independent period. The partition horrors and bestiality of human misery of hate and prejudice is the theme of Kushwant Sing‘s *A Train to Pakistan*, Nayan Tara Sahgals *The Times of Morning,* Attia Hussains *Sunlight on a Broken Column* and Manohar Malgonkar‘s *Distant Drum* and his master piece *A Bend in the Ganges*. All of them have innumerable instances of depiction of shame, degradation, political humiliation and human decay due to the poisoning of human minds by the dogma of two-nation theory. The partition left a deep scar in the minds of not only the socio-political thinkers in India but of political activists all over the world. The consequent atrocities and bloodshed were totally uncalled for and absolutely undesirable, India being a peace loving country.

During the post- independence period a number of forefront writers chose the theme of happiness and fulfilment through suffering to achieve the goal of creative expression of emotions and imagination. This theme is prominent in R. K. Narayan's master piece *The Guide* and B. Rajan's *The Dark Dancer* but Raja Rao's philosophical novel *The Serpent and the Rope* is the most apt example for achieving happiness through suffering. The confrontation between the innovation and tradition, and Western imperialism and the eastern resistance have been perennial themes in Indo–Anglian fiction. According to Meenakshi Mukherji in her work *The Twice Born Fiction in English,* ‒The Indo-Anglian novel made a different appearance in the nineteen twenties, then gradually gathered confidence and established itself in the next two decades. Perhaps one of the reasons is that the flowing of the Indo-Anglian fiction coincided with the novels coming out in the regional language of India‖(168). The timeless classic *A Passage to India* by E.M. Forster an Anglo-Indian English writer deals with the problems of East and West rendezvous. Raja Rao's *The Serpent and the Rope* and, *The Prince of Destiny* of S.K. Ghosh are all typical instances of East-West encounter that have contributed for the creation of a more matured sense of cultural fusion.

‒The Indo-Anglians have explored the metaphysical, spiritual and romantic aspects of the confrontation each in his or her own way,‖ says Meenakshi Mukherji in her work *Twice Born Fiction in English*; ‒They deal with the East-West conflict theme to the extent that ‒the personal crisis in the life of each western educated hero or heroine becomes inter-cultural in nature. The cultural fusion has, of course, led to a sort of cultural integrity in the development of the characters depicted by the Indian English writers of this era‖ (191).

A realization that salvation from poverty and misery comes not from negation but from wise acceptance and inner transformation and purification promulgated by Sri Aurobindo and Tagore began to ignite and illuminate the minds of the Indian writers of their time. K.B. Vaid in his article in *The Illustrated Weekly of India* of 3rd May 1963, says that ‒The Indo-Anglian Thematic preoccupations are portrayals of poverty, hunger and disease; portrayals of wide spread social evils and tensions, examination of the survival of the past; exploration of the hybrid culture of the dislocations and conflicts in a tradition-ridden society under the impact of an incipient half-hearted industrialisation‖ (7).

In spite of the diversity of themes and techniques, these Indo-Anglian novels have some remarkable common features, namely the presentation of a personal narrative against the background of modern bourgeoning India and its past glory, the conflict of values between the individual and the family, impact of the West and the awareness of a rapid and drastic social change. The co-existence of abject poverty, the struggle for adjustment in life in the midst of communal harmony and the post-independent, unstable, week national economy found vivid expressions in the writings of this era. The most prominent common technique of narration in the Indo-Anglian fiction is the first person

narrative. A few novels are written in the third person narrative. The cardinal character or the protagonist of the novel is the narrator in the first person narratives. The three perennial elements in the themes of Indian writers of this period, namely nationalism and patriotism, glorification of the past and sympathy for the teeming millions of the country-side speak volumes of some essentially prevailing common features in the contemporary society.

According to Prof. C.D. Narasimhaiah in his work, *The Indo-Anglian Fiction,* "The Indian novel in English has shown a capacity to accommodate a wide range of concerns. Almost all the basic issues of life existing at any part of the world are either directly or indirectly discussed in the Indian fiction of the time" (2). While Raja Rao recaptures the magnificent mythical imagination of Indian antiquity, and gives a novel face to the ancient cultural beliefs, taboos, customs and social etiquettes, Anand feels and shows human concern for the underlings and the unprivileged, showing his society with all its problems including superstition and poverty. His contemporary society is clearly pictured in all his novels. B. Kuppsamy in *Social Change in India* observes, "Even society can be looked upon a process of a series of interaction between human beings; each person stimulating another person and responding to the stimuli from the other person" (3). Affirming the stamp of his personality in establishing the term Indo-Anglian, Anand stands out as the most conspicuous figure in Indian fiction, for his styles are the realistic depiction of the very versatile Indian life in Indian English literature. According to A.N. Dwivedi in *Studies in Contemporary Indian Fiction in English,* "the three names usually mentioned in literary circles in this context are Mulk Raj Anand, R.K. Narayan, and Raja Rao " (7). *Untouchable* (1935), *Coolie* (1936) and *Two Leaves and a Bud* (1937) are Mulk Raj Anand's most admired novels that appeared between 1935 and 1940. In all these novels, Anand whole heartedly devotes himself to speak about the villagers, their struggle for life, confrontations with the alien authority, mental and physical agony caused by social and political conflicts for survival. He was touched by the penury and the endless socio-economic problems of the downtrodden prevailing in the Indian society.

Coming to Indo-Anglian poetry the contribution of twentieth century Indian English poets like Toru Dutt, Sarojini Naidu, Tagore, and Sri Aurobindo of the first half and Nissim Ezekiel, A. K. Ramanujam, Kamala Das, Jayanta Mahapatra, K. N. Daruwalla, R. Parthasarathy, Arun Kolatkar, A. K. Mehrotra, Shiv K. Kumar, and Gieve Patel of the second half are writers of amazing difference of temperament teeming with practical world views. Their style, in common, seems to be rather vehement making them more teachers than preachers. Their poems appeal to the emotions as well as to the reasons of their hearers and are rich in subtle symbolism and fertile in concrete illustrations. The reasoning faculty, logic and the authority that they possess are great resources from which the present day budding can employ with a degree of respect and understanding. They have always tried to discover the unifying principles of the world which we call harmony of the universe. Their efforts in finding the individual lives of great men of higher excellence, worthy of emulation and unravelling

the subtle mysteries of nature are appreciated globally by the critics of English Literature. Most of the above mentioned poets were contemporaries and viewed the world as a fusion of the historical events and romantic happenings blended with mythical dimensions. They portrayed in their poems the current socio-political issues giving voice to the dominant moral position of the age on the backdrop of the world scenario. They seem to possess a unique perception of the universe and strive to communicate their perceptions, not to make us see what they see, but recreate for us the experience they had in their attempt to perceive the social and moral aspects of Indian life. They perceive the heart disturbing anxiety of the fellow individuals who were long subjected to misery, oppression and slavery. These writers seek creative expression by evoking effectively and amazingly through the God given outlet – as Ramji Lall says in *Indo-Anglian Poetry A Critical Study* - ‗the recurring pattern of historical tragedy and individual suffering, thus turning, so to speak, ‗the poetry of reverie' into the ‗poetry of immediacy' (8).

Born to a teacher couple in a Jewish family that migrated to India and settled in Bombay, Nissim Ezekiel excelled in M.A. English examination with a gold medal from the university of Bombay in 1947 and later joined the same university as a lecturer in the department of English. His writing career commenced with the publication of *A Time to Change* in1952 by an English firm of publishers. Ezekiel attempted to find harmony between his inner life and the outer world by juxtaposing poetry, art and life. His personal experience in art, theatre and cinema as well as his studies in logic, philosophy and psychology under the great writer and professor C. E. M. Joad instilled in him an emotional involvement in life, a passion and a sensuous perception of this tangible world and a hankering for the world beyond. Alienation was inevitably obsessed in him and he toiled to get the most out of it through his poetry. All through his poetry one senses a sort of tension; a tension between his spiritual quest and his poetic self, between a strong desire for prayer and a powerful emotional involvement in social life and personal relationship.

R. Parthasarathy says in *Ten Twentieth Century Indian Poets*, ‗One finds in his poems the imprint of a keen, analytical mind trying to explore and communicate on personal level feelings of loss and deprivation' (28). To him poetry is a way of life, a continuous flow that is inextricably related to his existence in any society, where as his dream society was the people of Bombay city. Though alienated from India he was deeply committed to Indians. He has made use of his gifts of wit, irony and humour in his satirical poems to expose the follies, absurdities and faults of Indians with a reformative aim rather than a mocking or ridiculing one. Besides *A Time to Change*, some of his major works include *Sixty Poems* (1953), *The Third (1959), The Unfinished Man* (1960)*, The Exact Name* (1965), *Three Plays* (1969) and *Snakeskin and Other Poems* (1974). Delving deep into his own psych, a constant exploration to his own self is the very special characteristic of Ezekiel's poetry. He dives deep into the labyrinths of his own mind and the devious twisting of the ego, consequently motivates and promotes the reader for a self introspection.

Born in Mysore in a Tamil family Attippat Krishnaswamy Ramanujam had his schooling and college studies in the same city and settled in Chicago, when he was thirty, for he took up the job as the professor of Dravidian Studies and Linguistics in the University of Chicago. Though he appreciates the desirable positive aspects of American culture, he has never been able to forget the treasured Indian values and the most precious Indian culture and heritage. Having written poems in Tamil, Kannada and English he ranks one among the top of the trilingual Indian poets. Perhaps, one of the reasons for the slenderness of his out-put in English might be that he channelized his thoughts and imaginations to the other two languages too.

Rama Nair says in *Indian Literature Today,* ‒But when there is a confrontation between tradition and modernity, Ramanujam succumbs to the allure of western modes, even though his Brahmin ancestry rebels against it first.‖ Ramanujam's poetry invariably contains a confrontation between the East and the West, the ancestral and the modern, revealing an encounter between the recollection of the past and reflections of the present. He observes that joy or sorrow is produced by one's own *karma* and so he sees no valid reason to exchange one kind of despair for another. In *Conventions of Despair* he establishes his roots in terms of conventions to which he belongs and one of the ways of coming to terms with modern life, he believes, is to accept the traditional concept of *karma* in the Hindu ideology. Fear, anxiety, pain and despair have been some of his familiar themes. His family related matters seem to be his chief motivation for poetry. Ramji Lall quotes from *Indian English Poetry Since 1950: An Anthology*, by Vilas Sarang, ‒Ramanujam's poetry is strewn with references to father, mother, grandmother, sister, wife, cousin and so on. This has created the impression that the family is his main poetic concern. In reality he is obsessively preoccupied with the inner and physical violence, with derangement, with psychosis‖ (4)

Born into an orthodox Hindu family in Malabar, in the state of Kerala, Madhavikutty assumed the pseudonym Kamala Das. Being a bilingual writer, she wrote in Malayalam too, retaining her original name in her mother tongue. Though she belonged to a very conservative, aristocratic and orthodox family, her poetry belongs to the most unorthodox category. Her early marriage at the age of fifteen and the absolute failure of married life diverted her attention to an attempt of achieving, by hook or by crook, the pleasures that she had nearest to her heart *ie.* a deep emotional and spiritual bond with the man she loved. Her husband, she felt, provided her sexual pleasures abundantly, but not the emotional life involvement that she craved for. This leads her to extramarital sex, later to sexual anarchy and to a discontented state culminating in utter despair. Revealing frankly in her own style of language such autobiographical aspects of her life, she plunged into the forefront of the Indian poets writing in English language as a confessional poet.

The poetry of Kamala Das is chiefly a record of personal experiences particularly in the area of sex, married life and her recollections of her ancestral home, Nalapat house, at Punnayurkulam, in

Kerala. She had settled in Bombay for a long time due to her husband's occupation, and this alienation in life accounts for the nostalgic elements in her poetry. She writes, _from every city I have lived I have remembered the noons in Malabar with an ache growing inside me, a homesickness.' She broke the shell of conservatism and the manacles of ancestral taboos and conventions to express her inner self with a novel revolutionary vigour. Showing extraordinary courage and valour in opening up herself and the dumb section of the female society, she ranks as one of the most powerful feminist writers of her time. She distinguished herself as an Indo-Anglian poet with extraordinary command of English and wrote steadily publishing books after books. *Summer in Culcutta* (1965), *The Descendants* (1967), *The Old Play House and Other Poems* (1973), Stranger Time (1973), *My Story* (1975), which is her autobiography are some of her major works in English. R. Parthasarathy says in *Ten Twentieth Century Indian Poets*, ‑With a frankness and openness unusual in the Indian context, Kamala Das expresses her need for love. What is overpowering about her poems is their sense of urgency. They literally boil over, for instance, *The Old Playhouse, The looking-glass and The Freaks‖* (22). She was a prolific fictionist in Malayalam, wrote numerous short stories and won a number of awards both in the national as well as in the international level.

Jayanta Mahapatra was born in Cuttak, Orissa; and after his early education, he specialised in physics, which later helped him to secure a job in Ravenshaw College as a professor in the department of physics. It is indeed very uncommon that a Physics professor write English poetry and gain distinction in it as one of the most eminent Indian English poets of his time. A large number of his widely acclaimed poems, from the ten great volumes he wrote, have been published in celebrated foreign journals also. Being a stainless native of Orissa, the mental, moral, spiritual and cultural life of his native land has been very vividly depicted in his poetry. He is deeply fascinated with the heart touching and panoramic landscape of Orissa. It occupies a strong and imposing presence in his verses, with Puri and Konark taking the prominent positions. He has expressed everything in Indian style, in a purely Indian way with an outlook basically Indian, only the language is foreign. He has dealt with a number of themes like love, human relationships and tenderness in life, humanism, alienation, nature, death etc.

Mahapatra explores the complex realities of life and the endless intricacies of birth, life and death. One of the dominant characteristics of his poetry is the ironic reflection concerning love, sex and sensuality. M. K. Naik in his *History of English Literature* says, ‑His muted brooding occasionally results in extremes of either excessively cryptic statement or verbal redundancy and in weaker moments he is seen echoing other poets, but his better works indicate a poetic voice which promises to gather strength in the years to come‖ (172). Mahapatra's major works are *Close to the Sky, Ten by Ten* (1971), *Svayamvara and Other Poems* (1971), *A Father's House* (1976), *A Rain of Rites* (1976), *Waiting* (1979), *The False Start* (1980), *Relationship* (1980), *Burden of Waves and Fruit* (1988), and *Temple* (1989). Many of his works gained acclaim abroad, especially in the USA, UK,

Australia and other western countries. National and international recognitions like the Sahithya Academy award, Jacob Glatstein Memorial Prize of Poetry etc. were conferred on him to honour him as a widely recognized poet.

Keki N Daruwalla, born in Lahore, (now in Pakistan), educated in Ludhiana, Punjab, obtained a masters degree in English Literature, joined the police force and settled in New Delhi. It is very strange and extraordinary that a police officer's job and creative writing in poetry go together. But he has achieved the status of a conspicuous Indian poet writing in English. He heads towards the acme of name and fame securing a very superior position among the top Indo-Anglian poets mainly because of the style and theme he has chosen to give expression to his thoughts, aspirations and imaginations and to vent his held up emotions. Misery, disease, death and deprivation are some of his common themes which he uses to reproduce the idiomatic cadences of his poetic characters. His poetry is of incident and event laden with too much of information and his mode of poetry is of narration and description. Some of his major works are *Under Orion* (1970), *Apparition in April* (1971), *Crossing of Rivers* (1976), *Sword and Abyss* (1979), *Winter Poems* (1980), *Landscapes* (1987). The Indian element becomes obviously prominent in his poems in his use of landscape, which comes lively with its living presence. K. R. S. Iyengar says, ‒There is no doubt he is a genuine poet, especially of landscape ‗for me,' he writes, ‗poetry is first personal‐ exploratory, at times therapeutic and an aid in coming to terms with one's interior world‖ (715). Let me quote R. Parthasarathy before I conclude my short note on Daruwalla. ‒There is an obviously Indian element in Daruwalla's verse, especially in his use of the landscape. When it is not of ornamental, the landscape comes alive as a presence of its own. The language then is pared to the bone, images are concrete and exact‖ (*Ten Twentieth Century Indian Poets* 12).

Rajgopal Parthasarathy, the man of *Ten Twentieth Century Indian Poets,* and one of the most powerful and influential poets of our own era, was born and brought up in Thiruchirappilly, Tamilnadu, and received his higher education in Siddarth College, Bombay, and University of Leeds, England. He worked as a lecturer in English in the University of Bombay and later as the regional editor in the Oxford University Press in Madras and New Delhi. Being a bilingual poet he wrote in Tamil and English. There seems to have an intellectual and emotional conflict in him between Tamil, his native language and English, the language which he had engraved in his heart during his studies and stay in England. He tried to inculcate in him the taste for his native language and culture and create an aversion for English in him, declaring that he would write poems only in Tamil. Obviously, he failed to suppress the English impulses and instincts in him that dominated his emotions and intellect. Ultimately, he realized that he could not help writing poetry in English, and stated thus, ‒English forms a part of my intellectual, rational make-up, Tamil of my emotional, psychic make-up.‖ The most remarkable of his work, *Rough Passage* (1977) was adjudged to be a runner-up for The Commonwealth Poetry Prize in 1977. A large number of his poems have been appearing in various

literary journals and magazines globally. *Rough Passage* is an uncommon unified whole of the variegated lives of the Indians, their views and aspirations, their emotional and spiritual dilemma, their traumatic experience of exile, trial and homecoming. He produces poetry of feeling, feelings expressed laconically and concretely. In *Rough Passage* one finds a mature poet who deals with the desperate individual self that confronts the question whether to be a conservative Tamilian, who propounds only the local culture or an Indian of every respect writing English poetry. As a mellowed poet, Parthasarathy, in *A Gray Sky Oppresses the Eyes* and in *It is Night Alone Helps,* along with many other notable poems shows us how the sense organs work wonders in the life and imaginations of human beings.

One cannot just pass by R. Parthasarathy without having a glimpse of his *Rough Passage*. The volume has three parts. The first part of the poem entitled *Exile* depicts the kind of life the poet had led among an alien people in England, (1963-73) with the constant feeling of being humiliated by them. The second part entitled *Trial* is an embodiment of recognition of the value of love, which makes life meaningful and which reduces the feeling of isolation from his native roots. The third part entitled *Homecoming*, explores the troubles, tribulations and suffocation of imitating the silly western materialism and modes of life and the experience of returning to one's own mother's lap for her caresses, her soft fondle and nuzzle, the smell of freshly rained earth, the long awaited wind filled with the fragrance of the Indian spring and the never ending music of nature. K. R. S. Iyengar says in *Indian Writing in English*, ―Of the poets who cultivate an extreme austerity in style R. Parthasarathy is probably the most successful. Although widely published in magazines, there is only one collection, *The First Step: Poems, 1956-66*. Parthasarathy's best poems reveal an uncommon talent and a sensibility that deliberately puts shackles on itself‖ (673). *Rough Passage* was published ten years after this comment.

Arun Kolatkar is a Maharashtrian poet who was born and brought up in Bombay and settled there as a commercial artist. Writing of poetry was only a hobby for him, so his two major works *the boatride* (sic) and *Jejury* (1976) stand by his side as an added feather to his reputation. He won the Commonwealth poetry prize in 1977for his Jejuri a long poem which consists of thirty-one sections, each of being a poem in itself. *Jejuri* is a collection of poems that describes the experiences of a visitor to Jejuri, a famous temple near Pune. He depicts vividly and powerfully, the blind faith in ossified tradition and establishment, exclusiveness, dilapidation and general deadness. R. Parthasarathy says in *Ten Twentieth Century Indian Poets*, that ―*Jejuri* is apparently about the poet's irreverent odyssey to the temple of Khandova at Jejuri, a small town in western Maharashtra. In reality, however, the poem oscillates between faith and scepticism in a tradition that has run its course. Kolatkar expresses what he sees with the eye of a competent reporter in a language that is colloquial and local. The result is a poem of unexpected beauty and power‖ (40)

He is a postmodernist along with Mahapathra and Meena Alexander. Kolatker's *the boatride* deliberately sticks to the phenomena, avoiding any larger meanings except for such elusive ones as are thrown up by flashes of metaphor. Precise delineation, minute observation and brilliant use of metaphor are the illumination techniques that he uses for his exercise of poetic description in almost all of his poems. Vilas Sarang opines about his *Jejuri* in his book *Indian English Poetry Since 1950: An Anthology*, ‒His strength lies in the tantalizing interplay between the physical and the metaphysical. The book has been read by some as a debunking of Indian religion. In reality, the book is written out of serious fascination bordering on love‖ (97). Most of Kolatker's poems are written in ironical and sarcastic vein. He points his finger against the religious and social superstitions. He notices the fact that every legend and every myth tends to acquire a stronger and more captivating hold upon the minds of people with the passage of time. The time only strengthens the legends and myths.

Indian writing in English has already received a wide range of acclamation and critical attention among the Universities in India and abroad and among the literary critics all over the world. The twenty-first century is definitely going to witness an awakening of Indo-Anglian writers. The Commonwealth and American Universities have taken up Indo-Anglian Literature in the P. G. Level English Literature studies. The positive development in India is that there is an amazingly growing interest in the works of Indo-Anglian writers in the Indian literary and critical tradition. Any literary creation becomes purely Indo-Anglian, when it fills in it with the real soul of India. To my thinking the quality of Indianness lies in the choice of subjects, the way of expression, the language used, the texture of thoughts and the play of sentiments. To conclude let me quote my all time favourite literary critic in Indo-Anglian literature, K. R. S. Iyengar, from *Indian Writing in English*,

> It is the unique role of Indo-Anglian literature both to derive from and to promote an all India consciousness. To put it in another way, we should expect Indian Writing in English – rather than any of the regional literatures – to project a total vision of Mother India, interpreting her aspirations and hopes and recording her ardours and frustrations and partial achievements, not only before the outside world, but also before the diverse linguistic groups within the country, and there by promote a sense of ‗national identity‘, an ineffable feeling of oneness with the Mother, the Mother of her one thousand and three hundred million children. (699)

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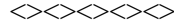
Geography in the World and in the University:

An Epistemological Essay on the Gnosis

and Praxis of Geographical Science

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In order to explain what Geography is, in very simple manner, one can ask a question: Where? And from that question, one can make others: Why there? How does it work there? Who is there? What has changed there? Can it be there? In this approach, there are two key aspects of the science itself and of geographical science in particular, i.e. the act of 2questioning‖ what is the *need for knowledge*, as well as the *need to know the space*. Milton Santos (1996:8) acknowledges this necessity:–Let us not forget this clear truth: the value of a man depends on the place he is at. (…) The place must be considered as a set of objects and, at the same time, a receiver of a beam of determinations (…)‖.

Knowing where one is, where one is from and where one is going, are axiological principles of the human being, all the more so the ontological safety of the individuals is based on the notion of topophilia – the affective relationship developed between the person and the place. Yi-FU Tuan (2008:16) confirms this idea by defending that:—Human spaces reflect the quality of the human senses and mentality. The mind frequently extrapolates beyond sensory evidence.‖

Society needs the places to structure the individual and collective identity, to develop the everyday activities, both material and immaterial, the more or less obvious. In extreme cases, the deprivation of affective reference spaces can lead to serious pathologies, such as the case of the –Ulysses syndrome‖, a depressive state associated to migrants, resulting from the deprivation of the original space. Besides, it is witnessed that without the individual, the place does not make sense as an entity-resource, hence the initial need that this discipline is centred in the notion of practical discovery of unexploited territories, aiming the research-domain.

Reporting to the notion of place, geography began for being a chorographic discipline, whose epistemological and methodological orientation reported to the description of large spaces, linked to exploiting travels, most of the times aiming to dominate territories and native population. Alexander von Humbolt and Karl Ritter are two investigators that, in the end of the 18th century/beginning of the 19th century, they have provided for the construction of a modern geography, based on cartography methods. Orlando Ribeiro (1970:67) reinforces the idea that one of the methodology axis of geographic science has been (and still is) observation, direct and indirect, whether the geographer is the observer or not that describes its own vision, or the geographer that creates its vision from reports and perspectives of the agents found onsite experiencing the phenomenon:

> Geography is (…) a science of observation. Observation is a piece of land where everything seems fixed or of a stretch of moving ocean, one and the other beneath the sky that changes throughout the year and can, in brief hours, completely transform its nature (…) The geographer seeks to surprise, describe and interpret the shapes of the landscape, its similarities or contrasts, delineate the areas where a common tone dominates, outline its contours or transition strips.

It is began to wonder not only about the description of the phenomena in the Euclidean space, but to establish causal relations, trying to perceive what happened there – upstream from the geographic process – and what it generated or will generate – downstream of the geographic process. A determinist vision which values nature's action as main activator of processes, and where the human being gambles as sequent actor-receiver. On the relevance of this approach, Horacio Capel (1983:12) mentions: ―The study of the interrelation within space presupposed, on the other hand, the analysis of the spatial distribution of the different phenomena. In fact, another interesting aspect of Humbolt's contribution is the use of certain cartography methods which on occasion, are still in force‖.

On another vision, the possibilism will provide to the human issue a clear prominence, with the ability to decide and act. Vidal de la Blache (1946:35), an important geographer from the regionalist French school, exposes in the work ―Principles of Human Geography‖ that:

> Above the localism in which the previous conceptions were inspired, the relations between earth and man are clarified. (…) The groups that, in the vastness of continents, are set here and there, faced physical obstacles that did not overcome if not with the course of the centuries (…). Civilization is summed in the fight against these obstacles.

Despite being timely distant, these perspective continue to have epistemology and praxis prominence. This is what happens currently, in certain branches of geography, for example in natural and anthropological risks, investigatively gambling with this duality of perspectives, not antagonizing them, but integrating them more and more in holistic terms.

Concerning the theoretical-epistemological approaches, in a narrow cooperation with the methodological dimension, the 20th century reports this heritage and gives a new dynamics to the disciplines. On one hand, quantitative geography deals with the location phenomena in a mathematical and systematic basis trying to produce explaining and indicative models, that may be used in terms of decision, namely in government departments of public policies. On the other hand, radical geographies and the geography of perception draws near a more qualitative approach, focused on social aspects emerging from post-war, especially in the poor and oppressed populations, aiming to enable actions that may mitigate iniquities to which they were exposed. Pierre George (1989:7) supports this idea, by defending that: ‒(…) l`objet de la géographie était de découvrir et de décrire le monde. Aujourd`hui, il s`agit de le faire comprendre et d`aider à vivre, au milieu des conflits et des contradictions.‖

The geographer takes, so to speak, a social function of intervention, by knowing the terrain, i.e., the environment where the more vulnerable populations are located, being fit to study-know the phenomena, understand the needs and define acting priorities in terms of public policies, which came to originate the acting area of planning and territorial planning. To this concern, Fernando Rebelo (2008:102) conducts an historical summary on the role of geography in society, listing the geographers that have contributed to this evolution in praxis, until nowadays:

> ‒The geographer is, first of all, the expert in observing the land such as Amorim Girão, Orlando Ribeiro, Fernando Martins and Pereira de Oliveira have demonstrated right in their first works. Afterwards it will have to deepen the knowledge of the environment in which Men is integrated, how this environment was generated and how it will, probably, evolve without the intervention or with the human intervention. The applicability of Geography has been highlighted by Amorim Girão, who immediately used it in outlining regions; regional planning has been, equally, suggested from the beginning as an application area.‖

Given the epistemological reflection made, focused on the useful nature of Geography, two base questions may be applied: what is Geography today? What is today's Geography for?

Today, Geography is, more than ever, a multidimensional science, not only for being related with other areas of knowledge, but also for, from a methodology point of view, being influenced (and properly), by technical approaches and diversified instruments. Without losing track of the territory, it concerns the location ‒factor‖ both in the classic Euclidian dimension as in the virtual, and the relation that is established with the user or potential user populations. This is to say that the main purpose will be to understand the dimension and dynamics of geographic phenomena, how they influence individuals and how individuals react, timely or reactively planning the more or less resilient responses.Therefore, there are many work areas associated to the two great branches that operate in the Coimbra academy – the one of Human Geography and the one of Physical Geography – with school derivations in the area of populations, mobility, tourism, culture, health, natural heritage, risks, geomorphology, use of soils, biogeography, hydrology, cartography, geographic information systems, teaching, among other areas.

In all of them, the focus is in seeking paths, more or less straight, enabling the improvement of the populations' quality of life, considering the characteristics of places. In a dimension of fundamental investigation, this quest may have a more theoretical-ideological character, i.e., due to the construction of theoretical models and reflexive approaches, which are used as base to decision making. In the case of applied investigation, the geographer can and must produce concrete consultancy studies, aiming to intervene in the acting strategies of the agents operating in the field. That is what Geography has been doing; that is what Portuguese Geography has been doing; that is what Coimbra Geography has been doing.

It must be mentioned the tremendous effort of explaining the need for the survival of this subject within the Social Sciences. Many think that Humanities and Social Sciences are dying, doubting their practical use. Therefore, it is not always easy to explain, whether to the common citizen, whether to the ministry entity, the value of Geography and its ‒sister-sciences‖. The importance of knowledge is devoted to other areas, obviously important, but these are neglected in their mission. It is hard to believe that this happens… If society is more literate, if it has express needs of (self) knowledge, through its present and past, through its places, through its language, through its art and culture, it seems logical that humanities and social sciences were exalted. But no. What was gained in ears of study has been lost in sensitivity and emotional intelligence towards holistic knowledge.

We hear and feel our students doubting their value as future geographers, in shyness imposed by colleagues from other areas and by society which, relentlessly, distinguishes jobs and professionals promoting a certain *status quo*, belittling and discrediting others that are more or as important. More than explaining the value of geography, it is necessary to enhance moments of reflection on the value of geographical science, providing concrete examples of success, intervening from a social action, environmental and cultural point of view.

In this sense, the value of Geography is of an astounding dynamics: as a basic and secondary teaching subject, it prepares students to an active citizenship, by putting them in contact with geographically different realities, for the study of different populations, climates, biomasses, rural and urban areas, etc. In the University, it prepares future professionals for the study and decision making on issues of location of people and resources. In this sense, by forming Geography teachers and geographers, they have a responsibility, claims Fernando Rebelo (2004:140): ‖University will be a living institution every time it pays attention to the problems around it. And those problems may be on its side or on the other side of the world.‖

This is the summary of what the University is and of what Geography in the University is, i.e., a place of quest, debate learning, experience, construction/deconstruction/reconstruction of territorialities, aiming to live a full, enlightened and active citizenship.

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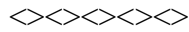
Gendered   Reality in Graphic Novels:
Maintaining Performative   Identities

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Abstract

This paper seeks to explore what gender reality construes and what it signifies in American Novelist Frank Miller's Graphic Novel, *Sin City: A Dame to kill For*(1993). American Society and Culture creates gendered identities and these are prescribed as ideal and appropriate behaviour to emulate. Presenting masculine and feminine identities with hypermasculine and hyperfeminine tropes, Graphic Novels perpetuate stylized and stereotypical images and character archetypes that serve to construct and maintain performative identities. And these identities exude power, sexuality and violence. Also they are realized through noir-inflected plot development and characterisation. The identities, body, language and body language of characters are perpetuated as ideal for masculinity and femininity, by acclimatization. That is to say, almost every gender expression is performed by repeated stylization and projected to be natural, as how the famous philosopher and gender theorist Judith Butler has stated in her works on the theory of gender performativity. Exploring the ramifications of the notion that gender is performative, we conclude that identity politics and issues of representation are based on these _performative' performances that are projected to be natural and normative.

Key words : performativity, gender, identity, power.

Gender reality is performative which means, quite simply, that it is real only to the extent that it is performed. It can be said that certain kinds of acts are usually interpreted as expressive of a gender core or identity, and these acts conform to an expected gender identity and ratify that expectation in some way. According to Judith Butler, this implicit and popular theory of acts and gestures as expressive of gender suggests that gender itself is something prior to the various acts, postures and gestures by which it is dramatized and known (Butler, ‖Performative Acts‖ 528). Certain representations of men and women, in graphic novels distort and reify a certain image and identity of men and women ,which is just an illusion of gender attributes. Examining gender and gender categories in the American graphic novel, *Sin City:A Dame to Kill For* , we can say that gender identity is a source of power play for the characters. Men as laconic and always in action and women as powerful and conniving, they portray a set pattern and structure. Stereotypes, archetypes and structures reinforce the gender identities. Mostly gender is translated to violence as a weapon for men and sexuality as a weapon for women. Gender attributes of the characters in these novels are not actually expressive but are performative of gender categories. Providing an important perspective on social attitudes, these representations portray violence as a normal expression of masculinity and sexuality as normal expression of femininity.

The plot of the novel develops in noir-styled cynicism and violence, in keeping with a hard-boiled theme. Dwight McCarthy, a private detective and photojournalist, tries to forget his past, one of crime and violence, when Ava Lord, who was once his lover, calls him and asks him to save her from her millionaire husband, Damien Lord and his massive chauffeur, Manute, who follows her everywhere. He sneaks into her mansion to find out the truth, and is manhandled by her men. Later, on hearing that Damien and Manute physically and mentally tortures her, he makes a plan to rescue her. This results in violent confrontations and finally Dwight accidentally murders Damien Lord. Now Ava reveals her true self and says that she made him believe her false stories and he has made her a rich woman by murdering her husband. Ava shoots him several times, forcing him to fall out of a window. Marv rescues him in time and drives him off to the Old Town, where Gail, Miho and the Twins, the assassins and prostitutes of the district , tries hard to save his life. After a surgical reconstruction, he returns to avenge himself on Ava and her men. With the help of the Old Town assassins, Miho, Gail and the Twins he overpowers Manute, and then finally Ava Lord.

In Sin City, confrontations and acts of vandalism are normalized .We find guns, shootings, killings everywhere in the story. Even the police like Lieutenant Mort and Bob are ambiguous and questionable figures. The male protagonists themselves become enforcers of justice. Dwight, Marv, Manute and the police officers are examples of this. These are all performative figures with their machismo, virility and ruggedness. Also the female characters standout, with their hyperbolic, unrealistic and fantastical representation. The female character, Ava Lord is portrayed in the pattern of ‗femme fatale' of noir fiction. She is a temptress and she entices Dwight McCarthy into a deadly game to murder her husband Damien Lord. Femme fatales invariably occurs in noir fiction to defocus the hero from his path. Portrayed as powerful and sensual, Ava Lord with her charms and vile entices Dwight once again into an artful intrigue to murder her husband Damien Lord. She performs according to a set pattern, her scheme breaks up and at the end is murdered at the hands of Dwight. Also, there is Gail, a dominatrix, Miho, a mute assassin described as ‗deadly little Miho', and also the Twins who are all prostitutes and authority figures of a district known as Old Town. They have formed a truce with the police not to interfere with the affairs of their Town. Besides they are given the freedom for vigilante justice in their district.

Dwight, the protagonist is performative in the way he displays an exaggerated sense of masculinity. He resembles someone who is invincible and indestructible. When Dwight McCarthy thinks of a plan to rescue Ava Lord from her husband Damien Lord, who Ava

accuses of inflicting pain on her, he takes on his performative identity: ‒Hold on, baby. Just hold on. I'm coming for you. I'll carry you out of that mansion if I have to burn the place to the ground‖(89).

Besides, Dwight is not afraid to skirt the law and is adamant on bringing up his brand of justice to do what he thinks is right. He convinces himself while barging into the rich Damien Lord's mansion: ‒It shouldn't take too much effort to get to the bottom of this. Just a simple job of breaking and entering, punishable by up to five years in the slammer, if I'm caught‖(49).

He is seen in violent confrontations with Damien Lord and his thugs like Manute and others, as he goes to inquire if Ava's words are true about her husband. He is thrown out of the window several times and is masochistic to withstand all these attacks. The first time he is thrown out of the window by Manute, he forcibly takes Ava back to Damien Lord and Dwight resists his actions. He manages to come out unhurt as he calls his friend Agamemnon for help. He brushes off the brutal attack inflicted on him with the ease of a cinematic hero, ‒Agamemnon pulls over at a Chinese joint and sucks back sweet and sour roadkill while I mop the blood over my face. Then we pick up that pizza that I promised him.‖ His landlady expresses her fear at seeing Dwight after the incident: ‒My word, Mr. McCarthy. Just look at you. You are not having trouble, are you?‖ And he answers her with an air of ease: ‒No. I just got mugged‖(62). Later he goes to the mansion to find out the truth in Ava's words. This time around, he is again violently hit by Damien's men. The third time, as Dwight recognize that he cannot handle the men alone, he decides to recruit Marv: ‒But I can't do it alone. I need somebody bigger and meaner than me to run interference‒And to take Manute down the hard way‖ (89).

Though he manages to come out unhurt from all these incidents, the final confrontation leaves him severely injured with Ava shooting him several times until he is almost dead. It is Gail and her team consisting of the Twins, along with Miho who rescues him and makes him a new person. Dwight McCarthy, the protagonist is actually a performative figure, with a muscular physique, coupled with Olympic-level speed and strength. He is surprisingly able to withstand brutal attacks and also manages to remain alive in deadly encounters. Introduced as someone with sobriety, he has a history of alcoholism, wild drinking and wayward life . He is brutally attacked by the henchmen of Ava's husband, Damien Lord several times. But he manages to survive the attacks extraordinarily.

Marv, the big brutish hero who is always with Dwight in his deadly encounters, and is his close companion, also shares the hypermasculine tropes of exaggerated performativity. Marv, a friend of Dwight, joins him in storming Lord's mansion and while Marv takes care of the security personnel as well as Manute, it is Dwight who beats Damien Lord to death with his fists. Marv is depicted as having an unusual level of speed which, coupled with his well developed fighting skills. Also with incredible strength and tolerance to pain, he can bring down nearly anyone who challenges him or breaks his personal code of ethics with startling ease. Marv also shows a surprising amount of intelligence, noticeably an ability to logically deduce confusing and complex events quite accurately, sometimes based on scarce or conflicting information. His skills in combat also imply a degree of intelligence from a tactical viewpoint. However, in most situations he just smashes his way through conflicts, such as kicking down a door and sending police flying. Marv has no compunction in maiming and killing anyone. He speaks to Dwight about how he faced Manute: ―I handled that big guy just like I promised Dwight … I didn't kill him. Hell, I didn't even cripple him. Six months in traction, tops. I took an eye out of him, though‖(126). Marv is also such a figure who cannot be confronted easily. His face-off with many others in the club reveals this. He is introduced as ―Seven feet plus of muscle and mayhem that goes by the name of Marv‖ (96).

The picture we get of Manute, Ava's manservant is similarly a kind of exaggerated one. He is like a shadow that follows Ava and Dwight. He is also quick at getting at the base of things. When Dwight comes with a new face to avenge himself on Ava, he sees through his reconstructed face, ―My compliments to your surgeon, Mr.McCarthy. A remarkable transformation. But you still have the eye. The eyes of a dead man‖ (191). A conversation that ensues between Dwight and Manute reveals that he is nothing less than a hero. At the end of the novel, Manute is attacked by Dwight with a gun that was hid up his sleeve. He too is somebody who is invincible as all the six bullets shot by Dwight fail to kill him. In the first chapter, when Dwight has a face-off with Manute after his encounter with Ava, after they turn friends again, for the first time, he gets a taste of Manute's strength : ―I punch a vault door … It doesn't fall down, so I punch it again‖(73-74).

Women in the novel, Gail, Miho and the Twins are defined by their sexuality. Women in the Old Town is depicted as having the unique weapon of sexuality in their arsenal .These acts are depicted as obvious sparks of empowerment and an attempt to portray women with

egalitarian concerns, but it fails because Ava who is granted power at the beginning of the novel is depowered towards the end . The novel begins with the character Ava Lord in a position of power. But at the close, she who has been wielding power and holding over the entire plot structure loses it quite abruptly. She is shot by Dwight ending a whole series of events begun by her.

Another significant figure is Miho, the mute assassin, referred to by Dwight McCarthy as ‒the deadly little Miho‖. Though powerful and with weapons, it is Dwight who rescues her from what is described as a narrow escape. In a deadly encounter years ago, she is said to have attacked three enemies to death, but the rest of the two of Miho at point-blank range. Dwight comes across these developments and saves her in time.

Dwight McCarthy and Marv are protagonists who dwell in alternative reality, that is, Basin City. Not only the protagonists, but also Manute, Damien Lord, and other characters also are portrayed in a similar fashion. They are typically represented as being more tough, aggressive and domineering than the average man. Masculinity strays on to hypermasculine tropes. Usually represented by ideals such as violence, dominance, cruelty, illegality and inhuman actions, American graphic novels are too diffusing in showcasing this misrepresentation of men and women as the ideal. These ideals play a role to create a stereotype that is accepted as a norm, to depict men and masculinity.

In Basin City, known as Sin City also, sexuality is a deadly weapon. In the Old Town, we also come across Gail, a dominatrix, referred to as ‒warrior woman‖(151) who also uses her body as her source of power. Along with the twins of Old Town, she brings Dwight back to life with a new face. Miho, also a deadly assassin, uses her body to face off adversaries. Highly-skilled and roller-skate savvy assassin, she is known to wield sophisticated machine guns, samurai swords and the like. These women are the self-governing prostitutes who train and protect their turf of the Old Town. According to Butler, ‒Gender proves to be performative – that is constituting the identity it is purported to be. In this sense, gender is always a doing, though not a doing by a subject who might be said to preexist the deed…..‖(*Gender Trouble* 24)

She further states that gender is performatively created by the various expressions of gender. Looking into these expressions and acts, gender identities are seen as created with men in action and women as seductive. The femme fatale is invariably killed at the end of the

novels and exhibit a set pattern. Initially endowed with a lot of power, the femme fatale is depowered, that is she is killed or loses her power.

Performativity, here as espoused by the female protagonists, describes a relation of being implicated in that which one opposes, a kind of turning of power against itself, to produce alternative modalities of power. Ava Lord is a powerful and lascivious figure and her sexuality is inevitably highlighted as their source of power. The conversation between Dwight and Manute, after Dwight comes out successful from his surgery and talks it out candidly, reveals: ‒She devoured you. All of you. Sometimes for profit. Sometimes for sport‖ (178). Manute also details on how she has ‒tricked and ruined and murdered‖ many men (177). Unlike having to play a weak character, designated as a dasmsel in distress, the women like Ava and Gail are placed on pedestals of power.

Another performative figure is that of Gail and as she is a dominatrix, is another representation of a stereotypical female figure, rather an archetype, operating on a symbolic mode of operation. Her power also ensues from being a prostitute and she is one of the authority figures of Old Town, where even the police force hesitate to enter. She is described as nervous and impatient, the kind of woman who has a hard time standing still. The police hesitates in breaking a truce formed earlier, not to interfere in the affairs of the Old Town.

To conclude, Butler states that gender is a performative citation, that is, it is a reiteration of an always-already-derived identity that takes place within a cultural scenario. Men are portrayed as laconic and full of action and women as powerful with their sexuality. Although posited as the modern iterated self of the liberated, emancipated woman, she is granted power but is depowered at the will of the author. She is confined to her sensuality and corporeality with her gendered body. She is limited within the range of power, greed and sexuality. It is in fact, a reinstatement of unnatural masculine and feminine tropes within noir fiction and graphic novels. Most Graphic novels are noir-inflected and create gendered behaviour and their characteristics are predicated by the same. Men assume the roles of the rugged machismo and women assume the role of the seductive femme fatale .Gender portrayals thus conform to stereotypical roles and perpetuate social norms with hypermasculinity translated with violence as their weapon, and hyperfeminity with sexuality as their weapon.

The novel follows a structural method: a femme fatale who walks out on the protagonist, reemerges into his life, to make his hitherto normal life turn into a huge mess.

Finally, the realization dawns, although late,and the hero becomes instrumental in killing the femme fatale. With the ‗depowering' and death of the femme fatale, the novel comes to a close.The strong and powerful performative figure of the female protagonist is brought to an abrupt halt. Meanwhile the male protagonists come out as reformed figures, leaving behind their life of crime, corruption and illegal activities. All these characters perform according to a pattern that constitutes a certain identity. The men with their toxic masculinity and the women with their toxic femininity are only performing certain illusory ‒acts.‖

Judith Butler says that certain kinds of performative aspects of identity are projected to be inherent and they are also acts that grow out of reinforcement by societal norms. The repeated performance of gender stereotypes and attributes is also *performative*, that is, it creates the idea of gender itself, although it is an illusion. In other words, rather than *being* women or men, individuals *act* as women and men, thereby creating the categories, and perpetuation of gender stereotypes. Here in the novel, we see that gender is materialized considering the body as a medium through which the gendered subject is brought into being, or made to 'matter'. Gender becomes naturalized, with violence and sexuality for man and woman respectively. Just how this happens is complicated—we don't invent these roles, they are invented for us, as Judith Butler argues in her essay, ‒Performative Acts and Gender Constitution.‖

The performative acts and gestures of the characters in the novel indicate how gender is identified at different roles being cleared out, repeated and validated especially within specific social and cultural contexts. The gender identity, as a man or a woman is ascribed by several social and cultural constructs that are repeated through performances. It is purported to be gender but is actually what Butler described as a phenomenon that's being produced all the time and reproduced all the time. She further describes gender identity as a performative accomplishment that is compelled by social sanction. The technical term ‒performative‖ for Butler is an act or rather acts that not only communicates but also creates an identity. Thus the acts of masculinity through violence and femininity through sexuality create a toxic kind of identity, as theorised by Butler. She states that gender is an identity instituted through a *repetition of acts*.

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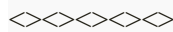
Contesting Trauma: Agony and Recovery in Sports Autobiographies

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We ardently follow sports. We all have our sports idols whom we look up to with reverence and endearing love. Our impression about sports is that it celebrates fairness, reward perseverance, and creates a feeling of community in an alienating, individuating, unfair world- and it does so by expressing bodily sensation, the sensual. The sheer physical pleasure that we identify with sports is what keeps us mesmerised. For spectators, sports are bursting with excitement and surprise- edge-of-seat finishes, creative feats by athletes with bodies sculpted to perfection, and shocking mistakes that can tarnish a player forever. For athletes this thrilling world is ironically, just as often dull and routine, filled with countless practices, the day-to-day grind of a long season, nagging injuries, and endless media, during which the same banal statements are repeated again and again.

In the sporting world everything is reduced to: scores, records and medals. In the process human bodies are treated as commodities. Sports ideology like all ideologies conceals the real structure of power under capitalism. Ideology would make us believe that sportsmen and women are free and equal. The hero of this ideology is the _self made' man/woman who attains their advancements on the basis of their own merit and through their own efforts. The lesson is that anyone with real talent can make it to the top. The reality is different. The best professional sportspersons are not necessarily the most talented, they are the ones who accept tight discipline and intensive training demanded of them. Discipline and training in modern sports often equals a massive distortion of the human body which can lead to all sorts of horrors. Training is increasingly inhumane, based on techniques very similar to the production line and involving the same inhumane workplace. This paper throws light on the physical and psychological trauma that the sportspersons undergo on their way to glory and their recovery from that labyrinth. The paper details the intersections of trauma and its cure consistently represented in the autobiographies of Andre Agassi's *Open* (2009), Usain Bolt's *Faster than Lightning* (2013) and Mary Kom's *Unbreakable* (2013).

The authors of sports autobiographies are athletes who usually have extraordinary bodies. They have noticeably strong bodies that easily identify them as the _son of the village blacksmith' type. They are just sculpted. Our knowledge about nutrition and the use of

sophisticated weight training are partially responsible. So are the increasing organization and professionalization of sports which result in intensive physical cultivation of young athletes of promise. For the average person, the body becomes almost a buried part of the self after childhood, but for great athletes the body remains often the most essential part of who they are. We all construct identities, but the athlete constructs an identity through his/her body. In his autobiography *Faster than Lightning*, Usain Bolt gets at this essence of sports when he constantly says: ‒I knew my body‖ (79).

The following reading is centred on the body rather than on the game. The argument is that sport disciplines the athlete's body in such a way that sensual, bodily pleasures are repressed, and the athlete's body is alienated from athlete's self. Marie Brohm, Professor of Sociology at the University of Montpellier III opines that contrary to being a release from the rigour and toil of everyday life, sports extends it, making it fit for capitalism. It submits the body to a regime of repetitive skills training, reflecting the actions and rhythms of the assembly line; and it institutes a hierarchical coach-athlete relationship, teaching the body to submit to authority. The sense of physical vitality (daimonic) that the athlete experience is a life force, but in most sports its realization has more to do with life rather than with force. Sports engage the athlete with the physical rhythm of life in a visceral way. Usain Bolt in his autobiography describes the sensation of running as an experience in which his senses were ridiculously heightened.

Brohm argues that sport training is dominated by science and technology. Driven to create a competitive advantage at all costs, sport managers and coaches adopt the attitude that there are no limits to what the body can be made to do. This reduces the athlete's body to a machine, a thing to be worked on by other machines, calibrated with special diets and drugs, and fitted with cutting edge equipment- all to break down the natural, sensual, physical, psychological barriers of pain, time and geography. This compromises the bodily development and safety of the athlete. Usain Bolt, the Jamaican speedster in his autobiography *Faster than Lightning* writes about his father paying visits to his training sessions, especially the ones before Olympics 2008 in China. His father used to come for the training but he would leave the scene when things get dirty. Bolt writes, ‒It broke him up to see me taking so much hell‖ (143). Before he settled into shorter sprint events his coach used to drill in all the longer distance formats. Bolt makes persistent complaints to his parents and his coach to alter routine practice schedule. Yet they turn deaf ears at his pleas. Only after he was seriously injured did they understand the toll that rigorous training had on his body. ‒At

times it felt as if a fork had been stuck into my lower back and my hamstrings were being twisted around its teeth like spaghetti‖(78). Moreover Usain Bolt was born with scoliosis. In a personal interview Dec. 12, 2011 to the *ESPN The Magazine*, Bolt remarks how scoliosis affects his training: ‒When I was younger it wasn't really a problem. But you grow and it gets worse. My spine's really curved bad [makes ‒S‖ shape with finger]. But if I keep my core and back strong, the scoliosis doesn't really bother me. So I don't have to worry about it as long as I work hard. The early part of my career, when we didn't really know much about it, it really hampered me because I got injured every year.*"* Usain Bolt appears to be an intelligent and extremely rational athlete. He enjoys the spotlight, comes alive in the sports arena, draws energy from the crazy audience and performs without any fear of damnation. His demeanour is laidback and relaxed- uncommon attributes which are sought out by athletes world over but only a handful are fortunate to have them. He is calculative and completely ignores the ‗world' when preparing hard for an event. The phenomenon of disengaging from regular life is clearly planned and executed. Bolt says that he phases out like his mobile phone which he keeps switched off during the entire span of the preparation days. And when he has delivered the choked out results, he switches off to his real self. He shares a natural bond with his coach Glen Mills which was crucial in his overwhelming medal hauls at major events. There is absolute trust and mutual respect between them and this reflects in his performance. Bolt has outlived a life threatening accident and recovered from major injuries as he was under the constant guidance of Mills. Bolt appears to be an intelligent sportsperson who could get himself out of the labyrinth of injuries and physical pain as he could see through the bents in the undergrowth of expectations and personal dreams.

There is something the training manuals don't tell an athlete about injuries. They are about self-discovery as well as recovery; learning the mind is as important as understanding the body. Pain thresholds, patience and inner strength are things that cannot be found in a running magazine. Instead, a sprinter had to learn those things alone, through experience. Some athlete when they experienced hard times and physical stress, they pick up doubts. If he was fully fit he felt invincible. But his injury had drained off his confidence and he was dogged with self-doubts. Sports offer little room for error or misstep, leaving most fighters washed up, physically broken, and utterly baffled at how all of it came to pass so quickly. Such grim details are the true realities of sports, where destinies are changed in an instant and timing is everything.

Mary Kom's *Unbreakable* is a down-to-earth account of her total surrender to boxing. Her grit and determination, spanning from childhood to the London Olympics, radiates from the pages in this account of achieving in a male-dominated arena. The Indian boxer in her *Unbreakable* explains how she overworked herself in training sessions without knowing that it would adversely affect her health. Still she doesn't complain about the physical stress she underwent. ―But the rigorous exercises and training did not dull my enthusiasm one bit. I learnt fast‖ (31).She maintains a great decree of forbearance and rectitude which stuns the readers. She is a farmer's daughter; so she is not new to hard work and pain. She tells us that her acceptance of this very lesson had empowered her to become resilient. In a sport that chews up and spits out human flesh, her longevity is nothing short of phenomenal. Doctors have been amazed at her extraordinary gifts of recovery. But Mary Kom is more than a genetic aberration. She's dealt with multiple challenges -she started to exercise just six months after delivering twin boys, she has been constantly prone to hamstring and shoulder injuries and she is the only Indian fighter from the inaugural edition of the women's world championships in 2001 to still be competing. Since then she's out trained, outfought, out-thought and outlasted at least two generations of fighters. Even after being the World Amateur Boxing champion five times, and having a biography and a movie made on her, she hasn't let the success get to her head. This ‗never say die' attitude of hers is what has prevented her from hanging her boots. She has skipped national championships and Asian Games yet she managed to add another feat to her already illustrious medal cabinet by becoming the World Champion for a record sixth time. That Mary Kom has managed to stay one step ahead is because she has been able to reinvent herself over the years. She has seemingly got faster and stronger-defying age. To compensate for slowed reflexes, she's sharpened her technique. Jonathan Selvaraj stated the rigorous training session when he visited Kom shortly before the World Championship: ―In the training hall, Mary Kom's yells as her physio stretches her tight post work out muscle groups attest to the effort she's putting in. It's painful business but it works‖. Kom is a sober and down- to-earth sportsperson who calculates the risks and designs her game plan. Her success and longevity has to do with her perseverance and work ethic.

In his autobiography *Open*, Andre Agassi, the American Tennis legend speaks about how his father forced him to play a sport he never liked and how mortally fearful he was of failure. He was afraid of embarrassment – he thought a lot, for his mind kept working. He tells us it was only lately in his career when his wife Steffi Graf taught him to act intuitively

that he picked up the secret and started forbid thinking while in middle of a game. Agassi's *Open* is a frank and genuine rendering of a tennis career ridden with self-doubt, injuries and fiery glory. But it was not an easy path to contentment, as he lays bare in this accomplished, moving book. He was born with spondylolisthesis, a condition in which one vertebra was out of sync with the others. With the nerves and muscles crowded in a want for space thrown in between herniated discs, his physique always challenged and rebelled against him. Agassi states that often his body was at war with itself. And in the middle of a match when his body rallied against him, he used to alter his game plan altogether. It was extremely painful and claustrophobic since he had to take cortisone shots to relieve the affliction, ‒I'm a young man, relatively speaking. Thirty-six. But I wake as if ninety-six. After three decades of sprinting, stopping on a dime, jumping high and landing hard, my body no longer feels like my body, especially in the morning‖ (3). He grows mournful when he recounts how he lost all his boyhood days in the residential school that he was sent to by his domineering father. He hated the game since childhood but had to continue playing as a means of living. In this case it is not an exaggeration to say that in the pursuit of success the notion of childhood has been destroyed. He had not picked up anything apart tennis lessons, so he had to take up tennis though he mortally despised it. He narrates how his father constructed a ball launcher machine on his own so that his son could beat even the speed of the balls that defied the laws of physics. Agassi named it the dragon. Metaphorically and literally he had to stun the dragon before he won the world with his brilliance. His wife Steffi Graf too had a bossy father. But it was because of her true passion for tennis that motivated her to chase her dreams.

Amid a fast and dreamlike world, Agassi experiences only a few moments of clarity, redemption and hope. Major portions of his life were transpired in hotel rooms, away from home. On all his entre to the sports arena on eventful match days, Agassi's inner anxiety is exposed. He has to confront the dilemma that every sportsperson has to face on their fields on match days. There are always equal chances for him to win or lose. On a good day a mighty opponent can be brought to his knees. So is true on a bad hair day, a fairly unknown rival can upset your prospects. This labyrinth wherein you are always expected to be on your guard and perform would undoubtedly weigh down on your psyche. And Agassi seems to wither away under this mental agony. Shallow and a playboy, Agassi in the beginning seems to have little understanding of himself. Yet by the middle of the book, we are compelled to change our attitude towards him. He gradually grows in stature and stands tall among his fellow peers for he has suffered personal setbacks and yet was willing to carry on this cross of

perpetual torture and woe. His wife Graf plays a significant role in his self-identification as a man and a player, providing empathetic diagnosis for his disappointments. Agassi's motivations, predicament, and personality are encapsulated in his perspective on the woman who would eventually become his wife. We had failed to comprehend that even superstars need some to admire and inspire them.

Some argue that sport can be about competing against oneself and training turns sportspersons into efficient machines who knows no other joy other than the grim satisfaction of mastering and exploiting their own bodies. For athletes, the body is a crucial site of identity. This view of self is not based upon privileging matter over mind but experiencing the self as it expresses itself through the body. There is something about bodies, and the final inalienability of them, that needs to be acknowledged and celebrated. Bodies cannot be reduced to politics- however much bodies in capitalism and sport are repressed; they can never be fully destroyed. The body has a way of ‒returning‖ to – and asserting itself against- the present.

Unlike other sports autobiographies these works do not include confessions from athletes who at the end of their careers faced diminished lives and a diminished sense of self. Agassi sounds like he is relieved by the fact of his eventual retirement. On the other hand, Bolt and Kom are meticulously planning to conquer and win more laurels. This is a liberating discovery and allows their autobiographies to testify to the truth of redemption after undergoing excruciating trauma and extraordinary pressure.

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Indianising English: A Linguistic Study

on Amitav Ghosh's *Sea of Poppies*

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1.0 Introduction

A good number of Indian writers use English language for creative writing. Their writings have been developed into a substantial literature and are referred to as Indo-Anglican literature. The term *Indian English Literature* is also used to refer to this fast growing branch of literature which is written by Indians using English as their second language in most cases. The unique intricacies of Indian social life and the untranslatable nuances of Indian culture expressed in conversation are well communicated in one's own mother tongue in a better way than in a foreign language. However, the Indian novelists writing in English have overcome this insurmountable hurdle. Novelists like Mulk Raj Anand, Raja Rao, Bhabani Bhattacharaya, Kamala Markandaya and R.K. Narayan in pre-independent India, Salman Rushdie, Anita Desai, Arundhati Roy and others in post–independent period have considerably enriched Indo-Anglian fiction by producing works of high standard. Amitav Ghosh is one among the leading writers both in Indian and world literature. Hence this article is an exploration into Indian culture as well as Indian English and it is indeed relevant as far as the Indian narratology is concerned.

This article is not just a review of the novel or a thematic study but rather an analytical approach based on selected texts to interpret nuances of Indianess of the novel. The linguistic data are figured out, counted and tabulated in order to appreciate the value of the work. Hence this approach may lead the reader into a new realm of literary appreciation.

1.1 Language as Tool of Decolonization

The postcolonial writings started as early as 1950's in the world literature but the literary world had to wait a few more decades to get into serious studies on postcolonial theory. Ngugiwa Thiongo, a celebrated writer from Kenya, Edward Said from Palestine, Frantz Fanon from the French colony and Gayatri Spivak from India have been contributing to the sound theoretical framework of Post colonialism throughout these years.

The colonial power never tried to understand the colonized land with their culture, language, religion, arts, literature, etc. Instead, they began to enslave the colonies and replaced native culture with their own colonial culture. They treated the orient as irrational, over-emotional, disorderly and incoherent. Moreover, the values of the East were undermined as naive, mythic, superstitious or aesthetically crude. They considered, according to Said, the orient as the ‒other‖ (*Orientalism* 5). The hostility and contempt towards the East is very evident in Macaulay's humiliating statement that a single shelf of a good European library was worth the whole native literature of India and Africa (Macaulay 716).

English in colonies was taught not to teach a language but rather to create a group of servants to obey and serve the colonial masters. The language has disguised the role of a hidden weapon. By that, a culture of loyalty and slavery was imposed. This was very well executed by implementing English literature throughout the colleges and English medium schools as part of English education. The postcolonial writers such as Edward Said, Bill Ashcroft, D.J Palmer, etc. in the West and Meenakshi Mukerji, Rajeswary Sunder Rajan, Susi Tharu, etc. in India agree that British Colonialism had been a ‒textual take over‖ of the non-western world. Literature had been a controlling mechanism of imperial textuality. This textual slavery still over-rule the minds (Vijayaraghavan 6). Thus, English is given a more privileged position with a halo more than any of the native languages. This led to a perpetual slavery reinforced in the minds of the colonized influencing all aspects of life such as standard of life, manner of behavior, mode of speech, etc. This situation seriously demanded the need of decolonization and search for incredible culture.Thus decolonization is defined as undoing ofcolonialism at all levels such as social, intellectual, economical, etc. Politically it means attaining independence and an autonomous power. The need and significance of decolonization is very well understood only if the colonialism is comprehended. Edward Said, in *Orientalism: Western Conceptions of the Orient* (1991), defines, ‒colonialism as a 'discourse', namely, as the project of representing, imagining, translating, containing and managing the intransigent and incomprehensible 'Orient' through textual codes and conventions‖ (Gandhi 142). The colonial countries were never bothered about the culture and innate qualities of colonized countries. However, they were mad of creating colonies all over the world. Orientalism on the other hand emphasizes and highlights the suppressed and unattended culture and history of the East.

It is impossible and insignificant to abandon the use of English as it was done by some of the independent and postcolonial writers elsewhere in the world. Bill Ashcroft et. al says in *Empire Writes Back* (2010) that since language is used as an instrument of slavery the same text can be used to encode colonial experiences. This is very significant in postcolonial writings anywhere in the world. They made use of the same language but rather in a subversive way to decolonize themselves (8).This is the reason why postcolonial writers deliberately choose colonial language as their medium of writing, even if a good number of native languages were available. This continuing textual power can be fought only by another text.

Hence in postcolonial era, the same colonial English language has been used to decolonize the minds of people. The language is used in such a way adapting different vocabularies, sentence structure, expressions, etc. The imperialists thus wanted to depend on the colony's culture and expressions to understand an art of writing in their own language. The tool of colonization has thus become a tool of decolonization in creative writing.

1.2 Indian English and other *englishes*

It is indeed true, English is a global language and India is the third largest English speaking country in the world after USA and UK. At the same time only five percentage of the total population speaks English in India. It is no doubt that India is going to be the largest English speaking nation in the near future. In spite of all these glories, English in India has taken a radical and challenging expression in the literary world in the advent of postcolonial era. In other words, a process of decolonization is evolving where there is a new style of English with vigor and rigor emerging. Thus decolonization becomes the catalyst to the growth of Indian English and pragmatic expression and a legitimate outburst of the colonial experiences. It is a deliberate as well as spontaneous outbreak necessitating a unique style of expression imprinting the very identity of Indian English.

However, English had been recognized as official administrative language much earlier than the independence. The intellectual revolution after independence popularized English education in the national level. As a result English language began to be used abundantly at all levels of social political and literary fields. The creative writing made use of the language not only to produce literary works but also went in so far as to establish

Indian identity in English. Now Indian English literature has got a decisive position in the world literature. The search for Indian English in the background of decolonization opens the wide scope of the topic. Postcolonial Indian English varies widely. This has been developed through creative writings. Many of the Indian English writers have exploited the possibilities of different expressions of English language. It is a literary endeavor where writers take advantage of different literary techniques and devices for this purpose. Hence distortion, subversion and cursing have become normal in decolonization to make impure the royal queen's English. A few selected techniques and its practical application can be analyzed on the basis of *Sea of Poppies*.

1.2.1 Abrogation and Appropriation

These are the two crucial functions by which language as colonial instrument can be decolonized according to the need of the new situation of the colonized people. Abrogation is a refusal of the categories of imperial culture, its aesthetic, illusory standard of normative or correct usage and fixed meaning of words. It is a total abolition of the language. Even though at any length abrogation is not possible, conversations of certain characters are marked as total negation of English words (Ashcroft 37). For example converstion between Kabutri and Deeti, the daughter always addresses the mother as _ma'. She never uses any other typical words and not even the word mother.–Ma, Said Kabutri…..where is that boat going?‖, –Ma, what are you looking at?‖ (8).–Ma?‖ Said Kabutri. –What shall we do?‖(27). The word like –gomusta‖ (163, 164…) has been used throughout the novel whenever spoke of the character Nob Kissin and never substituted –gomusta‖ with clerk anywhere (163). The words like *choli, ghungta* were given without any translation anywhere.

Appropriation on the other hand is a process by which the language is taken and made to bear the burden of one's own cultural experiences and in other words convey one's own soul in a language that is not one's own. The dialogue between Bhyro Singh and Deeti in a crucial situation makes use of the language to put on a curse on the master: –My jora is waiting, above. Your jora? Said Bhyro Singh. You can forget about that scavenging piece of filth. He'll be dead before the years out. Don't you know it's me who decides who your master will be in Mareech? ... Appethuki! Cried Deeti. I spit on you and your filth‖ (476-77).

The typical Bojpuri hymns related with marriage ceremony is beautifully incorporated in the novel:

Sakhiya-ho, saiya more pise masala

Sahiya- ho, baramithalage masala…

Oh friends, my love's a- grinding

Oh friends, how sweet is this spice

Ag morlagalba

Are sagarobadaniya…

Barhalajobanawa

I'm on fire

My body burns……

My choli strains

Against my waking breasts... (32)

The customs and superstitious nature of the people are very well exploited while narrating certain incidents in the villages such as the dialogues in between the death of Hukham Singh and the plan of crossing the black sea.

> Ramsaran-ji laughed. No, said scornfully. It's an island in the sea- like Lanka, but farther away. The mention of Lanka, with its evocation of Ravan and his demon- legions, made Deeti flinch. Deeti shivered. And how will they get to that place? She asked Ramsaran-ji (72).
>
> Tell me, Kalua, she said, as tears welled into her eyes. Is this what you saved me for? To feed me to the demons? Why it would have better if you'd left me to die in that fire... (205).

Thus from a postcolonial point of view the author has established his style to decolonize the minds of the readers. Abrogation and appropriation have been used not only to offend the rulers rather it has elevated the level of appreciation of the novel touching all the realities of the characters including their happiness, belief system, celebrations, etc. Thus these tools have emancipated the novel reading and have become a common feature and style of the novel.

1.2.2 Subversion

It is not subversion of language alone but of the entire system of cultural assumptions on which the texts are based upon. Subversion takes place at all levels of language, literary theory, syntax, semantic, etc. The very structure of the language is reconstructed. Literal

translations are of plenty in other Indian writings. Arunthathi Roy uses Malayalam words and sentences literally translated into English in *God of Small Things*; ‒where have you gon,‖ ‒Going to the dogs Indian is,‖ ‒hotel- People‖ and the very title of novel itself is a literal translation of *Chappu Thamburan ‒Lord Rubbish"* etc. Raja Rao uses Kannada words and literal translations of proverbs and phrases into English in *Kanthapura*; you cannot straighten a dog's tail,‖ ‒Every squirrel has his day,‖ ‒the first daughter milks the cow when the mother is ill‖. Amitav Gosh uses similar literal translations in *Sea of Poppies*: ‒you sure that the right place?,‖ ‒ten finger no hab got‖?and ‒master waiting, waiting, all the time breaking my head and collaring me‖

At phonological as well as morphological level many words get different spelling and utterings. Amitv Gosh adapts _B' instead of _V' in *Sea of Poppies*; nebba, hab and substitutes _Aim' forI ,_no'for know, _muchi' for much, etc. All these subversive usages of English call our attention to a unique decolonized Indian English. This subversive style can be seen in sentence level conversations especially between Serang Ali and Zachary. This kind of subversion is largely incorporated from Chinese, Hindi, French and Arabic languages.

> ‒Chin-Chin MalumZikri!You catchi chow-chow? Wat dam' t'inghab got inside?
>
> _I ain no midshipman', Nevvamind:allo same-sem. MalumZikri sun-sun become pukka gen'lum. So tell no: catchi wife-o yet?‖
>
> MalumZikri! Captin- bugger blongi poo-shoo-foo. He hab got plenty sick! Need one piece dokto. No can chow-chow tiffin. Allotim do chheechhee, pee-pee. Plenty smell in Captian cabin (16).
>
> O les iles Maurice? cried Paulette (137).
>
> Mooh Kohl…open your mouth (287).
>
> Kaprautaro… take off clothes (288).
>
> Waifs and urchins…(135).

Subversive words have spread over beginning to the end of the novel. It has become the major characteristic feature of this novel. The author has taken great pain to furnish such kind of subversive forms incorporating all types of archives and dictionaries. The readers are taken to a historical world which is unknown today. They could get a real mood of a historical novel. These words are used not just for words sake but are representing different characters from different culture. Hence it has a globalizing effect in this novel.

3.3.3 Untranslated Words

As a part of the appropriation, many words of the mother tongue overlap with English in the narration. The peculiar ethnographic, cultural, sociological words take the role of

metaphor and become powerful weapons of the decolonization. Many of the non- native readers are forced to take a regional language dictionary in order to enjoy the text. This seems to be a matter of humiliation for the native English speaking people. They themselves feel alienated confronting their own language as strange and obscure. But on the other hand they cannot ignore those texts for they have been already known and recognized as the outstanding texts of the postcolonial era. All the leading Indian English writers make use of these techniques to present their text effectively. The direct use of untranslated words may shake the English readers and have to go after bilingual dictionaries. The words like,*Beti, jahaj, malum, dal, achar, masala, abe kalua, Are Joduna?,challo, kismet, Punkha, Jilde, bismillah, ayah,* etc. are to be explored. There are more than three hundred foreign words and usages found in the novel, and many of them are untransalated and with no meaning or explanation. Other language dictionaries are required to get the meaning of untranslated words.

> Chalega said Mamdoo-tindal, with a grudging nod (320).
>
> Just eat the bish, you gudda, he hissed at Zachary(114).
>
> And to you too.Bhalothakben(498).
>
> Malik- what have I ever done to You?(488).
>
> He Ram, hamarebachao! (487).

The appreciation of a literary work is not limited to a particular language. Untranslated words can be seen as the energy poles in the body of the novel. The more the reader explores those words, the more one can appreciate the art.

3.3.4 Inter Language

The use of untranslated words and phrases often seem to be less effective in transmitting culture since the readers may not have similar background that of the author. Hence it would be more appreciated to attempt to generate an_intercultural' effect by the fusion of the linguistic structures of two languages.

> Jodu: Salam, Khalaji…
>
> Allah'rrahem! The coksen shut his eyes…God's mercy on her.
>
> Bismillah…..Jodu murmured the prayer after him…
>
> Khoda-hafejKhalaji! Waving his thanks, he pulled his oar…(63-64).
>
> Hai Ram! So that was what it was? Deeti clapped a hand over her mouth as she recalled the ship…(64).
>
> More of a Shikandi if you ask me…, Now here's a real Draupadi…(287).
>
> O les iles Maurice? Cried Paulette (137).

A mouse being the familiar of Ganesh-thakur, god of opportunities and remover of obstacles, the old zemindar had taken the visitation to be an indication of divine will (84).

In comparison with untranslated words, inter-language is easy for the readers to understand the meaning of the structures. Inter-language has been used mostly in sentence level constructions. The majority of the native characters have employed this tool for communicating each other. The author doesn't want to put the characters alien from the readers. He keeps them close with the readers.

3.3.5 Code Switching and Code Mixing

It is very common in Postcolonial writings to have two or more languages or varieties of a single language to be used alternatively. This can be either inter- sentential or intra-sentential whereas in code mixing a new pattern of language is emerged by the fusion of two languages (Prasad 245-46). Amitav Gosh in *Sea of Poppies*depicts characters as multi - lingual. Apart from English they speak Hindi, Bengali, Arabic, Chinese, French andmany other dialects of Hindi.

> Mr. Doughty: But there is no going back- just won't hoga (112).
>
> Shahbash! You bore up very well (77).
>
> Is it near Dilli? (72).
>
> I would use a pucka young chap like you in my firm (80).
>
> ‗Fill the main topsails' – Bhar bara gavi! (103).

Many of the characters are depicted with efficient speakers in English. They can communicate both in English and in their native language. Hence bilingualism has been used very commonly in this novel. This would elevate the native characters to the realm of world characters. The characters could overcome all the barriers of a foreign language.

1.3 Conclusion

Creative writing makes use of different varieties of literary devices. When it comes to the world of fiction, the author has not only to tell the story but also tell the story more effectively and impressively.Amitav Ghosh has successfully established his own stamp in the area of Postcolonial writings. These few literary and linguistic devices are the solid proof of his effort to decolonize the language and bring out Indianness in creative English writings.

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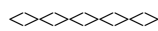
Multilingual Education in the Indian Scenario

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Introduction

Any curriculum is made for the nation keeping in mind the lessons from past and preparation for the future. A comprehensive curriculum of our nation needs to take into account the socio-cultural and linguistic diversity into account.

Language has always been an extremely essential part of any nation. During colonization also language was used as an instrument for subjugation. If we take the example of India it can be seen that the British learned the local vernacular and then took control of that very same language by publishing dictionaries, giving out descriptive grammars and thus in turn also taking control of the people. During the Postcolonial period also, some vernacular languages gained in prestige than others. But the importance of language and power that it brought was already seen and felt; thus language curriculum and language planning was one of the most prominent issues taken up by the government. Over the years there have been many controversies and movements on the language policy made by the constitution especially with regard to the education sector. English language is seen as a tool of empowerment. It is considered as a language that can help raise one in the social hierarchy. A particular consequence of the linguistic policy of Independent India is the creation of a hierarchical structure of language. This paper tries to look at certain issues which are still of importance and debate, considering the language curriculum of India.

Politics of English in India's Language Curriculum

Even before independent India's curriculum formation, English was considered a language of empowerment, a language which would elevate the people of India to a more bright future, introduce us to the ‗knowledge' of the western world. The system of education that the British introduced in our country was based on the system they had in their own land. The (in)famous Minutes of Macaulay stated that the funds be directed towards developing and encouraging English education in India as the vernaculars spoken by the natives were neither of literary or scientific worth and English is the only language which can be used for the intellectual improvement of the masses. Neither did he mince words to make this idea clear proclaiming that this kind of an education system would produce a class of people who would be ‒Indian in blood and colour, but English in opinions, in morals, and in intellect.‖ The withdrawal of financial support for printing of books in the vernacular language was a blow to the Indian educational enterprise. By 19th century English had replaced Persian as the court language. Moreover, there was a conscious effort which resulted in the upper class elite Indian being associated with the English language further enhancing its supremacy. People like Raja Ram Mohan

Roy were also in favour of English being taught to everyone rather than the _ancient' Sanskrit language.

The presence of English dominated education witnessed as a result increased rote learning and cramming of information rather than cultivating a creative bent of mind especially towards science and technology. On the other hand Gandhiji insisted on a decentralized education system, with mother tongue education being preferred over English education. According to him emphasis should be on the basic education of the child, with Hindustani being the language to be used, not English. Gandhiji had envisaged a self sustainable system of education, which had likeness to the method of teaching followed in ancient India, but during the early years of independence when education system was being revived, the western way of education was considered the solution for the betterment of our nation, with English language at its core as it had been since the colonization by the British. Gandhiji's concept of Basic Education was essentially that of activity education – it was both craft-centered and child-centered and was in a way opposed to the academic and book-centered system. The congress party's language policy favored Hindi (not Hindustani) in the 1930's, which led to protests in especially the non Hindi speaking areas. Where English was seen as a continuation of the colonial effect, Hindi was seen as a threat to the status of regional languages, especially in south India. Interestingly it was considered better to continue colonial English than be dominated by one of the fellow and same status languages like Hindi. After Independence, India was forced to be linguistically divided beginning with division of Andhra Pradesh in 1953.

Colonialism thus has left a deep impact on the system of language curriculum that is prevalent in India today. Not only did colonialism created a class of subalterns, even after the postcolonial period that class still exists without a voice in the making of the language curriculum. They are told and made to believe that their language is _backward' and to be advanced. Subalterns are defined by Gayatri C Spivak as persons who are politically, socially and geographically outside of the hegemonic power structure.

Mandal commission (1980) brings in the example of the subalterns and shows the paradox that in order to revive them and their standard they are also categorized and realized as backward, with their culture and thereby also language being something not advanced enough as others. The Mandal commission was established to bring forward the problems of socially and educationally backward classes into the fore front. Now the very sense of the term educationally backward implies a hidden negative connotation to it. This means education has then been categorized according to which knowledge is important and which isn't. Knowing which language makes one advanced and which language implies backwardness. So the commission naming given by the commission was a paradox, as in order to highlight the problems of a particular section they were actually in way terming them backward (underdeveloped). But backward in what sense, is it by language, culture? These problems pose serious implications. Most of the policies and commissions were politically motivated where in

the pretext of helping a class as the subalterns they were also establishing the identity of this class as a subaltern!

Language Struggles and Movements in India

Even before India got independence there were language struggles happening throughout the country. In north India this could be seen between Hindi and Urdu language. Urdu was considered as a foreign language while stress was given on teaching Hindi and Sanskrit. Again this struggle took the tool of education system by establishing two different universities having two different and often conflicting ideologies. On the one hand there was Aligarh Muslim University being established as a centre for learning Urdu and Persio-Arabic literature, while on the other hand, Banaras Hindu University was established to teach Hindi and Sanskrit literature. In south India, the struggle was a different; there Sanskrit was considered a foreign language (that of Aryans, who were invaders) and thus calls for differentiating the pure language (e.g Tamil, often referred to as the Tamiltai where language is personified as goddess of purity) from those of the Brahmans (who were few in number too).

Later on the major struggles regarding school education and the medium of education came to be associated with the Tamil language movement, which began in 1937 when the Indian National Congress introduced compulsory teaching of Hindi in schools in all states. During the framing of the constitution, efforts by the government to make Hindi the official language were again strongly objected by the non-Hindi states, which preferred the continuation of English instead. As a result the then Prime minister Jawaharlal Nehru enacted the official languages act in 1963 to ensure continuation of English. On 1965 again riots from the south resurfaced which was stopped when the then Prime minister Lal Bahadur Shastri conformed that English would be continued to be used as the official language as long as the non-Hindi speaking states wanted. The Official Languages Act was eventually amended in 1967 by the Congress Government headed by Indira Gandhi to guarantee the indefinite use of Hindi and English as official languages.

Multilingualism in School - What the Law States;

The National Curriculum Framework (NCF) – 2005 provides the following guidelines for language education in schools

Language teaching needs to be multilingual not only in terms of the number of languages offered to children but also in terms of evolving strategies that would use the multilingual classroom as a resource.

Home language(s) of children should be the medium of learning in schools.

It is imperative that we honor the child's home language(s). According to Article 350A of our Constitution, _it shall be the endeavor of every state and of every local authority within

the State to provide adequate facilities for instruction in the mother tongue at the primary stage of education to children belonging to linguistic minority groups' (3.1.1. Language Education, NCF 2005).

From the point of view of the science of language, all languages including what we call _dialects', _tribal', _mixed' or _impure' languages are equal; languages thrive in each other's company even when each one has its **own quality and genius**. In a multilingual class, it is absolutely imperative that every child's language is respected and becomes a part of the teaching strategies.' (NCF, 2005)

Constitution of India thus states:

(351. Directive for development of the Hindi language)

It shall be the duty of the Union to promote the spread of the Hindi language, to develop it so that it may serve as a medium of expression for all the elements of the composite culture of India and to secure its enrichment by assimilating without interfering with its genius, the forms, style and expressions used in Hindustani and in the other languages of India specified in the Eighth Schedule, and by drawing, wherever necessary or desirable, for its vocabulary, primarily on Sanskrit and secondarily on other languages.‖

The Indian constitution along with stating the rights to linguistic minorities also divided the languages of India into scheduled and non scheduled languages, thereby creating differences among them and a hidden hierarchy.

Multilingualism: A Problem?

Research conducted for cognitive learning through mother tongue (MT) shows that MT is the best language to learn since this is the first language in which child finds expressions. Mother tongue will also provide children of a common region an equal opportunity in class. It is also a language of self identity.

But what about a setting like Delhi, where people come in from different regions. A typical classroom will have children from completely different and mutually exclusive language backgrounds. Then using a mother tongue poses a serious problem. As per general norm the language of the region is taken as the default mother tongue and not exactly what language the child speaks at home.

The Government of India adopted the Three-Language-Formula (TLF) in August 1961. The number of languages used in schools in 1973 (Third All India Educational Survey, NCERT 1975) was 67; the number came down to 41 in 1993 (Sixth All India Educational Survey, NCERT 1995) (cf. Srinivasa Rao 2008). While the promise of education through / in the mother tongue of the child is made time and again, we notice that within a period of twenty years at least 25 languages were thrown out of the school system (*Language in India*, 2002).

The educational policies, especially the three language formulas (1961) were more politically driven than educationally. Since a common consensus on single medium of education throughout all schools could not be set up, this was taken as sort of a solution. The real problem is the question whether we are teaching them any of these languages at all. The mother tongue that the government schools recommend to be the medium for their better understanding is actually a standard form of a language. The irony lies in the fact that, a child who comes from an effluent background might speak something close to the standard variety and chances are high that since she comes from an effluent family her exposure to English is also better than a child coming from a less effluent family, who speaks what one can call a different _dialect' from the _standard language' and has problems coping up with learning his _mother tongue' let alone learning Hindi or English. Thus the educational system which through its three tier language system is said to be promoting all languages; it also makes the lesser known _dialects' inferior and underpinning them. Now it is a tricky situation. If one insists that school teaching should happen with mother tongue being the medium of instruction especially in the beginning years then there are around 1600 and more languages spoken in India alone.

This notion can be understood in terms of Codes as used by Basil Bernstein. He differentiates between restricted codes (RC) and unrestricted codes (UC). RC is suited where there is lot of shared knowledge happening while the UC is suited in situations where elaborate explanations are required. RC brings in a sense of belonging since there is something that is common and implicit to everyone's background. EC requires everything to be spelt explicitly since no shared prior knowledge is present. According to Bernstein, children of underprivileged social classes have exposure to the restricted code used generally in their environment, while those from more privileged classes tend to have a familiarity with both kinds of codes and thus are at an advantage at school. In writing it can be seen that a kind of unrestricted code is used, where the former class of students is in a way handicapped. Educational planners should also consider this problem while designing the language curriculum.

Another concern is, how many languages will a child learn? After the advent of the three language formula, a child in south India, living in border town of Kerala and Karnataka will have to learn, English, Hindi, Malayalam and Kannada (in the standard forms though) apart from the supposed _mother tongue' dialect she speaks. Will this be asking too much for a child? Though our learning theories say that during childhood children pick up a language very easily, still a context-less rote learning of any language is never healthy. Acquiring a language in natural surroundings is one thing but forcing a prescriptive grammar rule is another. Also the issue of identity is of concern, as a child in the above mentioned scenario would be considering which language she should concentrate on as for her identity. Suppose the variety that she speaks is not that is included in the school education - will this lead to inferiority in identity?

Even though mother tongue is the prescribed medium of education as declared by the government and research also shows that child's early education should be in his mother tongue for better cognitive understanding, yet in a multilingual country like India, which has so many mother

tongues, the status occupied by each MT is different and thus comes in the way of medium of education, with hierarchies being formed further. Lack of textbooks covering a wide range of information in their MT, as compared to an English medium system of education possesses another threat to the student, especially in terms of quality of education and chances of higher education. This is another reason for the preference of English medium schooling. Now if one were to translate all the textbooks into the regional languages the question would be will it be worth the effort? Another problem that arises out of this is what about languages that don't have any written script? These languages will then be handicapped in this matter. The main question here is does every child's language get a voice in the present system or is the multilingual policy also endangering underpinning of certain languages (like tribal languages) over others and if so what is the basis for that?

Multilingualism and Literacy

‒A study by Gudchinsky (1982) asserts that the phenomenon of monolingualism has a feeding relationship with literacy while multilingualism induces a bleeding relationship‖ (Srivastava and Gupta, 68). Such a view also shows a lack of understanding of multilingualism and is clouded by various other problems as well. First of all, studies clearly state the benefits of learning in mother tongue especially in the earlier years of schooling so that child finds herself in a familiar environment. Certain questions will clarify the problem. In which language is the literacy provided in, is it the mother tongue or the dominant language which states things that is appropriate? Which script is chosen for this? Written and spoken forms of a language vary a lot. Written language in schools brings in the notion of standard language very clearly. It sets clear norms as to the right and wrong. Furthermore, the way this new script was introduced into literacy was through primers and recent research and reports are bringing about a change in how a new language is taught to children, wherein sufficient context should be provided. Earlier English textbooks used to contain stories which were about a certain ‗Ted or Bill' living in a house quite different from the child's who is reading that text, having little cupcakes for tea etc. These things were totally out of context for children since their ‗culture' was different from that. Even in Hindi textbooks children spoke the kind of Hindi that these children might not hear anywhere else in their surroundings. Also the focus of earlier literacy program was to memorize the alphabetic system. There used to be many poems and stories which were rote learned and produced by heart and the meaning was always a translation of that new language into the mother tongue. If one is reading an English text, each and every word will be translated into the mother tongue, say for example Malayalam, even if the overall meaning is quite different.

One of the main noticeable changes in language curriculum over the years is the stress on English language. Earlier, English was taught in government schools from 5th class, as the alphabets were introduced then. Learning English would be like translating it into your own mother tongue to understand the meaning. When we look at the situation now, things are very different. English on popular and political demand has been introduced from class 1 onwards. Moreover stress is given on communication skills of English rather than on the inclusion of stories, poems etc. in the textbooks.

But in spite of this the condition of English language as taught in government and private school is abysmal.

Things are changing now as the focus of the current NCERT books now is to develop communication skills. Apart from knowing the poems and stories, focus should be on how well they can communicate their ideas in that language. The teaching methodology is also changing with contextualizing of the texts in order to suit the background of the child who is coming to school. Textbooks include now stories similar to the experiences and context of the students reading them. This is happening not just in language textbooks but environmental and science textbooks also bring in stories and poems, especially in primary classes, since a sort of integrated learning is emerging. For example the chapter on water in environmental science, includes a story and a poem telling the uses of water, includes art and craft related to it. Mathematics is included as in Piaget's notion of conservativity (NCERT, Class 3, EVS).

Conclusion

Most of the issues brought up in this article are not too easy to solve. A right or a perfect decision cannot be provided since they are very debatable. A solution need to be thought of more in lines of a negotiation, keeping in mind the positives and negatives and by weighing which is more and lasting. Things then come down to the question of empathy and ethics. The major challenge holds in the formation of language policy in a multilingual setting. These policies will determine the future of our nation, the development of the indigenous languages and also the socio-economic development of people. It requires prioritizing the different types of language uses. Monolingual nation's policies won't work in a multilingual setting. The criteria to be set up to realize all this will have to be based on extensive research in the field of education, considering the complex nature of things. Along with policy making adequate teacher training is an essential requirement. Ultimately it comes down to the teacher on how well she manages to bring out these policy changes meant for the benefit of children to enable them to communicate effectively. After all as Ludwig Wittgenstein says, ‗A limit to my language is a limit to my world'.

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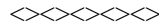
The Landscape as a Tool to Improve Citizenship:

An Experiment at Preschool

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Abstract
Starting from the landscape, a very dear concept to geographic sciences and that has been considered a baseline in spatial studies, we intended to use its observation as an instrument of civic and spatial education. The 21st century's school system aims to ensure that the training of students is not restricted to scientific contents and knowledge, but also that it helps form critical and intervening citizens towards the globalized world in which they are integrated. The school is expected to provide skills that allow not only to understand and live in today's world, but also to introduce new ways of thinking, working, and developing abilities to use the new tools to work and communicate.Given that the landscape is a reflection of the action or inaction of men on the environment, its attentive observation provides us with information about the observed reality and its construction, and points out clues for intervention. This process comes from those who observe the environment critically, understand it and intend to transform or preserve it. Therefore, looking deeply into the landscape should begin in the early years of school, as it leads to the formation of bases for developing proactive and active adults. The goal of this study was to try to understand the potential that landscape can have in the civic and geographic education of pre-school children. We made up a sheet for landscape observation and gave it to children from several kindergartens of the county of Portalegre, Portugal. Besides using this sheet, the teachers also applied the observation of the environment in an indirect way, through photographs that presented a clearly positive or negative reality.
Key-words: Geography; Citizenship; Critical Thinking; Landscape; Preschool.

1 - Geography at Preschool

"Geography" is a word that has become vulgarized as something common, linked to locations and curiosities about the planet. This perception has two possible interpretations: a positive aspect, since this familiarity makes one nourish a certain affection for this science. From another point of view, the association between geography and semi-useless "encyclopedism", socially well accepted, but of which the utility is not exactly known, is a more closely related perspective to the social performance of geographers. Besides the teaching profession, the general population is unaware of the real usefulness of these professionals or of science itself. The inability to summarize our activity means that Geography, although present, does not have the reputation and dignity of other sciences or professions; but the reality is undeniable: without space support, there is no human activity!

When we question the students who attend the School of Education and Social Sciences of Portalegre, on what they remember about Geography throughout their academic course, the answers refer to the 3rd Cycle, that is, when Geography is individualized as an autonomous subject. Has Geography never been the target of the teaching and learning process up to this point in the school journey? Will Geography not have enough importance

to be part of the training of the students in the early stages of education? The reason for this may be the way it is interpreted and introduced at preschool and 1st cycle. It is taught as a set of knowledge, which although important to the understanding of the territory where we live, seems to be devoid of practical utility.

As for us, Geography should have a more relevant role in teaching. Of course we may be accused of being biased; however, in addition to being an autonomous science, with its own object, method and instruments, due to its particular position it can sustain and assist not only other areas of knowledge, but also be central and collaborative in transdisciplinary projects and horizontal and vertical curricular logics.

In pre-school, the logic is based on a knowledge of the near space, passing, in a second moment, to geographically broader approaches. "Thus, values, attitudes and behaviors towards the environment that lead to the exercise of a conscious citizenship in the face of the effects of human activity on the natural, cultural and landscape heritage are promoted" (O. C. 2016: 85).

The use and functionality of space, as well as the use of local resources, are the basis for Geographic knowledge in preschool. Children are educated for space, for its use and enjoyment, but they are also showed landscapes and told about basic concepts related to Human and Physical Geography.

In the PreSchool Curriculum Guidelines, the term Geography appears only once! This may seem a lack of focus in this area of knowledge, but this approach is justified by two main reasons: first, because at this age group, geographical knowledge appears to the child as something abstract, in spite of being concrete; secondly, due to the fact that although preschool education for space, its experiences, functionality and organization are primordial aspects to develop - which is deeply geographic - they do not appear explicitly as Geography. It seems that in this science there is some fear that it may not be suitable for children of this age group - perhaps because of the geographers' inability to state in a simple clear unequivocal way the importance of their knowledge for formation, decoding and action on the territory and landscape.

We would like to highlight, according to the guidance document, two areas where the intervention of Geography (although veiled) is, in our opinion, very important: Personal and Social Training and Knowledge of the World.

Personal and social formation:

"- Developing a critical and interventional attitude regarding what is happening in the world that surrounds it.

- knowing and valueing manifestations of the natural and cultural heritage, recognizing the need for its preservation "(O.C.2016: 41)

In the area of Knowledge of the World it is intended that there is an awareness of the various natural and social sciences, in an articulated way, mobilizing learning from all areas and crossing them with the reality that the child transports from their world and their experiences. It implies the development of positive attitudes in relation to others and the creation of habits of respect for the environment and culture, becoming very interconnected and related to Personal and Social Training. Children will understand the world around them through playfulness: they play, interact, and explore spaces, objects, and materials.

In a subarea, the Curricular Guidelines focus on knowledge of the Social World. The objective is to provide the child with a set of knowledge related to the social and cultural environment acquired in their social contexts (family and kindergarten) and in the community. This posture facilitates self-awareness, one's social role and relationships with others. At the same time, it provides a better understanding of spaces and time, in a restricted but also more comprehensive way. Addressing the physical and natural world, the goal is to make children get in touch with the local, or more diverse landscapes, through indirect contact with other realities, which are currently available to any computer or mobile phone - the awareness of the social, cultural and natural elements and their multiple interaction is a determining factor for the affective connection, being the basis of the creation of a sense of belonging and local identity. This positive belonging attitude towards the place where one lives is developed in parallel with a greater sense of responsibility to safeguard local values (natural, social, historical, ...) and with an awareness of the consequences of human actions on the territory. Despite the assertiveness of this approach, expanding children's awareness to wider and more varied realities is also one of the factors that make their academictraining more extensive, leading them to be more aware of their places, in a larger reality, and more aware of the interrelationships of their actions with the global world - for example, educating habits and ecological behaviors, which are part not only of the child's role in the local community, but also in the vastness of the planet.

The reading and contact with the landscape can be one of the first tools of introducing space and Geography itself in preschool. Observation can take place directly - local observation, visits or reports of places lived by the children, or using images, photographs, videos - although indirect, this strategy is not less effective than the first one.

Although the concept of preschool learning does not have the weight and meaning recognized in the subsequent cycles, the guiding document indicates that the child, at the end of this stage, should have acquired the following learnings:

• Naming and describing physical aspects characteristic of their community, such as streets, bridges, transportation, buildings.

• Identifying some manifestations of their cultural heritage and landscape, as well as surroundings and other means, such as traditions, architecture, festivities.

• Showing interest in knowing the similarities and differences between what happens in their time and in the lifetimes of theirparents and grandparents.

• Understanding and accepting the diversity of habits, clothing, food, religions, etc., characteristic of different cultural realities.

"The physical, cultural and social characteristics of the community are also included, in more restricted terms (street, neighborhood, locality), and in broader terms (other areas of the country, other countries). As a European citizen, the child should have the opportunity to develop a sense of belonging, which concomitantly stems from a heterogeneous history and a plural community in terms of experiences, cultures and values "(O. C. 2016: 89).

Being obviously correct and pertinent this view transmitted by the COs, it happens that over and over during the subsequent teaching cycles - space is studied in a very restricted vision - the known information or the things to be learned are always very connected to the child's close community, but without any degree of stimulation of critical thinking in relation to spatial reality. One of the examples, almost ridiculous, is the way from and to school / home. This issue is approached in preschool, 1st Cycle and again in the 2nd Cycle, with an increasingly accurate degree of precision, but without a great deal of explanation or critical approach.

The preschool approach is, however, justifiable and appropriate, since the geographical reality, although concrete, may seem abstract to the child. The distance is still lived in a very psychological way and the concept of absolute distance is incomprehensible at this age. One of the ways to concretize reality is the systematic observation of the landscape in a critical and intervening way. Directly or indirectly, the understanding of the observed space can help to make the reality more concrete to the child. In addition, the inquisitive look towards the landscape develops a proactive attitude and the child's critical thinking, promoting habits of looking at reality in a constructive way.

2 - An experience of developing critical thinking through theobservation of the landscape

This is the report of an experience that we carried out with some educators of the Municipality of Portalegre, where the observation of the landscape was the starting point for a typically geographic activity.

The landscape has always been and still is a central concept in Geography. As a teacher, educator, and geographer, I believe that the introduction of spatial concepts in preschool should begin with basic and simple concepts. The observation of space, its understanding, analysis and critical posture in relation to it, should be a position to encourage from a very early age, because it is essential for the formation of the child. Thus, we think of projects that from the landscape get to introduce spatial aspects and the development of critical thinking in relation to reality.

The 21st century school is not only designed to train students with scientific knowledge so they can then become involved in monotonous and repetitive work. Students are required to be citizens living in a world they can understand, where they are proactive, involved and critical. Thus, school has to present new ways of thinking, new skills, prepare to introduce new work tools, develop communication skills, i.e., train global citizens who can intervene in the contexts where they live and work.

The landscape is the support of all human activity and it reflects the behaviors, history and social dynamics. Careful observation of the environment provides not only spatial information of reality and its construction, but also leads us towards the paths to be followed in spatial organization, providing us with clues to intervene in order to mitigate, correct or improve reality. This process can only result from those who, by habit, look at the world in a critical constructive way.

The concept associated with landscape is complex and it is also an individual view. If the landscape is traditionally defined, in Geography, as the portion of the earth's surface covered by the observer's gaze, each of us facing the same portion of the surface tends to describe it differently, giving different relevance to different details.

The concept of landscape is not one of consensual and peaceful definition. In the dictionary, the concept is not defined exactly as I did in the previous sentence. It also has an artistic value towards the territory and the picturesque; it was also a school of painting and literature whose purpose was the representation and description of the countryside, the bucolic places of the country or region. In fact, the word landscape appears for the first time linked to painting, at the end of the 15th century, beginning of the 16th century, where countryside,

rural and natural were represented. It was linked to new aesthetic currents that sought to break with the religious paradigms of medieval explanation. It still exists today, in the imagination of many people; the term landscape is associated with nature, beauty and harmony. The origin of the word itself comes both from the German (landschaft) - landscape, which originates the English landscape, and which has the double meaning: objective - part of the terrestrial surface; and the subjective - that of the observer, who later reproduces the appearance of a fragment of terrestrial surface. In the setting of the French language, the term derives from paysage, or pays, in the sense of space, territory, therefore, more broadening.

The concept of landscape in Geography also depends on the posture or epistemological current that is more in agreement with the theoretical framework of thought. For example, in Marxist schools, space is a social construction and the landscape reflects the dynamics and dialectic between capital and labor, past and present. In the most humanistic and culturalist schools, the landscape is also a lived space, which acquires meanings beyond the (more or less) objective fact of the visible nature and the physical space as such. The landscape is composed of sensations, symbolism and experiences. Culture influences both the construction of the landscape through the collective action of a group of human beings with history and common past, as well as the diversity of their experiences in the construction and transformation of space; thus, the observer has an experience and feelings about the observed and described space. The landscape has material and concrete elements, but it is also immaterial and symbolic, and is influenced by the perception of the human who observes it. Yi-Fu Tuan, in "Topofilia" (Tuan 1980: 160), writes: "Humanist Geography seeks an understanding of the human world through the study of people's relations with nature, their geographical behavior, as well as their feelings and ideas about space and place ".

With this look, we can see that the landscape has multiple interpretations. In the context of preschool, what is intended is an awakening to the observation of the environment in which children live. At these age levels, the sensations and experiences mark the relations with the environment and, as such, with the landscape. Our concern is that children watch and be awakened to the landscape in a critical and not just passive way. In fact, the attitude towards a lived landscape, with symbolic and immaterial values, is closer to the imagination of the children than the concept of landscape as a socially constructed space. What is essential is that the children perceive the landscape and the way it can be improved through human decision making, intervening or protecting it from being altered. Preparing children to think of space in the face of a landscape they observe is to introduce Geography in kindergartens.

Besides the landscape, it is also up to the educator to develop the aesthetic and ordered sense in relation to the surrounding environment. Aesthetics is also a concept often charged with subjectivity, about which much has already been written and is beyond our focus of analysis. However, orderliness, smoothness and correct positioning of the landscape elements, as well as the aesthetic sense should always be handled with the child. In the practice of many educators, work with musical and plastic expression goes through activities based on works of consecrated authors of unquestionable quality. Fortunately, it is common to hear that classical music works, ranging from Mozart to Bach, are heard in the activity rooms. By educating the child's senses for quality and harmony from a very young age, we are leaving marks that set aside the facilitation of an environment that is sometimes more familiar to children, such as popular festivals or contests and television programs of doubtful quality.

Following this line of reasoning and leaving aside a more in-depth discussion on the concept of aesthetics, let's focus on Harmony. Order versus Chaos. Harmonia, Greek goddess (and later also Roman) was married to Cadmus; Two of the wedding gifts were a peplo of Athens and a Hephaestus necklace. Due to a curse of these objects, whoever used them would suffer tragically, which happened even to the grandchildren. Despite all misfortunes and tragedies, the couple stayed together.

Therefore, Harmony comes from the Greek, and the name of this goddess is always connected to beauty. Her body had perfect proportions; it was harmonious. Harmony was the opposite of the goddess of discord. Harmony refers to organization, consistency, balance, agreement, enjoyment, conformity, understanding among other various elements in mutual presence; Harmony also relates to another Greek concept - Cosmos - order and harmony, and its counterpoint - Chaos.

Since the landscape is a reflection of the action or inaction of men on the environment, its observation provides us with information about the reality and its construction, pointing out intervention clues. Thus, investigating the landscape must begin in the early years of the academic journey, as it leads to the formation of bases for the development of active and intervening adults.

The purpose of our experience was to try to understand the potential that landscape can have in the civic and geographic education of preschool children. We created an activity for the observation of the landscape and we gave it to the kindergarten educators of the municipality of Portalegre. In addition to this instrument, we asked educators to apply the

observation of the environment in an indirect way, through photographs that presented a clearly positive or negative reality.

The activities were designed according to the concepts of the stages of child development, by Kieran Egan. The "mythical" state indicates characteristics that help us understand how we should approach the child's imagination. The first is intellectual security; through myth, we convey "exhaustive explanations of why things are as they are, and correcting the meaning of events through their relationship to sacred standards." (Egan 1992: 23) The second mark is the lack of sense of diversity - "the fact that children do not have the sense of the diversity of things can be explained simply as lack of experience and knowledge of change and causality on a historical scale and in a particular geographical space."(Egan 1992: 24) The third characteristic"is the lack of a sense of the world as something autonomous and objective. (...) The world of the child is full of entities that acquire meaning through the things that theyknows best: love, hate, joy, fear, good, evil. (Egan 1992: 24).

Finally, the understanding of reality is achieved by articulating reality in clear binary oppositions. Thus, the realities presented have always taken into account well defined binary opposites. In addition to this particularity, the activities introduced always had a playful form.
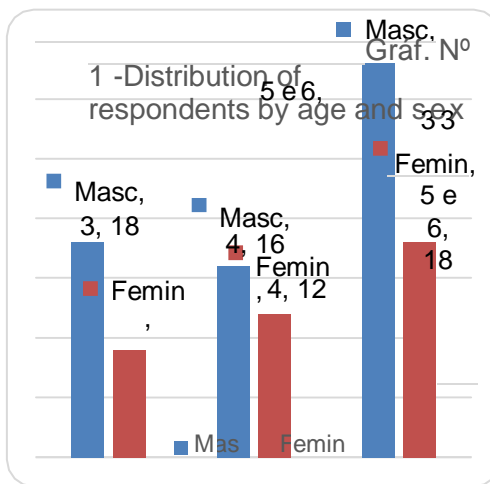
The evaluations and conclusions drawn from this experiment were based on information, field notes and responses to the landscape observation record sheet that educators conducted and organized. We worked and analyzed the answers by sex and age; we reflected on what was proposed to the children, about the spaces observed, and the suggestions for intervention in the environment, which they proposed. These data were collected in two moments: the first during the direct observation of the landscape and the second one in the activity room, through photographs (indirect observation).

The final results were very positive. The children participated and became involved in the activities, being able to look at the space nearby in anot only more attentive way,but also with more intervention. They pointed out the problems and suggested interference.
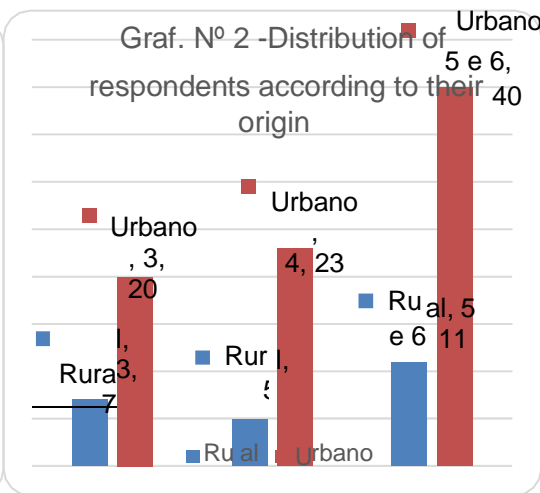
The central conclusion is the potential that the use of an omnipresent, economical and accessible resource - the landscape - can represent as a tool for an education, not only focused on concepts and cognitive contents, but which prepares children for an interventional, critical, active and constructive action, as citizens. The children were encouraged to adopt a reflective attitude and their opinions were appreciated and valued. Two goals have been achieved: we provide students and kindergartens with tools to interpret the surrounding environment and bring concrete reality to the school, making it more meaningful for children.
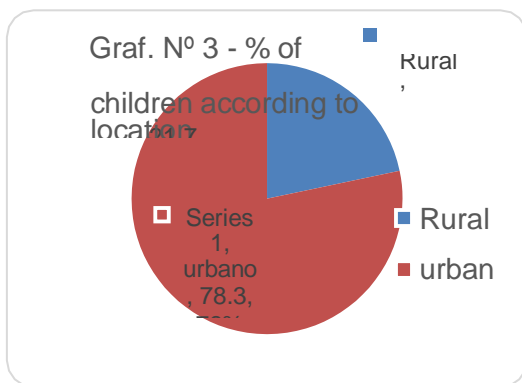
3 – The experiment

The experiment was carried out in five kindergartens (two rural and three urban institutions) in the Municipality of Portalegre. We performed a landscape observation activity that covered 106 children between three and six years of age. I would like to use this text to thank to my colleagues who cooperated and made the activity possible.

Graf. Nº 1 - Distribution of respondents by age and sex
Masc, 5 e 6, 33
Masc, 3, 18
Masc, 4, 16
Femin, 4, 12
Femin, 5 e 6, 18

Self elaboration

Graf. Nº 2 - Distribution of respondents according to their origin
Urbano, 5 e 6, 40
Urbano, 3, 20
Urbano, 4, 23
Rural, 3, 7
Rural, 5 e 6, 11

Self elaboration

Graf. Nº 3 - % of children according to location
Series 1, urbano, 78.3,
Rural
urban

Self elaboration

The project consisted of three distinct phases. In the first one, the children observed a real landscape outside their activity room, and answered four questions - what do you see? Was it built by man or by nature? How useful is this space? Is it in good or bad state of conservation? - Replies were recorded. In a second phase, already inside the room, the educator deepened the visions and answers of the children on the observed landscape, taking into account the possible functions of use of the space, aesthetic aspects and interventions that could improve the use and conservation of the space in question.

A few days later, the educators did a similar new activity, keeping the same questions, but this time proposing the observation of very contrasted photographs: one of a multicolored garden of tulips, with lawn and some trees, on a clear sunny day; next to the first one, two less positive landscapes - one with garbage scattered around poorly maintained streets and another one of an abandoned house, covered with graffiti. The answers were again recorded and compared with those obtained the previous week, in a perspective of consolidating a critical view of the landscape, simultaneously trying to understand if there was any evolution of the children compared to the first experience.

The results were extremely positive, showing that the observation of the landscape can be a basis for the development of critical thinking, making the children more interventional and proactive towards reality. Actually, having faced the experiment of being asked to speak about the real landscape they were looking at, in the first situation, their 'critical opinion', in the second moment, compared to what had been observed before, was frankly more assertive.

4 – Results and discussion

In the answers to the first question, regardless of age, gender or provenance (rural / urban), the children answered affirmatively, not indicating the differences. The first group of responses refers to large subsets of landscape, such as trees, houses, passing cars, parked cars, clouds or rocky outcrops. The other large group of answers refers to details that catch the attention of each child, such as,urban furniture, birds, soccer fields, flowers, a café, a bridge, house doors, broken trees, fire hydrants, walls, etc.

In the second question, concerning responsibility for the construction of the landscape, there are already differences in relation to age. In the lower ages (3 and 4 years), the natural elements are considered a work of nature and the human constructions of the landscape are doubtless. In the group of the 5 and 6 years old, depending on the landscape observed, there is a majority of answers that before a garden or a green garden indicate that although the elements are of natural origin, man is the one who constructs the landscape and the responsibility of the elements is man's, even if they are natural.

At all ages, the feminine gender seems to give greater importance to the aesthetic and harmony aspects of the ensembles. However, more than 60% of male responses also reveal aesthetic concerns and coherent spatial organization. In the question of the utility of the space observed, the children clearly identify their function, but they accentuate and mark the playful perspective of the place, that is, the leisure and recreation function that the area

allows, regardless of whether it is located in the countryside or in the city; they even name the most appropriate games for practising - hide and seek, racing or football. The aspects of leisure and family life are also referred to; for example, having lunch outside, being on the esplanades, walking and socializing. In rural responses, space, while not having the same characteristics of playing games, has a more practical and service orientation to day-to-day economic activities, whether it is for animals to graze and live, or to pick flowers and food or to store and collect cattle.

In the last question, about the conservation status of the area, children emphasize the positive aspects of the landscape, but they also highlight those which are poorly cared for or need intervention. What is interesting - and revealing that the landscape is an instrument for the development of critical thinking, helping to awaken children to the surrounding reality - are the proposals for improvements and efficiency of spaces, to make them more pleasant places, such as, the cleaning of lakes, the arrangement of street furniture (bins, benches), or the treatment of trees.

In addition to these proposals, they also add intervention possibilities to create spaces with better capacity to practise playful and fun activities: installation of wooden houses, inflatables, spaces for animals, playgrounds, with specifications of the most desired toys, and planting of trees and flowers to provide a more pleasant environment.

Some days later the activity was repeated, through the observation of photographs. Educators agreed that the children had a more affirmative attitude towards the landscape and could respond to the same questions more quickly and assertively. The main issue was the possibility of intervening in the landscape, that is, acquiring a critical attitude towards a concrete reality.

We divided the answers into two major groups: one relating to the positive image and the other to the negative image (rubbish and graffiti).

Children accentuated the aesthetic part of the landscape, its harmony, beauty and organization. Ten answers proposed more trees and spaces dedicated to specific playful practices. Other answers explained the relation with the presented space, revealing in a positive way, the interventions that were made and that should be applied in other spaces – cleaning, the absence of trash, color combination, abundance of natural elements (trees, grass and flowers) and possibilities to play. An interesting aspect, which denotes an evolution of the more global way children look at the landscape, and a cohesive way of looking at the whole, is that they pointed out less details, accentuating the connection and logic of the whole.

As far as photographs are concerned, the most interesting thing is that 80% of the answers are not limited to finding only attractive reality, suggesting immediately the necessary and logical interventions. There are answers that do not take aesthetics into account, but respond immediately to the necessary operations for space, such as,the need tobe painted, plants should be included, there should be trees and an increase of the number of species planted, a new roof is needed and sometrash cans are also necessary.

Other responses identified the weaknesses first, but they added possible interventions. What has the greatest repetition is the placement of trash cans, but essentially Eco points for the selective collection. This aspect reveals the quality of environmental awareness work that is conveyed by educators. In addition, the aesthetic and organizational aspects and the harmony of the landscape are the result of a continuous work of these education professionals, with the objective of preparing them for an interventionist and critical attitude towards reality.

It is not possible to include all the children's answers in this work, since it would imply a much longer article; however, the examples given are representative of the general trends in the results of the 106 children. It should also be noted that there were no significant differences between the sexes or between the responses obtained in children aged four and five; only the three-year-old group was less elaborated in the responses, revealing, nevertheless, interventions and commitment to proposals and participation in the process.

5 – Main conclusions

The main conclusion we can draw from this project is the centrality and potential of the landscape in children's education. Geography and landscape observation do not intende to overlap other instruments and areas of knowledge, but they contain a synthetic character in the sense that they can reveal the multiple realities that intersect in a space.

In this way, the observation of reality is a first step to internalize the spatial context. From what we observe, we try to understand and explain reality in a critical way so that we can change it for the better. This position forms citizens for whom democracy exceeds the duty to vote periodically. This makes us actors and promoters of change, reflective and active, that is, citizens prepared for the 21st century.

The training to have this new type of citizen should be a continuous process and the awakening of critical thinking before reality should begin as soon as possible. The attention to space through the observation of the landscape, its accessibility and the possibility of several readings, according to age, becomes a privileged instrument for the beginning of the

training of adults who are aware of their civic role. The experiment described provides indications and data that allow us to conclude that it is possible to introduce spatial concepts in early childhood education, but also that landscape is one of the most effective means of achieving it.

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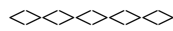
The Politics of Objectification: The Crime of Impressive Manipulations

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Long back were the discussions where we were talking about the denial of space for women in our society. Such tiring discussions are no longer there in the intellectual deliberations of the present. As rightly said by Janice Winship in 1987, in this period we can see ‗with the ‗success‖ of feminism some feminist ideas no longer have an oppositional charge but have become part of many people's, not just a minority's, common sense‖. The many examples around us of Chanda Kochhar, Nita Ambani, Smriti Irani etc., inevitably manifest the woman, who is struggling hard to get the first bite of the meal along with her male counterparts. Thus, it is hard to believe that she- woman- is denied a space and the earliest discussions of feminism on space, self, identity and such have somewhere lost its thrust in the academic deliberations. Nevertheless, this does not mean that all feminist demands have been met, and that feminism is now redundant.

It is true ‗She' has travelled much from the typical woman caricatures of the Renaissance period and the Victorian period. She moved out of the four walls of palaces, mansions and even of the ‗defined' spaces provided for her by the society. The waves of humanism, liberalism, feminism contributed extensively to this. The disparaging theories and arguments on prostitution and concubinage have given way to new-fashioned discourses on sexual right and their sexual freedom. And thus, it is explicit that a moral consciousness is imposed by the religion and the construct of the space allotted for women gave its way to new modern outlooks on life and religion. But, even in these modern definitions of liberalism and freedom, there are concealed traps of the hegemonic structures. The same structures which once controlled the mindset of the society through the clutches of religion still controls and designs the thinking pattern of the majority through new structures and patterns.

The production of beauty and even the very concept of beauty is tied to violence and objectification. Through sexualization of the female body within pageantry, media and pornography; and thereby reducing her to mere her body through the over imposition of the concept of beauty, the new designs of hegemonic structures are at work. In all these women's bodies are put on display for the judgements of society and making her more vulnerable than

the earlier modes of discrimination and marginalization. The pageantry decides the ideal feminine lifestyle and likewise, the many _ideal' are created in tune with the change in the modern and post-modern lifestyles.

According to early philosophers, though they were talking in the context of prostitution, _objectification'was not justifiable.According to Immanuel Kant, both men and women can be objectified, but he understood that in practice, women are the most common victims of objectification. This is obvious in Kant's discussions of prostitution and concubinage. Exercise of sexuality within these morally problematic sexual contexts leads to the reduction of women (prostitutes and concubines) to men's objects of appetite. Kant thought that sexuality is extremely problematic when exercised outside the context of monogamous marriage, arguing that in such instances it leads to objectification.

The concerns of humanity are discussed expansively by Kant. He candidly writes in the *Lectures on Ethics* that –sexual love makes of the loved person an Object of appetite; as soon as that appetite has been stilled, the person is cast aside as one casts away a lemon which has been sucked dry… as soon as a person becomes an Object of appetite for another, all motives of moral relationship cease to function, because as an Object of appetite for another a person becomes a thing and can be treated and used as such by everyone‖ (163).Through media and other means when women are getting objectified, the concern of Kant gets justified. For him, human beings are special, since they possess dignity, an inner worth as against relative worth (*Groundwork* 42). And he opines that humanity should be not merely the means but also as the end (*Metaphysics* 209). Similarly, the issues of means and end turn significant in the present-day discussions on objectification of women.

There is a deliberate attempt to degrade women and to confine her to newly defined social spaces. Any act where woman is limited to an object of pleasure is violence and can generally be called as objectification. In the context of –male gaze‖, Bonnie J. Dow, identifies it as societal factor in which women want to be seen as acceptable through the eyes of men. If they are deemed unacceptable because they do not exemplify the ideal version of female embodiment, then they are outside the standards. And in that case they are not –normal‖, but fall into the vicious circle of –abnormalcy‖. These women are doomed to perform onstage and offstage every now and then, to be the perfect example. And their body and self are constantly being judged by outside viewers.

And in this context, ‒feminism no longer has a simple coherence around a set of easily defined principles; but it is much richer and more diverse and contradictory mix than it ever was in the 1970's‖, says Janice Winship (149).With the emergence of new centres of power in the light of changes that occurred in the society, she has to face with new challenges. Angela McRobbie is much less optimistic about the ‗success' of feminism. What has really happened, she argues,

> … is that much contemporary popular culture actively undermines the feminist gains of the 1970s and 1980s. However, this should not be understood as a straightforward ‗backlash' against feminism. Rather it is undermining of feminism works by acknowledging feminism while at the same time suggesting that it is no longer necessary in a world where women have the freedom to shape their own individual life courses. (256)

Here one goes skeptical. In all these claims of individuality and personal gains, we are trying to hide that injustice that has been shown to almost the entire female population, by denying her the space. Now all the examples that we see around us is the list of ‒self-made‖ women. In a way, the new trends are trying to challenge us, to be one among them.

And through this great list of self-made women, indirectly the society is telling us to be one among them. The celebration of multitasking is another way of discrimination and objectification. This is compelling women to balance everything, as that is her trait.The celebration of the‒great motherhood‖, got replaced with Betty Friedan's concept of ‗Superwoman'; the society offered this piecemeal. In all these cases, woman is basically denied of her space to decide what she actually wants. Just as her position in the society is the case with her authority over her own body. McRobbie continues, ‒In post-feminist popular culture feminism features as history: aged, ‗uncool', redundant. The acknowledging of feminism, therefore, is only to demonstrate that it is no longer relevant. In place of the feminist movement, we are given instead the successful individual woman, embodying both redundancy of feminism and the necessity of individual effort‖ (258).

The concept of popular culture and redefining of the existing notions were more problematic than the issue of self-made woman myth. The ‗wonderbra' advertisement in mid-1990s of the model Eva Herzigova has brought mixed opinion from the adherents of feminism. McRobbie argues,

> … it was, in a sense, taking feminism into account by showing it to be a thing of the past, by provocatively ‗enacting sexism' while at the same time playing with those debates in film theory about

women as the object of gaze and even female desire… here is an advertisement which plays back to it viewers, well known aspects of feminist media studies…at the same time the advertisement expects to provoke feminist condemnation as a means of generating publicity. Thus, generational differences are also generated, the younger female viewer, along with her male counterparts, educated in irony and visually literate, it is not made angry by such repertoire. She appreciates its layers of meaning; she gets the joke. (258)

Capitalism has a profound role in the creation of the image of women. The social pressures that surrounds the perfect body image augmented with the rise of capitalism. The unattractive, unacceptable attitude towards fat, dark-skinned women is covertly created with the over projection of the ‒perfect sized‖ models and actresses. As Jessica Valenti says, ‒We see images of unattainable beauty norms everywhere- in magazines, television, advertisements, movies, you name it. All touting the same image of what's supposed to be an attractive woman: white, thin, blond(usually), big boobs, the whole package (30)‖.more than the norms what is more problematic is that they are unattainable.

These norms define and design women. And in this, women are merely reduced to an object. These standards explain their existence. Beauty standards make young women think that they should adhere to such characteristics of the ‒ideal women‖, whiteness, thinness and attractiveness. And these beauty expectations have been normalized by the society. When it gets normalized, the ‒normal‖ women, the majority of them get alienated from the understanding of their very own self.

With the emergence of post-feminist popular culture, woman argues for a re-orientation and dismisses feminism as old, uncool and irrelevant to individually liberated modern women.In this new search, the notions on prostitutes and concubines got replaced with some more polished words, though the same idea is attributed to that word. Just as there is a false glorification of ‒the designed perfect body‖ by the society, the post-feminists celebrate them as their identity. There is exposed the concept of objectification.

Andrea Dworkin uses Kantian language to describe the phenomenon of sexual objectification:

Objectification occurs when a human being, through social means, is made less than human, turned into a thing or commodity, bought and sold. When objectification occurs, a person is depersonalized, so that no individuality or integrity is available socially or in what is an extremely circumscribed privacy. Objectification is an injury right at the heart of discrimination: those who can be used as if they are not

fully human are no longer fully human in social terms; their humanity is hurt by being diminished. (30-31).

When a person is treated as less than human, as merely an object for another's use, she becomes, according to Dworkin, less than human. In this way, her humanity is harmed by being diminishing the existence of women. Thus, it can even be argued that it is a crime against humanity.

The vogue of addressing a woman as gorgeous and calling out someone as ‒sexy‖ has turned out to be normal in the present. It signifies the ‒commonplaceness‖ of objectification. In these cases, she is merely reduced to her body and her essence/ identity is nonexistent outside the body.Catherine MacKinnon too describes objectification in similar terms. She writes, ‒Sex object is defined on the basis of its looks, in terms of its usability for sexual pleasure, such that both the looking—the quality of gaze, including its points of view—and the definition according to use become eroticized as part of the sex itself. This is what the feminist concept _sex object' means‖ (173). Insofar as an individual has only instrumental value, she is clearly not regarded as an end in herself.

The pageant industry produces culturally misogynistic messages. Mainstream pornography too is no different. In both the cases female body is used for profit. When these two are associated with the male centred or patriarchal institution of mass media, women get reduced to mere body, and they are just sex symbols. By viewing societal influences through a patriarchal lens, it can be understood that women just try to fit into the ‒acceptable‖ spaces of hers. Standards of beauty, gender roles, the male gaze, sexualization, objectification, the male pleasure are the various factors that determine the ‒acceptable‖ or allotted space for women.

A close observation of these objectification unveils another important aspect of the society. Both in pageantry and pornography, the women are thin. Thus, they take up and hold less space. This also represents less power, agency and voice. Just as the understanding of beauty is sexist, the understanding of beauty is even racialized. And this standardization of beauty inculcates a sense of fragmentation in women, especially in the understanding of their self. Though the concept of the beautiful evolves, and is not fixed; the politics of its definition cannot be overlooked.

MacKinnon and Dworkin emphasize that we live in a world of *gender inequality*. A person's *gender* is, for MacKinnon, clearly distinguished from a person's *sex*. Gender, being a

man or a woman, is socially constructed, whereas sex, being male or female, is biologically defined. Within our patriarchal societies, men and women have clearly defined roles: women (all women, women as a group) are objectified, whereas men (all men, men as a group) are their objectifiers. It has been pointed out by some feminist thinkers that women in our society are more identified and associated with their bodies than are men, and, to a greater extent than men, they are valued for how they look. In order to gain social acceptability, women are under constant pressure to correct their bodies and appearance more generally, and make them conform to the ideals of feminine appearance of their time, the so-called ‗norms of feminine appearance' (the standards of appearance women feel they should be living up to). Some feminists even argue that, in being preoccupied with their looks, women treat themselves as things to be decorated and gazed upon. This is a more complex reality where they themselves consider as object. The incorporation of feminism into the post-feminist popular culture is a classic example of the continuance of processes of hegemony.

Coupled with the modern and postmodern thoughts there is the concept of ‗de-traditionalisation‖, a social theory much discussed in the writings of Anthony Giddens, Baron Giddons (*Capitalism and Modern Social Theory*). The sociologist Giddens discussed it in the context of neo-liberal discussions of choice and individualism. Where the market has the answer to every problem it is easy to understand this phenomena. When one tries to apply the same in the context of neo-liberal attitudes towards women, we are faced with the image that we are now freed from traditional feminine identities and thus are enabled to self-reflexively invent new roles. Another impression in the context is that the free market, with its impressive consumer choice, is the best mechanism to fully enable new female identity constructions. But, in both these contexts, the creation of new role and consumer choice, the hegemonic structures degrade women to a mere an object. They designed her ‗self‖ and the concept of the ‗ideal‖. Thus, as Vicky Ball opines, ‗rather than de- traditionalization, what we are witnessing is a process of re-traditionalization, in which traditional ideas of what is natural and normal about gender are once again being reinstated‖(263).

Marxist feminist thinkers too discussed the issue of alienation and similar concerns in this regard. In her book *Femininity and Domination*, Sandra Bartky uses Marx's theory of alienation to explain the objectification that results from women's preoccupation with their appearance. A feature of Marx's theory of alienation is the *fragmentation* of the human person, this ‗splintering of human nature into a number of misbegotten parts‖. For Marx, labour is the most distinctively human activity, and the product of labour is the exteriorisation

of the worker's being. Under capitalism, however, workers are alienated from the products of their labour, and consequently their person is fragmented. Bartky believes that women in patriarchal societies also undergo a kind of fragmentation ‒by being too closely identified with [their body]… [their] entire being is identified with the body, a thing which… has been regarded as less inherently human than the mind or personality‖ (128-129). All the focus is placed on a woman's body, in a way that her mind or personality is not adequately acknowledged. A woman's person, then, is fragmented. Bartky believes that through this fragmentation a woman is objectified, since her body is separated from her person and is thought as representing the woman.

The women‘s experience in such a society is much similar to the Panopticon model, a concept proposed by the English philosopher and social theorist, Jeremy Bentham. The concept of Panopticon implies the process of being constantly watched, here in this case, by the men in the society. Thus Bartky says, ‒In the regime of institutionalised heterosexuality woman must make herself ‗object and prey‘ for the man. … Woman lives her body as seen by another, by an anonymous patriarchal Other‖ (73). This leads women to objectify their own self. The attitude that they have towards the selves is as an object. Hence, she ‒[takes] toward her own person the attitude of the man. She will then take erotic satisfaction in her physical self, revelling in her body as a beautiful object to be gazed at and decorated‖ (131).

Thus it can be said that in this modern search for the expression of her identity, following the guidelines as proposed by the society, women are falling victims of the society again. In all these so called ‗expressions of self‘ or ‗exercise of freedom‘ there is a hidden agenda of unidentified hegemonic structures which cannot be so easily recognized even by the adherents of women‘s rights movement. In their over-emphasis of self, even they themselves fall victims of this game. Thus, it can be argued that, through this game, society is committing a crime against the entire womanhood- where she is neither taught, nor allowed to search for her ‗true‘ self or identity. And she is constantly be made a victim of impressive manipulations around her. And as Valenti says, ‒women should be taught to value their intelligence, abilities etc., instead of just looking hot in bikini and making themselves available to men‖.

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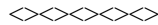
Goa University – A Hub for Excellence of Lusophone Studies in India

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I. A Brief Background of the Portuguese Studies at the Goa University

The Department of Portuguese at the Goa University is the only department in the entire Indian subcontinent offering M.A. in Portuguese Literature and Culture and it is oriented towards promoting knowledge related to the Portuguese language, literature and culture through its several courses and activities that cover the professional and cultural spectra.

The Department of Portuguese was created in 1987 and, after being inactive for a few years, reopened in 2005 with Certificate Courses in Portuguese Language and in 2006 with M.A. in Portuguese. The cooperation between Instituto Camões and Goa University started in 1989 with the appointment of a Visiting Lecturer from Portugal (***Leitorado***), under the Indo-Portuguese Cultural Exchange Programme and approved by U.G.C. Since 2007 Goa University has also benefited from the support of the Camões-Centre for Portuguese Language (***Centro de Língua Portuguesa do Camões***) in Panjim and, more recently, the ***Cátedra Cunha Rivara,*** a Chair in Indo-Portuguese Comparative Studies, sponsored by Camões, I.P, which was established at Goa University, through a Memorandum of Agreement signed in April 2016.

The Department of Portuguese, having been inactive for a couple of years, reopened in 2005 with Portuguese language courses. On 19th May 2014, the Academic Council approved a proposal of the Board of Studies of Portuguese to change its designation to **Department of Portuguese and Lusophone Studies**, reflecting the need to extend the scope of studies to the lusosphere´s cultures. From the academic year 2006-2007 a total number of **80** students have been enrolled in the **Master of Arts in Portuguese Culture and Literature**, as against a total number of **38** students during the period from 1987-2001.
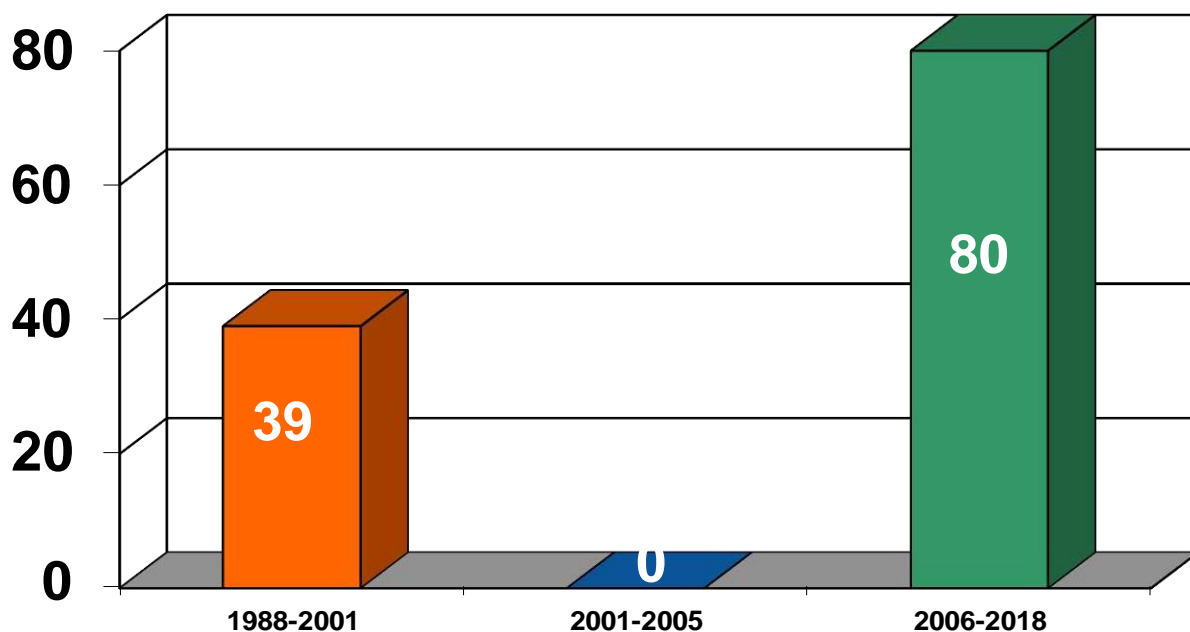
Since 2010-2011, with the implementation of the Credit-Based Master Degree Programme, most of the students from other Departments started taking Optional Courses offered by the Department of Portuguese, choosing from a total of 8 Courses (4 in Portuguese Language). The students pursuing the M.A. programme in Portuguese, part of various optional papers, have to complete successfully eight compulsory papers:Introduction to Literary Studies, Introduction to Portuguese Culture, Introduction to Portuguese Linguistics, History of Portuguese Literature I and II, Portuguese Literature I and II and Indo-Portuguese Literature, of 4 credits each.

II. Portuguese Studies at the Goa University Today.

The Department of Portuguese and Lusophone Studies offers today a comprehensive programme of studies for around 300 students every year. 19 students were enrolled in the M.A. in the academic year 2017-2018; more than 200 students from other departments follow the Portuguese Language credited courses, but also Portuguese Cinema, Portuguese Art, Portuguese History or Portugal in the Context of the European Union optional courses; the **Joaquim Heliodoro da Cunha Rivara Chair,** also provides six different One Credit Courses to the M.A. students of the Goa University and to the public in general as well. The Visiting Professors **Hugo Cardoso** from University of Lisbon (PRO 121 - Language Contact

in South Asia and the Role of Portuguese and PRO - Methods of Language Documentation), **Susana Sardo** from University of Aveiro (PRO 122 - Lusosonia: Post-colonial cartographies on sounds and memories), **Amélia Polónia** from University of Porto (PRO 123 - New Historiographical perspectives on Portuguese Overseas Expansion), **Ângela Barreto Xavier** from New University of Lisboa (PRO 124 - Goa in the making of the Portuguese empire (16th-18th centuries) and **Walter Rossa** from University of Coimbra (PRO 125 - Heritage(s) of Portuguese Influence in the Indian Ocean Borders), besides participating in conferences and carrying out research work with scholars and students also ensure these courses to around 100 students every academic year. The Cunha Rivara Chair aims to pave the way to create a **Ph.D. programme in Indo-Portuguese Interdisciplinary Studies** shortly since the current M.Phil.in Portuguese opened in 2015-2016 has not registered a significant demand so far.

The Goa University is preparing to open a new Bachelor Degree in Arts, **B.A Portuguese (Honours),** at the Department of Portuguese and Lusophone Studies from the academic year 2019-2020. Currently, this undergraduate programme is only available in two colleges in Goa. The external students, and the internal as well, have also a range of courses available to improve their languages skills and proficiency in Portuguese, from **A1 to B2**, following the ─European Framework for Language Learning, Teaching and Evaluation‖.

The University of Goa being the only Higher Education institution in whole India with a post-graduate programme in Portuguese is a unique centre of training teachers of Portuguese. Therefore, some of its alumni students are currently serving as Assistant Professors of Portuguese in Indian universities. Two Assistant Professors have been appointed as permanent faculty at the Department of Portuguese, **Prof. Scarlet Fernandes** (In-Charge of the Department since March 2018) and **Prof. Dhruv Usgaonkar** (currently pursuing Ph.D. in Portugal) and two other, **Franz Schubert Cotta** and **Loraine Alberto**, on contract basis. Among the teaching staff, there are also two native professors, the *leitor* **Prof.Delfim Correia da Silva**, and **Dr. Pedro Sobral Pombo**, a Portuguese anthropologist, recently appointed at the Goa University.

III. Students´ Profile

For years, the students enrolled at the Portuguese Studies Programme were mostly from Goa and more experienced learners, some of them being teachers at school level, lawyers or other kind of professionals. Nowadays, half of the M.A. students are from other states; they are younger and most likely registering gender parity. The students of the

Department, since very few candidates are undergraduate students in Portuguese, have to undergo a change of faculty or entrance test, and since this academic year 2018-2019, a ranking test.

Usually the candidates within the state of Goa are more familiar with the language. Most of them, have grown up listening to Portuguese at home. Most of them opt for the language at the school where Portuguese is available from 8th to 12th standard. Nevertheless, sometimes the gold medallist prize is awarded to a non-Goan student.

IV. Academic and cultural activity of the Department of Portuguese and Lusophone Studies

New methodology in the teaching of foreign languages, by means of communicative methods or the task-based language teaching methods (TBLT), and new technologies used in the teaching and learning Portuguese language have been adopted by the teachers of the Department of Portuguese and Lusophone Studies, Goa University.

The Department of Portuguese has experimented new methodological approaches in order to develop the language skills of its students, their linguistic, communicative, literary and intercultural dialogue competence through the songs in Portuguese, namely *fado* (the Portuguese national music), and selected literary texts used in the language class context. We believe that the introduction of literary text in foreign language class targets different types of objectives: communicative, linguistic and cultural, enabling the students to access to more complex texts in foreign language, facilitating a rational reflexion between the self and the ‒Other‖, promoting educative, promoting a social and civic mindedness. Recently, several of our students have been awarded prizes in song and writing contests.

A drama group was created in 2013, a ***Companhia de Teatro da Universidade de Goa*** (CTUG). The students and faculty of the Department have already staged two plays: ‒O Genro-Comensal‖, and an adaptation of a short story by Goan writer Vimala Devi. In December 2018 the group participated in the Midas Competition in Pune and won two awards for the best costume and the best music. According to some researchers, a performative teaching, learning, and research culture can emerge wherever academic discipline enters into a constructive dialogue with the performing arts.

The Department of Portuguese has been one of the most dynamic enterprising departments in its relationship with the foreign institutions, trying to project Goa University internationally, providing thereby privileged contacts with the rest of the world to its faculty

members and students. With the engagement of the Department of Portuguese, Goa University has signed several M.O.U. with Portuguese universities, Aveiro and Porto, for instance, and other reputed institutions of the lusosphere. This academic year, Goa University and University of Porto faculties will be involved in the Erasmus Mobility Unlimited Programme.

In the recent years several activities have been organized by the Department of Portuguese in collaboration with Camões-Centre for Portuguese Language, inviting prestigious personalities and eminent scholars and writers as external experts, from Goa and abroad, for student enrichment programmes. Among the most important events organized by the Department of Portuguese and Lusophone Studies are the International Seminar on –Philosophy and Literature Meeting: The East(s) and the West(s)‖ (19-20 March 2018), International Conference and the IV International Symposium –Goa: Cultures, Languages and literature (21-23 January 2019).

In Goa, around **900** students from 8th to 12th standard are still learning Portuguese. This academic year 2018-2019, **10** students are following the B.A in Portuguese Programme at two colleges in Goa. The strength of UG students in Portuguese is still low. Occasionally, the Department of Portuguese organizes Campus Recruitment and Interviews by different employers,MNCs and other corporates such as Ford India, Futura, Headway Consultants, Satyam Mahindra, Monsanto and Accenture.

V. Goa: a special environment for Portuguese and Lusophone studies.

Portuguese is taught in schools as an optional subject from standards eight to twelve. There are approximately 900 students registered. Except for some individual cases, the number has remained unaltered for some years. The teaching faculties are remunerated almost completely by the Fundação Oriente, with scientific and pedagogic support from the Camões-Centre for Portuguese Language which, in collaboration with the Department of Portuguese of Goa University and the Board of Secondary and Higher Secondary Schools organizes Teachers Workshops as part of a continuous training program, sharing updates with the teachers.

There are many reasons that serve to back up the argument that Goa is a Hub for excellence of Lusophone Studies in India. Besides the academic and educational institutions offering an education program that would include Portuguese language in the syllabus right from the early stages Portuguese, below are some (of several) particularly significant examples of the considerations:

a) An Historical and Cultural heritage based on an Indo-Portuguese intercultural way of life is over four hundred and fifty years old , which seen through the eyes of a stranger or an Indian from another State makes Goa a special place where more than anywhere else the East –West dialogue enjoys optimum conditions for development.

b) A rich and diverse literature in Portuguese: in cultural productions and beyond artistic creativity a vast amount of fiction, history and documentation in Portuguese, in addition to the Portuguese press in Goa that has brought to the reader some outstanding authors of Indo-Portuguese literature in XIX and XX centuries (the nineteenth and twentieth centuries) like Francisco Luis Gomes, Paulino Dias, Floriano Barreto, Lino Abreu, Adeodato Barreto, Orlando da Costa, GIP (pseudonym of Francisco João da Costa), Agostinho Fernandes, Nascimento Mendonça, Vimala-Devi or even Laxmanrao Sardesai. The history of Indo-Portuguese literature - also considered Goan literature in Portuguese language - is found in anthologies for reference like ―*A Literatura Indo-Portuguesa"* (1971) by Vimala-Devi and Manuel Seabra or in the―*Dicionário de Literatura Goesa"* (1998) by Aleixo Manuel da Costa.

c)A Department of Portuguese which in collaboration with other Institutions of Higher Studies, could guarantee an academic qualification and basic training necessary to teach Portuguese in India.

d) Private entrepreneur entities that promote the learning of Portuguese.
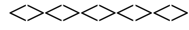
e) In Goa, European influence does not limit itself to Portugal. The region receives annually tourists from various countries transmitting a certain cosmopolitan flavor to the main cities and beaches within a real ambience of Indo-European Multilinguism.

g) Business and industrial structures that are connected to higher studies.

h) Highly qualified technicians and logistic conditions for the production of multimedia for use in the teaching of Portuguese as a foreign language in distance-learning and in cyberspace.

i) The geostrategic position of Goa allows the building of bridges with other important centres in the Portuguese speaking spaces like Mozambique, Macau and Timor-Leste.

Finally, and not less important is the collaboration of the Camões-Centre for Portuguese Language in Panjim which in addition to the cultural activities promotes and animates annually teachers and students of Portuguese, as well as other researchers from ‗Lusofonia'.

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