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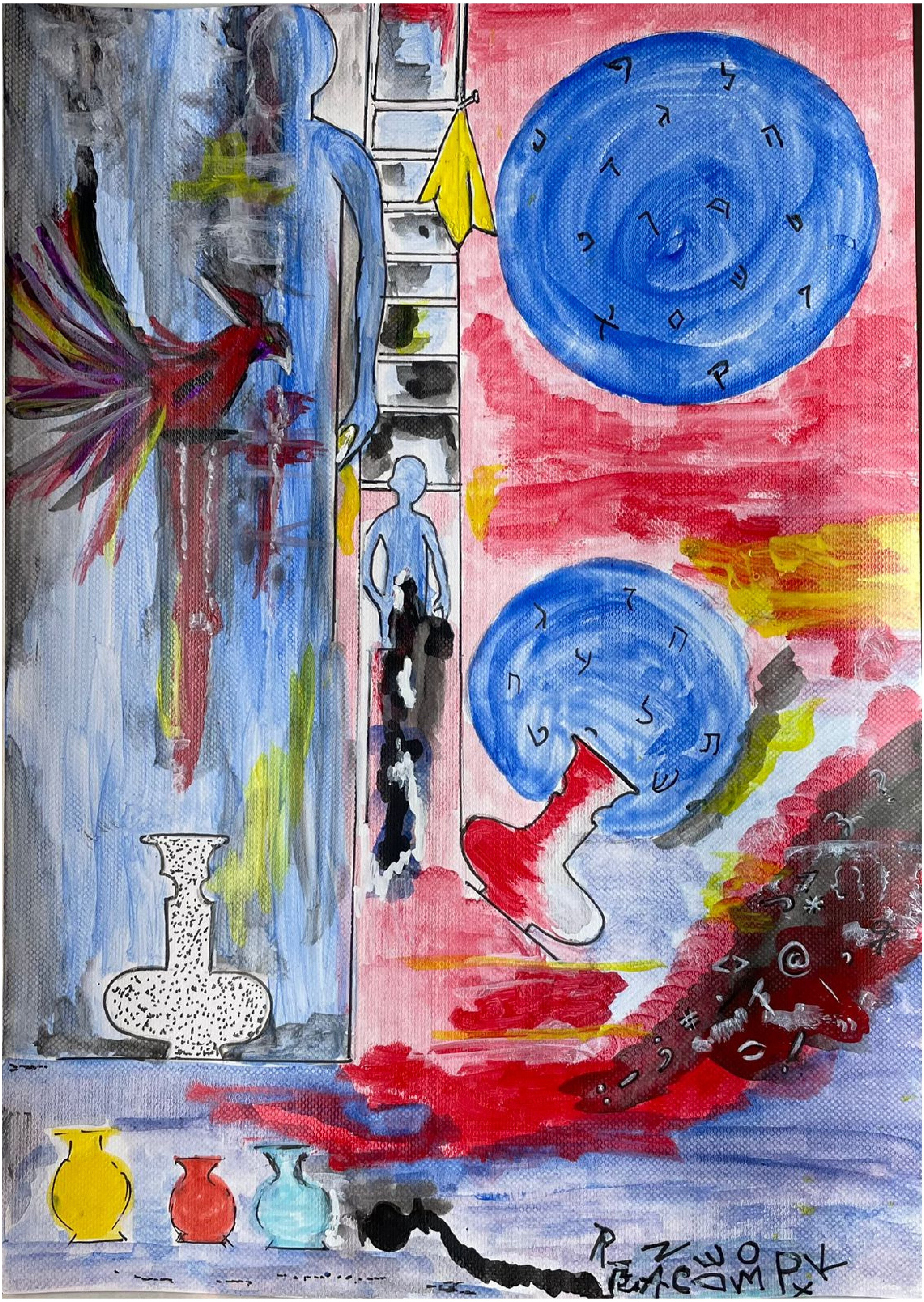

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Rethinking Indian Diaspora: Conceptualizing Diasporic Consciousness

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Abstract

Diaspora as a concept has drawn the attention of the scholars for a long time. In recent times, the meaning of the term has been rethought because the earlier meaning of the term associated with homelessness has been reviewed. In the past, the diasporic community were living in a foreign country due to the compulsion of their economic needs. The origin of Indian diaspora traces back to the indenture system introduced by the Imperial regime of Great Britain in the early part of 19th century. Migration to different parts of the world by Indians for trade and commerce, of course, traces back to much earlier in history. The old Indian Diasporas were longing to come back to their homeland because they felt that they were leading a life of deprivation and exploitation. However after independence, the new Diasporas have voluntarily chosen their condition of self-exile for a glamorous life in their chosen destinations. Often they also experience a sense of loss and anguish when they cherish the memory of their cultural roots. These new Diasporas aredifferentfrom the old as the latter long for intellectual freedom, secularism and liberty for their country. This paper is thereforean attempt to understand a perspective of the old and new Diasporas with reference to select theoretical formulations.

Keywords: Diaspora, Transnationalism, Postcolonialism, Nepantilism, Deterritorialization

Introduction

The term "diaspora" has its roots in the Greek words"*dia* (over)*speiro* (to sow)" meaning to scatter or disperse. It was first used for the Jews who were sent into exile after Nebuchadnezzar's conquest of Babylon. The Jews were wandering in exile without a homeland. Though the term refers to the physical dispersal of the Jews throughout the world, it also carries "religious, philosophical, political and eschatological connotations" because a special relationship is understood to exist between the land of Israel and the Jewish people (*The Encyclopaedia Britannica*). Thinking of this meaning, the South African freedom fighter Dr. Fatima Meer "abhorred the term diaspora" adding that it described overseas Indians as a people without a home. She said: "We

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Indian South Africans have had to struggle hard to claim our South Africanness, and that is something we jealously guard. We are not a diaspora of India" (Shubha Singh: 17). She uttered all these during the first *Pravasi Bharatiya Divas* in January 2003 distasting the use of the term to describe people of Indian descent. Of course, diaspora was once a term that referred primarily to the Jewish dispersion. It has, however, come to be used to refer to contemporary situations that involve the experiences of migration, expatriate workers, refugees, exiles, and ethnic communities. It indicates a distance and separation from a society of origin with which there is a continuous affinity. Diaspora is associated with minority and migrant populations that involve experiences of transnational identity. The term 'transnational' is also used in the diasporic sense to denote ethnic ties that cross national boundaries. Diasporas are shaped through migration along specific route and histories carrying collective memories and similar identity values. They retain their own distinctiveness in relation to their daily transactions to others around them.

The debate over the propriety of the term still continues in academic circles though diasporic studies has become the standard description for academic work on minorities living away from their ancestral homelands. Despite its close connection to the Jewish people and also to Israel, the term has come handy to denote to migrant communities around the world. In recent times, the term diaspora has been used to describe any minority community that can trace its origin from another land. This term has common usage in international political circles because the developed countries, which have been the receiving large scale migrants, formulate policies to integrate ethnic minorities in their social system. However, it still remains a problematic term especially in the countries that regard their migrant groups as outsiders. It is so, because it inevitably tends to draw comparisons with the Jewish diaspora, denoting at the same time a transnational motivation and linking it to a common religious, cultural, and political thought.

In the countries that are in the process of nation building like South Africa, any reference to transnational affinities with a lost homeland is suspected in the host country. The celebration of a migrant community is a modern concept of recent origin in western countries. In many countries migrants are still struggling for acceptance as full-fledged citizens of the adopted land and talking about diasporic loyalties raises suspicion as it can set them apart. But more and more countries are trying to use the influence of their successful migrant communities. Though purists may disapprove of the use of diaspora to describe overseas communities, the usage has come to stay till a new coinage is accepted. By the late 1980s a new age of Asian development had started with the new economic boom in Southeast Asia. The rapid development of the economies of Malaysia, Thailand and Indonesia was the contribution of their industrious Chinese communities. China's growing ties with America and the economic reforms in China under Deng Xiaoping brought a change in attitude towards communist China. Overseas Chinese enjoyed China's image of a powerful and influential state, which added respect for the homeland. China's nuclear capability, its independent stance and challenge to the West made the Chinese people proud. It does not mean that they are willing to return home, but the power and prestige strengthened the desire to maintain ties with China. However, in recent times, China has behaved inappropriately in respect of certain international issues for which its image has been tarnished.

Many countries have made efforts to channelize the energies of their overseas communities, but none have been so effectively used as the Jewish and Chinese Diasporas. The Chinese government has focused mainly on economic benefits of its diaspora, while the Jewish diaspora is focused on religious and political issues pertaining to Israel. The Jewish diaspora and its organisations promote the interests of the state of Israel through its connections to international community. It is a significantly prosperous community around the world. It exhibits much influence in American politics and is an important factor in American policies towards West Asia and Israel. Indians in the US have tried to connect themselves through Jewish lobbying groups in their efforts to reach American politicians in the US congress. Governments have offered a large number of facilities to keep in touch with the Diasporas. Regular conferences, committees to advise parliament, even nominated seats in the legislature, active encouragement to visit the homeland have kept the migrant communities connected. More and more countries are trying to reach out to prosperous emigrants for a variety of reasons that include forcing the influence, enhancing a global presence, providing access to foreign investment.

Largescale migration from Asia began when Europe's imperial powers established colonies in the New World to meet the demand for tropical commodities like rubber, sugarcane, tea, and coffee in Europe. The colonies' initial need for labour at the plantations, the tin and the goldmines was met through slaves. But when slavery was abolished throughout the British Empire in 1833, the plantation owners needed replacements for the African slave labour. A substitute work force was sought in Indian and Chinese emigrant workers on indenture. Over one and a half million Indians went overseas to earn a living in the 19th and the early part of the 20th century to Burma, Malaya, Africa, the Caribbean and the Pacific islands. By 1938, the overseas Indians spread over a belt which ran around the Equator from the North Atlantic over the Indian Ocean to the South Pacific. Since the Indian community abroad grew to over 20 million with people of Indian descent spread throughout the world, with a considerable presence in about 110 countries. The overseas Indian community spread widely, and after the Jewish and the Chinese, it is the largest diaspora. It is a heterogeneous group but is formed of numerous segments that correspond to the time of migration, the place of origin in India and the country of settlement. Educational levels, class background, age and gender are also important factors to make other differences. For about two hundred years, migrants went to Malaysia, Sri Lanka and other South East Asian countries as indentured workers. They went to the colonies to work in Trinidad and Tobago, Mauritius, Surinam, South Africa, and Fiji. Even before the 19th century, there had also been migration. Migration is certainly an important part of history and through the ages, people have travelled faraway to find land, food, and work. The myth of Indians as a traditionally home sick people is rather unacceptable because in reality the sea-faring coastal regions have a tradition of mobility and maritime history.

Growing migration of human populations across the geographical, cultural and political frontiers in recent times has impacted in increase of critical theories on diaspora. Diasporic consciousness is a very important feature in the writings of the writers staying away from their native land. These writers are often preoccupied with the feelings of dislocation, exploitation, nostalgia and racial bias. Their writings also relate to hybridity, marginalisation and protest against injustice. In intellectual circles, two types of diasporas are much discussed.

In its old sense, the term signifies to the Jewish living outside Palestine or modern Israel. The contextual significance of the term refers to "a dispersion or migration of people coming from the same country or having a common culture" (*New Penguin English Dictionary* 385). In a wider perspective the term connotes the evolution of all human civilization and culture. The primitive human beings were first located in Africa. However, they later on spread over to several places of human settlements and societies all over the world thereby rendering the human condition as diasporic. In reference to the Indian poetic tradition and Judeo-Christian tradition, we understand that the human situation is diasporic. Separation of human from God is also a diasporic situation. In the Indian context, we know that *Atma* (soul) and *Brahma* (the Great Soul) are also separated when the soul, bound to a body, takes birth on the earth. The diasporic situation has therefore a philosophical significance. The term's meaning relating to its Greek origin is based on a political connotation meaning "voluntary or forcible movements of the people from their homelands into new regions" (Ashcroft et al 1998:70). Bill Aschroft, Gareth Griffiths, and Helen Tiffin carried on two projects on colonialism and Imperialism which are related to radical diasporic movements (Ashcroft et al 1998:69). They found that millions of Europeans and the natives were dislocated at different regions. These scholars believe in human condition as diasporic from historical perspective. The indenture system after the abolition of slavery contributed to diasporic condition of a large number of people from the colonised Asian counties to different parts of the British Empire:

> This involved transporting, under indenture agreements, large populations of poor agricultural labourers from… areas such as India and China, to areas where they were needed to service plantations. The practices of slavery and indenture thus resulted in world-wide diasporas.(Ashcroft et al 1998 : 69)

This historical incident resulted in substantial increase of indentured workers known as *Girmitiyas* in the West Indies, Malaya, Fiji, Mauritius, and the colonies of the East and South Africa. Gandhiji as a *girmit* himself mobilised the disparate and despair-ridden *girmitiyas* in South Africa for about 21 years from 1893 to 1914. Amidst the hostile circumstances of racism, colonialism and other forms of oppression, his efforts to organise these *girmitiyas* as a politically conscious people are noteworthy. He saw that the Indians, both indentured and freed, suffered indignities of racial abuse of all kinds. Sharing their common feelings of alienation, nostalgia, possession of mythical memories, displacement and racism, he could mobilize them to strive for their upliftment.

The diasporic consciousness involves a number of feelings and conditions, namely alienation, dispersal, longing for the ancestral land, double-identification with homeland and the country of adoption, identity crisis, remembrance of myths, legends and cultural tradition related to homeland, protest against discrimination of all sorts in a new land. The metaphor of imaginary homelands sums up the conditions of the diasporic communities. Very often the condition of diaspora is compared to the "condition of the idea of Indian mythical king Trishanku's "in-between space". The Des-pardes dialectic is also crucial to understand diasporic consciousness.

In South Africa, Gandhiji fought for the cause of the marginalized who were subject to racial hatred and exploitation. His theory of freedom struggle to liberate the downtrodden is based on truth and non-violence (*Satyagrah* and *Ahimsa*) which are his weapons of spiritual force. Since diasporic discourse is largely political, based on power relationship, Gandhiji therefore never wanted a separate homeland for the Indians in South Africa. He rather wished a mutually shared socio-cultural space in South Africa. The hybrid condition should have to be used for political empowerment of the most deprived diasporic subjects. In his *Autobiography*, Gandhiji seems to be a writer of diasporic consciousness. There has been a great focus on English writers of Indian origin, namely Salman Rushdie, V.S.Naipaul, Nirad Chaudhuri, Amitav Ghosh and many others. Their works portray the complex discursive issues of multiculturalism, diasporic hybrid identities, national imaginary, dislocation and exile. Major diasporic theoretical formulations revolve round Homi Bhabha, Stuart Hall, Gayatri Spivak, Robert Young and others. These writers/theorists dominate in the areas of studies such as postcolonialism, postmodernism, cultural studies, new historicism and diasporic studies.

The notion of diaspora is therefore a contested field of study. Any conceptualization of the term leads to debatable discussion. Summating theoretical formulations on diaspora seem to be impossible. Any theory of diaspora should not be author-centred. Stuart Hall writes: "In an era of globalization, we are all becoming diasporic" (1992:402). Salman Rushdie, Edward Said and George Steiner also make such claims. Stuart Hall's claim foregrounds the contemporary world reality in the transnational moment. It also evidences exultant claims made in respect of philosophical diasporization affected by the processes of globalization. Diaspora has a semantic domain, stretched in various directions resulting in different meanings: exile, refugee, immigrant, migrant, nomad, privileged Non-Resident Indians (NRI), PIO (person of Indian origin). It also refers to many types of diaspora: classical diaspora, first, second and third generation diasporas, trading diaspora, mobilized diaspora, catastrophic diaspora, victim diaspora and so on. Many thinkers have laid emphasis on the need to regulate the spacious boundaries of diaspora through its rigorous conceptualization. Jana Evans Braziel and Anita Mannur are critical of the reckless use of the term diaspora in their introduction of the book *Theorizing Diaspora*: "…[T]he term 'diaspora' risks losing specificity and critical merit if it is deemed to speak for all movements and migrations between nations , within nations, between cities within cities *adinfinitum"* (2003:07). They argue that the term diaspora should be theorized so that it can be employed as a useful method of study.

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The term diaspora has flexible meaning for which it poses certain problems in its theorization. Although theories are often generalizations, a theory of diaspora is often useful for bringing in a perspective to it. A number of theorists have contributed to the theorization of diaspora through their meaningful formulations. The following theorists are noteworthy: Edward Said, Homi K Bhabha, Gayatri Chakravorty Spivak, Stuart Hall, Paul Gilroy, R.Radhakrishnan, Sura P Rath, Vijay Mishra, Robin Cohen and N. Jayaramana. They have engaged in discussing the conflicted but interrelated territories of home-location, nation-postnation, inside-outside, citizen-stranger, pure-hybrid, roots-routes, centre-periphery, sameness-difference and subject-object which criss-cross and clash. It has resulted in diaspora searching for its multi-referential signification. These binaries bring with them traces of their past relations and interactions also. Their affiliations with poststructuralism, postmodernism and postcolonialism add still greater complexity to the concept of diaspora. This complexity of the term is responsible because it has been appropriated in a variety of disciplines and discourses. This complexity might bring about disintegration of "dispersal of diaspora and diasporization of diaspora". The comments of Rogers Brubaker are relevant to quote here. He argues that the term has proliferated, and its meaning has been stretched to accommodate the various intellectual, cultural and political agendas in the service of which it has been enlisted. This has resulted in what one might call a diaspora diaspora, a dispersion of the meanings of the term in semantic, conceptual and disciplinary space (2005: 1-19).

The earliest studies treated Diasporas as bounded entities. William Safran defined the term in an ideal way. James Clifford illustrates Safran's model. He enlists six main features of Safran's conceptualisation of expatriate minority status of diaspora: "a history of dispersal, myths/memories of the homeland, alienation in the host (bad host?) country, desire for eventual return, ongoing support of the homeland, and a collective identity importantly defined by this relationship"(305). Such a formulation of Safran however suggests that the diasporic subjects have homogenous and collective identities bound together by shared feelings of alienation and having a very strong nostalgic longing for the place of origin. Clifford is not happy with an ideal type of conceptualisation because the pure forms are "ambivalent, even embattled over basic features" (1994:306). Alluding to Jewish diaspora, the discussions drew on a conceptual homeland. Grounding himself in a nationalist space, Makarand Paranjape has also a similar notion. He thinks that the Diasporas must involve in a cross-cultural passage to have a unique diasporic consciousness. He pleads that "there has to be a source country and a target country, a source culture and a target culture, a source language and a target language, a source religion and a target religion, and so on. Also, the crossing must be forced, not voluntary; otherwise, the passage will only amount to an enactment of desire-fulfilment. Or, even if voluntary, the passage must involve some significant tension between the source and target cultures" (2001:16). However, such specific ways of definition enlisting characteristic features seem to be simplistic. Counterpoising such schematic theories, some recent thinkers take rather different stances. Homi Bhabha, Stuart Hall, Avtar Brah, R. Radhakrishnan and others draw on such terms as hybridity, palimpsest identities, displacement, decentrement difference and alterity which have strong affiliations with poststructuralism, postmodernism and postcolonialism.

Homi K. Bhabha talks about hybrid identity of diaspora who are:

> Gatheringsof exilesand emigres and refugees; gathering on the edge of foreign cultures; gathering at the frontiers; gatherings in the ghettos or cafes of city centres;gathering inthe half-life, half-light of foreign tongues or in the uncanny fluency of another's language gatherings the signs of approval and acceptance, degrees, discourses, disciplines; gathering the memories of underdevelopment of other worlds lived retroactively; gathering the past in a ritual of revival; gathering the present.(1994:139)

The Diasporas are hyphenated and hybrid subjects because they inhabit liminal spaces, and they have intercultural experiences. However, this hybridity is not natural and organic since there is no blending and reconciliation of codes of culture, race, colour, ethnicity and gender. This hybridity is self-reflexive and is the result of a conscious negotiation with its informing elements. The hybrid existence of the Diasporas draws attention to the fluid identities which are continuously reframed in ongoing negotiation with the changing political environment.

Stuart Hall argues that the diaspora experience "is defined, not by essence or purity, but by recognition of a necessary heterogeneity and diversity, by a conception of identity which lives with and through, not despite, difference; by hybridity and diaspora identities are constantly producing and reproducing themselves anew, through transformation and difference" (1993:402). This indeterminacy of the fluid diasporic identities, in the words of Jacqueline Lo, disrupts "homology between cultural, racial and national identity". The hyphen also draws attention towards the suppressed histories of cross-cultural and cross-racial relations. This self-reflexive hybridity, in Bhabha's words, an "insurgent act of cultural translation" (1994:7) is rife with the subversive potential to unsettle hegemonic relations as it focuses on processes of negotiation and contestation between cultures. Hybridity and hyphenation, according to Jacqueline Lo, "offer an alternative organising category for a new politics of representation which is informed by an awareness of diaspora and its contradictory, ambivalent and generative potential". Bhabha therefore thinks that the in-between space occupied by the diasporic subject has creative possibilities: "… (I)t is the space of intervention emerging in the cultural interstices that introduces creative intervention into existence" (1994:7). Like Bhabha, Salman Rushdie and Edward Said also visualize creative potentialities in the exilic condition. For Avtar Brah the "diaspora space is the intersectionality of diaspora border, and dislocation as a point of confluence of economic, political, cultural and psychic processes. It is where multiple subject positions are juxtaposed, contested, proclaimed or disavowed" (2002:208). He therefore argues that diaspora space is a highly contested site.

An important label, namely eclectic hybridity, is necessary to be discussed as it refers to the fusion of music, cuisines and cultures. It is a postmodern pastiche culture containing variety of elements, and also refers to variety in influence. This category of hybridity tends to empty the term hybridity

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of its political content and historical specificity and exposes it to the charge of blocking the pain of living in diaspora. For suppressing the suffering of the exile in their celebration of cultural hybridity and the third space, Aizaz Ahmed, Benita Parry and Lawrence Phillips have critiqued Bhabha, Rushdie and Said. Nikos Papastergiadis argues for "a sense of Diasporas that says more about a sensibility towards cultural transformation than designating a place of arrival or rebirth" (1998: xii). Intentional hybridity as a condition of conscious negotiation of intersecting cultures means that we cannot see Diasporasin integrated perspective. Considered as a sensibility towards cultural transformation diaspora can be regarded as a practice since Brubaker's analysis has been to desubstantialize it by treating it as a category of practice rather than as a restricted group. We can therefore talk about the diasporic project in terms of destabilizing generalized claims made on behalf of nation, culture, race, gender and so on.

The hyphenateddiasporic subject embodies difference relationally and non-hierarchically. R. Radhakrishnan therefore says:

> Peoples and cultures are different; and the all-important issue is how to receive and practice difference relationally and non-hierarchically; in other words, how to create a society that will not evaluate some differences more positively than others. Furthermore, practising or embodying difference (a great example is the project of dwelling rigorously and passionately in the hyphen within succumbing to total integration on either side of ethnic hyphenation, i.e. sustaining difference along multiple axis without totalization) does not have to take the form of an ideologically reductive and non-porous identity politics …. Differences and heterogeneities can be practiced openly, relationally, and as invitations to a rich and ongoing heteroglossia, rather than be primed as a raw material for some grand unification or cultivated as hotbeds of separatist thought. (2004:65)

Gloria Anzaldua, a Mexican-American, in her book*Borderlands*/ *LaFrontera*: *TheNewMestiza*(1987) talks about the emergence of a new consciousness(*mestizaconsciousness*). Borderlands is an example of the performativity of the hyphenated diasporic subjectivity and the diasporic epistemology which "locates itself squarely in the realm of hybrid, in the domain of cross-cultural and contaminated social and cultural regimes" (Vijay Mishra 1996:71). Anzaldua writes:

> In a constant state of mental nepantilism, an Aztec word meaning torn between ways, *lamestiza* is a product of the transfer of the cultural and spiritual values of one group to another. Being tri-cultural, monolingual, bilingual or multilingual, speaking a patois, and in a state of perpetual transition, the mestiza faces the dilemma of the mixed breed: which collectively does the daughter of a dark-skinned mother listen to? (1987:78)

Anzaldua faces the ambivalence and lives the pain of juggling not two but three cultures: "Cradled in one culture, sandwiched between two cultures, straddling all three cultures and their value systems, la mestiza undergoes a struggle of flesh, a struggle of borders, an inner war" (1987:78). The new mestiza has to develop tolerance for contradictions and ambiguities and in doing so she acquires a plural personality. This flexibility opens up new creative possibilities for her:

> The focal point or fulcrum, that juncture where the mestiza stands, is where phenomena tend to collide. It is where the possibility of uniting all that is separate occurs. This assembly is not one where severed or separated pieces merely come together. Nor is it a balancing of opposing powers. In attempting to work out a synthesis, the self has added a third element which is greater than the sum of its several parts. The third element is a new consciousness – a mestiza consciousness – and though it is a source of intense pain, its energy comes from continual creative motion that keeps breaking down the unitary aspect of each new paradigm". (1987:79)

Anzaldua interrogates her hyphenated identity and does not privilege either side of the hyphen. She questions both the sides of her ethnic hyphenation: "I am an act of kneading, of uniting and joining that not only has produced both a creature of darkness and a creature of light, but also a creature that questions the definition of light and dark and gives them new meanings"(1987:80-81). Such reflexive and radical hybridity retains the oppositional frame of reference diaspora evokes.

The theories discussed in the preceding pages elucidate that Diasporas are regarded as the "deterritorialized" other of the territorialised nation-state which is considered as a homogenous unity though in reality it is heterogeneous. Since there is always a haunting desire for the homeland, the Diasporas are therefore affected by a diasporic consciousness. Though Rushdie and Bharati Mukherjee talk about multiculturalism and assimilation respectively, Avtar Brah however talks about the idea of homing desire: "The concept of diaspora places the discourse of home and dispersion in creative tension , inscribing a homing desire while simultaneously critiquing discourses of fixed origins" (2002:192-193). Homing desire is not the same as desire for homeland. It is rather a desire for creating a home in the host culture. The old Diasporas cannot accept such homing desire. They would rather prefer to have a constant desire for their homeland as they are constantly affected by a diasporic consciousness.

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Re-Narrating the Postcolonial Subject within Neo-Liberal Spaces: A Study on the Role of Travel as Depicted in the Contemporary Postcolonial Novel

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Abstract

The objective of this study is to re-interpret the idea of travel, represented in the postcolonial novel, as a motif that brings out the dialectic influence of neo-liberal values in defining the contemporary postcolonial subject. As a literary cannon, postcolonial literature is primarily concerned with bringing into light the experience of being colonised by the "white" Europeans, and the struggles of oscillating between two value systems, i.e., the indigenous value systems and the values brought into the colonies by the colonisers. Therefore, the years after 1950s saw the emergence of a host of authors, who in their mother tongue or in the coloniser's tongue narrated such experiences, while various Eastern and Western critics were interested in theorising the postcolonial subject. The present study contends that, a break in the continuity of such a tradition could be observed with the global spread of neo-liberalism during late 1970s and 1980s, which could be discerned through how the idea of travel being represented in the postcolonial novel. Through a close reading of Amitav Ghosh's In an Antique Land (1992) and Aravind Adiga's The White Tiger (2008), the study points out the significant role the idea of travel can play in portraying the neo-liberal dialect which has restructured the traditional relationship between colonised and the coloniser. It argues that the emergence of multiple centres of power, liquidation of geographical boarders and the rapid economisation of all spheres of life, have made the polarised relationship of a colonised and a coloniser redundant, demanding a re-narration of postcolonial subjectivity.

Keywords: Postcolonial Literature, Travel, Neo-Liberalism

Introduction

The discovery of sea roots that enabled the Europeans to travel to the eastern parts of the world marked a significant juncture in the world history, that changed the trajectory of global affairs. Thus began an era of colonial domination where the newfound colonies were seen as "posts for trade and strategic settlement" (Macleod, 1). Within this context, "colonies served as plantations or primary producers for the trade or manufacturing industries of the metropolis", creating in that process a power hierarchy that subjugated the natives (Macleod, 1). On the other hand, was the

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devaluation of the indigenous knowledge systems, which Sefa defines as the rejection of "ideas and cultural knowledges of local peoples concerning the everyday realities of living" (4). A direct outcome of such endeavors was to establish western knowledge/values in a position of power, effectively constructing a binary relationship that subjugated the native. For instance, rule of the king/queen was regarded as less democratic in the face of constitutional governance, while incantations and exorcisms for treating the sick were dismissed in favour of western medical science. As critics such as Sefa points out, the colonised managed to achieve the so-called modernisation as a result of such drastic changes to their traditional life patterns, and maybe at the cost of what was dear and familiar to them.

When the years of colonial domination was drawn to an end around the mid-twentieth century, the socio-economic and the political fabric of the colonies was irrevocably changed, and the natives were plunged into a new reality which was foreign to them. Suddenly, there were two dominant knowledge systems for the natives to choose from, which they have inherited through their ancestral lineage and the colonial legacy. In the meantime, countries such as Sri Lanka and India were struggling with the irruption of ethnic unrests that were brewing during the colonial era. Postcolonial individual/subject was the outcome of all these intersecting forces which situated the post-independent "man" in a position of contestation and ambiguity.

As argued by Ashcroft, Griffiths and Tiffin in The Empire Writes Back (referred hereafter as TEWB), the term postcolonial thus emerged "to cover all the culture affected by the imperial process from the moment of colonization to the present" (1). They further argue,

"So the literatures of African countries, Australia, Bangladesh, Canada, Caribbean countries, India, Malaysia, Malta, New Zealand, Pakistan, Singapore, South Pacific Island countries, and Sri Lanka are all post-colonial literatures" (*TEWB*2).

What is witnessed here is the emergence of a new literary tradition, one that is characterised by the unique experiences of the eastern parts of the world which for centuries have been under the domination of the western world. It also ruptured the representation of the East by the West by reclaiming the right to portray the East by the East, which in turn added a new layer of experiences to the already rich fabric of world literature. As asserted by Ashcroft, Griffiths, and Tiffin (TEWB 1)

"And it is in their writing, and through other arts such as painting, sculpture, music, and dance that the day-to-day realities experienced by colonized peoples have been most powerfully encoded and so profoundly influential".

Thus, it gave birth to an era of new literature which portrayed in words, colours and moving pictures what it means to own the hyphenated identity, post-colonial subject. "Writers as diverse as Chinua Achebe and Wole Soyinka from Nigeria, Salman Rushdie and Arundhati Roy from India, Derek Walcott from the Caribbean, Seamus Heaney from Ireland, Margaret Atwood and Michael Ondaatje from Canada, Peter Carey and Patrick White from Australia, and J. M. Coetzee and Nadine Gordimer from South Africa have been prominent, when portraying "the experiences of the postcolonial subject, "and their works now appear on numerous school and university syllabuses"

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(Innes, 1). Their work also has been translated into several languages while garnering attention in the East and the West alike.

A close examination of the early postcolonial literature highlights the fact that they share salient characteristics which in turn reflect the key struggles faced by the post-independent nations. As pointed out by Ashcroft, Griffiths, and Tiffin (TEWB 2)

"What each of these literatures has in common beyond their special and distinctive regional characteristics is that they emerged in their present form out of the experience of colonization and asserted themselves by foregrounding the tension with the imperial power, and by emphasizing their differences from the assumptions of the imperial centre. It is this which makes them distinctively post-colonial".

Therefore, postcolonial writing essentially became a response to the supremacy of the white colonialism, and their representations of the colonial other. These writers embarked on a journey of writing back from the peripheries to the centre, which they interpreted as an overturning of the colonial power hierarchy where the centre was vested with the power to write to the peripheries. Within this process of writing back to the centre, controversial issues of nation building, legacy of the native speakers who could speak English and "the degree to which the colonized people are able to resist, adapt to or subvert" the residual colonial powers are contested (Innes, 2). These forces constituted what is popularly known as the postcolonial subject, who derives its legitimacy through the binary relationship between the East and the West.

This polarised relationship between the colonised and the coloniser was thrown into question with the advent of neo-liberal economic policies. Late 1970s and early 1980s saw a rapid change in the national economic policies of the countries all around the world, where the governments started to re-evaluate their policies of state welfarism in a move to restructure themselves as more market dependent (Reinhoudt and Audier, 11). This led to a departure from the economic policies that demanded the government to be epicenter of a country's economic life, a role that is increasingly replaced by the private enterprises, multinational organisations, and entrepreneurs. Therefore, Neo-liberalism can be understood as a resurgence of the 19th-century ideas associated with laissez-faire economic liberalism which became a reactionary movement against Keynesian economics. The countries across the world were quick to embrace this new economic policy because, most of them were struggling to steer themselves under the heavy burden of having to be the frontliner of crumbling economies due to corruption, unplanned economic policies, and the constant reliance of the public upon the state.

Taking this departure from welfarist state policies to adopt a more neo-liberal worldview as its starting point, this research argues that it has led to a reconfiguration of the postcolonial subject. For instance, one of the key outcomes of the neo-liberal economic policies was the emergence of a multiplicity of centres who can influence the global politics to a large extent. Countries such as China and South Korea have established themselves as key players not only in the politics of East Asia but also in the global arena, whereas India has made its presence felt both in the Indian subcontinent and in almost all of the other countries. A case in point that substantiates this

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argument is the nuclear energy, now used by over 50 countries across the world to meet their daily energy requirements (Nuclear Association). As pointed out by the Nuclear Association,

"Today the nuclear industry is characterised by international commerce. A reactor under construction in Asia today may have components supplied from South Korea, Canada, Japan, France, Germany, Russia, and other countries. Similarly, uranium from Australia or Namibia may end up in a reactor in the UAE, having been converted in France, enriched in the Netherlands, deconverted in the UK and fabricated in South Korea".

The above statement is a classic example to understand the changing direction of the global economic currents where it is no longer focused on one centre as the controller of the world economy. This change in the global dialectic is what defines our understanding of the postcolonial subject in the contemporary society. Being able to establish itself as the dominant thrust of the global economy within a short period of time and having influenced not only the economic spheres but also the socio-cultural and political affairs of the countries around the world, neo-liberal principles have had a strong influence in the way the postcolonial nations operate today. Countries such as Sri Lanka opened themselves to these neo-liberal forces around late 1970s, whereas the postcolonial nations like India and South Africa are no longer interpreted as the countries of the margins. Such a reconfiguration of the world affairs due to neo-liberal forces challenged the reading of postcolonial experiences only as a result of the centre-periphery relationship, where the white colonisers and the natives are always described in terms of an inequal balance of power. In light of that, this study close reads the two selected novels, In an Antique Land by Amitav Ghosh and The White Tiger by Aravind Adiga to understand how emerging postcolonial literatures have responded to such contemporary changes, which is essential to understand the evolving trajectory of the postcolonial studies. In this regard, the present study focuses on the idea of travel as represented in the selected texts and interprets it as a key motif that is capable of capturing the nuances of such changes. In the meantime, this study intends to argue for the importance of promoting inter-disciplinary and multi-disciplinary approaches when understanding the postcolonial subject, whose identity is constantly reworked by the intersecting economic, social, cultural, and political forces which it comes to contact with.

Methodology

This study uses close-reading and critical analysis as its primary research methods to understand the selected texts as responses to the contemporary socio-political and economic developments in the postcolonial nations. Published in 1992,In an Antique Land by Amitav Ghosh brings together two narratives that straddle two different eras of history. In its historical narrative that runs parallel to the semi-autobiographical account of Ghosh's life in Lataîfa, he reconstructs the history of a twelfth century Jewish merchant, Abraham Ben Yiju, and his slaves Ashu and Bomma (Ghosh, 1). Using these parallel plot lines, Ghosh engages with portraying a "history of humanity with discursive discourses" which is crucial to understand the changing landscape of the post-independent nations (Venkateswarlu, 3). Through an anthropological reading of the pre-colonial

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and postcolonial histories, Ghosh lays the ground for an important discussion of travel as a recurrent force that has pushed people to traverse different terrains. Such experiences resulted in an in-flux of identities which in turn may help to break away from strict definitions of an individual's subjectivity.

The novel, The White Tiger by Aravind Adiga narrates the story of Balram Halwai, who moves from being a "half-baked" Indian village boy to a self-taught entrepreneur (Adiga, 8). During his journey of re-imagining his identity as an individual, Balram travels to different parts of India, from Laxmangarh to Dhanbad to New Delhi, the influence of which is evident in the way his character develops. Thus, by using a hackneyed narrative trope of rag to riches Adiga invites his readers to witness how Balram's character is defined by the agency he gains by travelling from one place to the other.

In its analysis of the above novels, this study re-interprets the postcolonial concepts such as centre-periphery relationship, postcolonial ambivalence, and the hybrid individual by approaching them through a neo-liberal perspective. For instance, it throws into question the centre-periphery relationship between the white coloniser and the colonised, by contending that there is no longer a single centre which dominates the rest of the world. This helps to re-interpret the attachment of the postcolonial subject to its traditional centre, which is conventionally described through a strict binary relationship. Similar to this was the hybridity resulted by the demand to choose from two knowledge systems, one that relates to the ancestral history of the colonised, and the other that has been imposed upon them by the colonisers. Globalisation, which as a concept thrives on the increased networks between people across countries, exposed the individual to the practices and knowledges of different parts of the world, thereby debunking the postcolonial understanding of the concept of hybridity. This study argues that such changes in the postcolonial landscape are reflected in the literature produced in post-independent nations through the idea of travel. As asserted by (Buzard 37),

"All knowledge is produced from the impressions' drawn in through the five senses. If knowledge is rooted in experience and nowhere else, travel instantly gains in importance and desirability" (Festino, 327).

Viewed in this light, the experience of travel becomes a way of traversing unknown lands and gathering new experiences, which work to widen the horizon of an individual's understanding of his or her own subjectivity. Applied to the context of the above discussion, the motif of travel therefore helps to re-interpret the postcolonial subject in the ever-changing landscapes of post-independent nations. It also accords renewed significance to the interpretation of travel narrative as a genre that brings "historically, geographically and culturally apart people" to one contact zone (Festino, 326).

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Re-configuring the Postcolonial Subject within Neo-liberal Spaces

"The future of the world lies with the yellow man and the brown man, now that our erstwhile master, the white-skinned man, has wasted himself through buggery, cell phone usage, and drug abuse…." (Adiga, 4).

Although tinged with a hint of sarcasm, the above extract is apt at shedding light onto the changing dialectic of the global political arena. As discussed above, the popularization of the neo-liberal economic policies saw the rising of various countries such as India and China into positions of power in the global politics. As Balram, Adiga's protagonist in the novel The White Tiger points out, some of those countries have surpassed the traditional epicenters of power such as the United Kingdom, thereby giving rise to a host of new relationships among the newly emerged world powers. Therefore, Adiga's opening remark that the prime minister of China is visiting India "in a mission to know the truth about Bangalore" demands attention, as it directs our attention to the relationships that have sprung between such emerging powers (Adiga, 3. Unlike in a traditional postcolonial dialect which is concerned with the flow of knowledge from the West to the East, and the attempts of the East to overturn this power relationship, it is possible to observe mutual learning between a multiplicity of centres, examples for which would be the exchange programmes for students, visits of foreign delegates and cultural exhibitions. Therefore, the visit of the Chinese prime minister justifies the changing political priorities of the postcolonial nations which in turn impacts the definition of the postcolonial subject.

What is brought into light with this emergence of a multiplicity of centres, is the blurring of otherwise static boundaries both in its geographical and metaphorical sense (Mooney and Evans). As further explained by Mooney and Evans, "people as individuals are circulating in an increasingly de-territorialising world", which is a direct outcome of the neo-liberal economic practices (106). Neo-liberalism as an economic philosophy thrives on the constant flow of human, finance, and other resources across geographical boundaries to facilitate the economic needs of multinational businesses. Within this new reality, individuals are interpreted as global fluids who belong to an increasingly de-territorialising world where they can flow in any direction that they desire without any constraints (Mooney and Evans). Thus, Ghosh as a postcolonial anthropologist who was born in India and educated in the United Kingdom can travel to Egypt, where he is received as an "insider" as well as an "outsider" by the villagers (Leeds, 2). For the villagers he is an insider because he belongs to a post-independent nation that is ravished by the imperialistic project, while his very allegiance to the European centres through his education makes him an outsider (Ghosh, 235). What is important here for us is the fact that he can traverse these spaces easily and locate himself, while swiftly moving from one identity to the other. Therefore, what is evident to us is an in-flux of identities from which one can choose, a phenomenon which may challenge the fossilised relationship between a coloniser and the colonised. The significance accorded by the neo-liberal principles to the individual self also contributes to this reading, as it justifies the individual's power to decide who he or she is.

A close observation of Balram's character is important to nuance this reading of individual self within the contemporary postcolonial landscape. In Laxmangarh, Balram was only known as "Munna", "boy" in English, and worked at a tea shop (Adiga, 17). After his father's death, Balram came to the city of Dhanbad where he gained the opportunity to become a driver (Adiga, 28). His subsequent life in New Delhi and Bangalore saw him becoming an entrepreneur, a proud owner of a transport service. What is evident through the above description is a shift in identity which is resulted by the shifting geographical spaces. In his village the opportunities he had were limited, whereas in Bangalore Balram was flooded with the possible means of investing the money he stole from his late master Mr. Ashok (Adiga, 178). This example captures the significant role travel plays in defining the contemporary postcolonial individual. As Balram once points out,

"Please understand, Your Excellency, that India is two countries in one: an India of Light, and an India of Darkness. The ocean brings light to my country. Every place on the map of India near the ocean is well off. But the river brings darkness to India—the black river. Which black river am I talking of… I am talking of Mother Ganga" (Adiga, 10)

The above statement throws into relief how the places we inhabit are intrinsically politicised, and therefore have the power to both liberate and suffocate its inhabitance. Within such a reading, the capacity to travel from one place to the other acquires more significance, allowing us to interpret such an ability as an agent of empowerment.

It is also important to note that, the idea of travel is not always associated with the physical act of travelling as portrayed in the selected texts. For instance, Ghosh refers to his transistor radio which bridges him with the outside world, while a television set acquired by one of the villagers, a school master, became the main source of entertainment for the youth in the village (Ghosh, 20-21). Although such examples refer to the initial stages of global media reaching the far corners of the world, they are crucial in mapping the transformation of the postcolonial subject (Venkateswarlu, p.2). The same could be observed in the narrative of the slave merchant where the primary means of communication was through the exchange of letters. What is evident here is Ghosh's fascination with narrating postcolonial subjects as "global citizens" "in today's transnational world" (Kalpakli, 4). A similar view can be expressed about Balram in The White Tiger, who observes his "silver Macintosh" computer as his main link to the outside world (Adiga, 20). Furthermore, Balram boasts in the novel about his transport service which has its own website, and about his ability to track his vehicles virtually. In light of the above evidence, we witness the emergence of a new form of citizenship, which requires us to revisit the idea of the postcolonial subject to nuance it to match the undercurrents of the twenty first century. The presence of internet along with the other means of communication that have become so mundane in the contemporary society interpolate people around the world to embrace the idea of a global citizenship. Thus, the priorities of a traditional postcolonial subject might get overwritten by these new forms of citizenship, thereby leading to a reconfiguration of the postcolonial subject. However, it should be noted that, this global citizenship has its own prerequisites, Ghosh is a postcolonial anthropologist with a European education, whereas Balram the entrepreneur is a wealthy gentleman living in one of the rapidly developing cities of India. Thus, both these individuals are coming from positions of

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power where they are safe from the socio-economic forces that may work to marginalize the disadvantaged communities. Therefore, it highlights the significance of the postcolonial theory as a tool to resist the modern forms of neo-colonisation which may push the postcolonial subject further towards the periphery.

This study also aims to re-interpret the role of a hybrid individual within the contemporary postcolonial landscape. Developed to explain the experiences of the postcolonial individuals who are trapped between the indigenous and the western knowledge systems, hybridity can be defined as an "active moment of challenge and resistance against a dominant colonial power" (Ashcroft, Griffiths, and Tiffin, in Postcolonial studies the Key Concepts, referred hereafter as PSKC, 106). As Bhabha argues, the concept of hybridity allows the postcolonial individual to return to a third space, a space that is situated outside the two dominant value systems, where "the performance of identity as iteration" and "the re-creation of the self" becomes a reality (11). It deprives "the imposed imperialist culture, not only of the authority that it has for so long imposed politically, often through violence, but even of its own claims to authenticity" (Ashcroft, Griffiths and Tiffin, 106). Observed in this regard, the predominant concern of the concept of hybridity is to theorise the experiences of the post-independent individuals who occupy this alternative third space. However, the above discussion highlighted how they have been thrusted into a new reality by the neo-liberal forces that expose them constantly to a multiplicity of cultures, which in turn complicates their hybrid identity. Therefore, the subjectivity of a postcolonial individual is multilayered and multifaceted, to understand which the idea of hybridity and the forces of neo-liberalism are needed to be brought into the same table. For example, Balram, who have been exposed to various parts of India is shaped by those multiple encounters, while his former employee Mr. Ashok and his x-wife Pinky Madam spent their lives oscillating between both eastern and western cultures. The same can be said about Ghosh, who was born in India, studied in the United Kingdom, lives in Egypt in the course of the novel, while writing about a twelfth century slave merchant and his slaves. Thus, it is not the meeting of two dominant knowledge systems that we can expect in Bhabha's third space, but a multiplicity of experiences which come to define the postcolonial subject. Therefore, there is a potent necessity to extricate ourselves from this polarised way of observing the postcolonial subject, an idea that can be clearly understood by the portrayal of the concept of travel in the postcolonial novel.

Another brewing tension in the contemporary postcolonial literature is the economisation of the all spheres of life. In Ghosh's account of the rural village of Lataifa, we meet Abu-'Ali, the village merchant who owns the only one "government-subsidized shop for retailing essential commodities at controlled prices" (Ghosh, 22). Ghosh points out,

> Often his customers were more supplicants than patrons, for there was nothing to prevent him from choosing whom to sell to: people who got on the wrong side of him frequently discovered that he was out of tea or kerosene or whatever it was they wanted. It was all the same to Abu-'Ali: he had no shortage of customers—they had to come to him or go all the way to the next village, Nashâwy, a mile and a half down the road. It was thus that Abu-'Ali had grown so large" (Ghosh, 22-23).

Neo-liberalism as an economic policy is characterised by the efficiency with which it maximised the profit in any transaction. Thus, seeping of such values to the mundane lives of the individuals saw how their actions were slowly turned into the manifestations of consumeristic intentions. Viewed in this light, for AbuAli, the villagers were mere customers whose value, as so far as he is concerned, ends with their unwillingness to trade with him. The same is true for the character Balram who aimed to "ape his masters" in his transactions (*Satin, 2*). Thus, he exerts his financial strength to put the competing transport services out of business and bribe a police officer to get one of his drivers released after he crashed a cyclist while at duty. These examples are important in pointing at the issues raised by the rapid economisation of life, as a direct outcome of the laissez-faire economic policies which legitimized the financial strength as the yardstick of measuring justice. Such developments demand postcolonial studies to reposition itself to address them, re-evaluating its role within a neo-liberalised postcolonial landscape.

Conclusion

The present study engaged with the representation of travel in the postcolonial novel as a means of understanding the changing landscape of the post-independent countries. For instance, by close reading the two texts In an Antique Land and The White Tiger, the study analysed how the popularization of the neo-liberal values has changed the experiences of postcolonial subject. It contended that, there is no longer a polarised relationship between a white colonial centre and a periphery, a relationship that has been irrevocably changed by the multiple centres of power that have emerged over time. Furthermore, it expounds that the ease with which one can cross the geographical and metaphorical boundaries has led to a free flow of humans, goods, and finance across borders, giving rise to the idea of global citizenship. It also argued for the need to re-think the concept of hybridity within a neo-liberal framework, while contending for the drastic impact the rapid economisation of life may have upon the postcolonial individual. Therefore, it concludes that, there is a potent necessity to re-evaluate the concepts of postcolonial studies through a neo-liberal viewpoint which has become the dominant ideology that governs the world affairs. It also emphasises that such changes in the understanding of the postcolonial subject reaffirms the centrality of the postcolonial theories when defining ourselves to match the global dialectic.

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Exploration of Postcolonial Subaltern World in the Literary Works of Maya Angelou and Mukhtar Mai

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Abstract

Literature is substantially influenced by ancient and modern theories of literary discourse from the age of Plato and Aristotle, all such theories have played an important role to challenge the set conventions and rules of literature; a major transition is underway in literary discourse. After the emergence of modern and postmodern literary theory, the themes and trends of literary studies have challenged by number of emerging theories. The result of this changing trend in is in the form of romanticism, feminism, impressionism, imagism, existentialism, structuralism, modernism, postmodernism, and even post-structuralism. To challenge the historiography of postcolonial studies there emerged another branch of study known as subaltern studies. The writers have exposed oppression at the societal, religious and gender levels. It is found that there is an intense period of disillusionment in the history of marginalized women and their representation in the form of writings. They register their protest and resist whatever is detrimental to their quest of identity and self-worth. Literary exploration of self and other is an attempt to give voice to the unvoiced, on the untrodden paths, to investigate the uninvestigated. It is an enterprise to retrieve the void, and the silences in the text mediated, twice through trans-literation and transition. In this research paper an attempt has been made to understand the conditions of women in African American and Pakistani Tribal societies. The two life writings, one of Maya Angelou *I Know Why the Cage Bird Sings* and the other *In the Name Honor* by Mukhtar Mai are used to examine their situations in their respective societies under Subaltern perspective.

Keywords: Subaltern world, Postmodernism, Postcolonial, Disillusionment, Caged bird

Introduction

The women literary tradition is increasingly concerned about the consciousness of women and the canon of subaltern literature is providing a space for oppressed classes of the society. The fictional world is now allowing women writers to stand on their own, than be in the shadow of man.

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The major impact of contemporary literary theories such as New Criticism, Post-Structuralism, Postmodernism and Subaltern Studies has been the construction and deconstruction of all conventional thoughts and epistemological binaries. The oppression of women is prevalent across the world through the overarching system of patriarchy, but its implications and manifestations are different in subaltern countries and in the third world countries. The colonized countries are now free from colonial rule; still they are mentally trapped in the subtle forms of domination under neocolonialism. To challenge the historiography of postcolonial studies there emerged another branch of study known as subaltern studies.

> In the last thirteen years the subaltern studies groups has produced a fairly large amount of literature and its impact has been felt beyond India. Over the years numerous critiques were made of subaltern studies within India, as well as in Britain, Latin America and the United States (Ludden 358).

The world which the subaltern women inhabit allows one to know her and her experiences in the different faces of life, as she confronts aggression and subjugation and learns to confront it. The recent development of women writings have increasingly brought specifically female themes into their writings such as subjugation, oppression, sexism, racism sexual exploitation, loneliness, uprooting leading to anguish and a sense of displacement. All such themes are becoming the main concern of contemporary women writers.

Subaltern literature nowadays forms a significant part of contemporary literary tradition. In the words of Julian Wolfrey, "It contains the groups and Individuals that are marginalized, oppressed and exploited on the cultural, gender, socio-political, and religious grounds." (Satyanarayana 8) As subjugation of colonial people is highlighted by subaltern theorists, same themes have been penned down by Maya Angelou and Mukhtar Mai. The literature of Africa and Pakistan was mainly dominated by men, but writers like Maya Angelou and Mukhtar Mai are breaking these stereotypes of literary creation.

The two autobiographical works by Mukhtar Mai and Maya Angelou portray their struggle to survive in a world where male dominance and racial discrimination force women to live a life which is beyond any special right or privilege. In Mukhtar Mai's case politically powerful group of tribal Mastoi caste force her to be gang raped in the name of family honor, and as far Maya Angelou is concerned she faces racial and sexual oppression in her society; this portrayal of subjugation is portrayed by her in *I Know Why the Caged Bird Sings*.

In the Name of Honor and *I Know Why the Caged Bird Sings* are powerful expressions of women emancipation by raising their consciousness. They strongly display their rejections of prejudices and patriarchal laws in tribal society of Pakistan and racial African American society. Mukhtar Mai in her memoir perceives the socio-political and judicial reality in Pakistan in proper perspective, and revolts to claim her rights. In most of the cases of gang rape and brutality of sexual exploitation women commit suicide but Mukhtar Mai decides to fight for justice:

> I have made up my mind: I want to kill myself … that is what women in my situation do. I will swallow acid and die, to put out for ever the fire of shame that torments my family and me. I beg my mother to help me die she must go buy some acid, so that my life may finally end, since I am already dead in the eyes of others! My mother bursts into tears, and by staying at my side day and night, she foils my suicide attempt. I can't sleep, and she won't let me die, for several days I go insane with helplessness. I cannot go living like this, lying down, shrouded in my shadow finally but of nowhere, a surprisingly fit of anger saves me from that stupor (Mai 13).

In such situations under which women like Mukhtar Mai are likely to surrender to their convention of submissive and passive roles she gains strength and courage. *'Hudood'* and other customary laws are such cultural practices which are designed to control and subjugate women in Pakistan. Under *'Jirga'* law Mukhtar Mai was punished to be gang raped in the name of family honor. This heart-breaking portrayal of her rape case forces her to put forward her voice against women oppression across the world.

Women Rights Organization and Human Rights Organizations have played an important part in providing justice to Mukhtar Mai by protest, debates, and discussions on numerous platforms. Mukhtar Mai's rape has highlighted one of the biggest problems that Pakistan is facing in the judicial system. The role of tribal councils and their abuse of power to protect particular social group is the main concern in the autobiography of Mukhtar Mai and which highlights importance of Subaltern study under which we can explore the themes of oppression on different levels of life. Mukhtar Mai has provided a platform to Pakistani women to challenge these customary laws.

Women must write herself, must write about women and bring women to writing, from which they have been driven away as violently as from their bodies, for the same reasons, by the same law, with the same fatal goal. Woman must put herself into the text - as into the world by her own movement. (Cixous 75).

The abusive nature of tribal council becomes widely known after her case. Women Organizations and Human Rights Organizations in Pakistan started protesting against it; *'Zina-bil-Jabar'* (Under Sharia, forcible sexual relations) is forbidden under Shariyat Law but to prove *'Zina-bil-Jabar'* a woman needs to provide four eyewitnesses under *'Hudood.'*Being an illiterate woman it becomes tougher for Muktar Mai to receive justice under such justice system of tribal councils

> Like many illiterate women, I knew nothing about the law, and so little about my rights that I didn't even know I had any! Now, though I'm beginning to understand that my revenge can take another path besides suicide. What do I care about threats or danger? What could be worse than what I just went through! My father, to my surprise, supports my decisions to fight back (Mai 27).

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With all odds-on different levels of journey, Mukhtar Mai remains firm on her revenge. Patriarchal family system does not allow women to raise their voice and give their opinion regarding any issue; this subjugating nature forces Mukhtar Mai to go and face *'Jirga'* council but under *'Jirga'* law she was convicted to be gang raped by Mastoi people. This decision forces her to challenge the decision of *'Jirga'* council gave her strength to challenge these inhuman laws in higher places of justice.

> I may be poor and illiterate and perhaps I've never struck my nose into man's business, but I have ears to hear and eyes to see. Plus a voice to speak, and to speak up for myself (Mai 30).

Women portrayed by Maya Angelou and Mukhtar Mai have challenged their respective socio-cultural systems. Their portrayal of struggle shows that they do not submit passively to the conditions and situations imposed on them. Both writers resist patriarchal and racial attitudes in their respective texts. In *I Know Why the Caged Bird Sings* Maya Angelou challenges the norms and values fixed for African Americans in Stamps. The racial tools are adopted by African Americans to subjugate women by invoking ancient cultural submissive norms for women. "Maya Angelou's *I Know Why the Caged Bird Sings* is an autobiographical narrative about the writer's gradual awareness of her body. The story of her individual life is extended to the community by its explicit reference to and involvement of the African-American society" (Paul 65).

Both the texts are sagas of oppression, resistance and subjugation of women. The racial discrimination against blacks is common in American societies. It is not only an extremely humiliating practice but also strips the African Americans of the dignity and self-respect. After facing all these atrocities black people remain loyal towards their country and their nation.

> Stories of law violations are weighed on a different set of scales in the black mind and then in the white. Petty crimes embarrasses the community and many people wistfully wonder why negroes don't rob more banks, embezzle more funds, and employ graft of the unions … life demands a balance it is all right if we do a little robbing now: this belief appeals particularly to one who is unable to compete legally with his fellow citizens (Angelou 240).

The women in African American society, especially black, always remain passive, for any sort of resistance to racial prejudices was punished by white masters. The women who refuse to obey white masters were thrashed and humiliated even by white females. Maya Angelou's autobiography, *I Know Why the Caged Bird Sings,* is full of such experiences in African American society. Black peoples' loyalty for the white masters and their struggles for survival in society evoke a sense of concern among readers. In this text, Maya Angelou casts off racial stereotypical roles and projects them in a new light. She emphasizes through that, "Black women should heal themselves by loving their bodies and communities, while white women should learn to love their black counterparts as a means of definitively eradicating the epidemic of racism." (Nunez-Puente)Her texts are shining examples of black woman's resourcefulness, courage, and determination in the face of sexual exploitation and oppression.

Violence is the frequently adopted mode of suppressing women both inside and outside home; it can be sexual, economic, political and cultural oppression. It is not only restricted to physical abuse in the form of rape, beating and female genital mutilation, but extends to the whole person of woman in the form of emotional and mental trauma. Subaltern studies task is to study the consciousness of individuals who faced this type of subjugation. "To reveal the subjectivity of the rebel is the central concept in subaltern world." (Chowdhury) All these forms are presented by Maya Angelou and Mukhtar Mai in their autobiographies. The themes of suppression and subjugation dominate both texts; woman is treated merely as a creature of flesh available to satisfy the needs of men- physical, sexual, domestic, and even economic. The tribal societies in Pakistan and black societies in Africa and America have these prejudices. Now the women from these societies are ready to break the shackles of patriarchal codes to assert their selves:

> The black female is assaulted in her tender years by all those common forces of nature, at the same time that she is caught in the tripartite crossfire of masculine prejudice white illogical hate and black lack of power (Angelou 291).

Maya Angelou is one such African-American woman who is likely to be sacrificed in the name of patriarchal tradition but she asserts her individuality instead of submitting to traditional mores. She becomes a new African woman, who has the courage and will to rebel against the accepted traditional customs and practices.

The inhuman cultural practices in Muslim tribal societies are considered by Mukhtar Mai. These customary laws and their side effects upon common masses of Pakistan is the issue of concern around the world. One such inhuman practice of female genital cutting is still prevalent in Muslim societies.

> Female genital cutting is a procedure that is performed on the genital tissue of a female ranging in age from infancy to adulthood. The practice is viewed by some as a traditional rite of passage and by others as an unnecessary painful and harmful procedure that can leave a female with physical and psychological imbalance and can even result in death (Encyclopedia Britannica 1).

The inhuman and submissive attitude towards women has been challenged in Pakistan and other Muslim societies after the gang rape of Mukhtar Mai. It got the spotlight of world media and human rights organizations. Mukhtar Mai and Maya Angelou are two revolutionary women in their respective societies who challenge the cultural and political oppression. They write their stories because they want the world to know that the practice of female racial-sexual oppression is a gross violation of human body, physically as well as psychologically. As a result, especially in case of Mukhtar Mai, the publicity which she got, various human rights organizations and Pakistan government invest more money towards the education of the girls in tribal regions of Pakistan. She has also established a school in her village for the girls from the money which she received as compensation from governmental authority:

> Aside from the need to educate girls, to give girls the chance to reach the outside world through literacy, most important thing I've discovered is self-knowledge: the knowledge of oneself as a human being. I have learned to exist and to respect myself as a woman (Mai 112).

Maya Angelou and Mukhtar Mai are living examples of the courage and endurance for the women of the world. Their autobiographies, *In the Name of Honor* and *I Know Why the Caged Bird Sings,* represent the true spirit of the subaltern women. Their rebelling spirit becomes a guiding spirit for all the women who become victims of oppression and discrimination. The autobiographies discussed is an exercise in conscious raising as they provide a platform to voice the concerns of the oppressed that call forth for a better world to live in.

The select works foreground the life conditions of women across the spectrum of class, status, religion, ethnicity, and nationality. These real-life stories pertain to women's liberation from a host of personal and socio-cultural shackles. Every reader has been struck by the truthful picture of self - recognition present therein. In these stories, Maya Angelou and Mukhtar Mai narrate their life stories, dealing with their parents, husbands and innumerable social norms and patriarchal notions. Their stories are the realistic depiction of human relationships foregrounding their lives and the world enmeshed in circumstances which were oppressive and unjust to the hilt. The protagonists have been brought together by an unbelievable change in their lives and courage shown against the formidable circumstances. In one of her poem *Phenomenal Women* Maya Angelou talks about the beauty and self-perception of women which should be respected and appraised in every society she writes

"It's in the fire in my eyes
And the flash of my teeth,
The swing in my waist
And the joy in my feet
I'm a woman
Phenomenally Phenomenal woman,
That's me" (Angelou 65).

Another noteworthy feature of these protagonists is how and why they change. They are not what they were at the beginning of their narratives. Each of them develops from an innocent, weak and docile woman to strong, optimistic, and self-assertive personality. Although they adhere to the societal norms and the demands of relationships in many ways, however, at the end, they become openly defiant and rebellious to the extent of totally rejecting the norms of patriarchy. They build up an identity and individuality of their own since they are no longer willing to accept their subservient positions of compromise and conformity. They know very well that this decision of theirs will make them walk extremely arduous paths. But once these protagonists decide to defy the decadent customs and traditions of the patriarchal society, they remain entirely fearless.

Ranajit Guha in his book on subaltern studies emphasizes that,

> "A new vista of Inquiry was opened up to understand the sufferings and pain of marginalized women in postcolonial countries by Subaltern studies and its scholars." (Guha)

Another aspect that comes up on reading these texts through the prism of Subaltern theory is the similarities in the real position of women irrespective of caste, class, religion, ethnicity, and educational background. The atmosphere in which these women lived was invariably oppressive, violent and extremely unjust. As a result, they take on all sorts of odds in their struggles for self-discovery and self-respect. Regardless of their differences, these women come across as authentic human beings. Through their struggles, they have set an example for hundreds and thousands of women living in third and fourth world countries as subjugated subaltern objects that they can do anything if they want to liberate themselves of the shackles of patriarchy and oppression. Finally, they succeed in exposing the shallowness and hypocrisies of the male dominated world.

Conclusion

Indeed, writing is a highly effective way to express oneself; Angelou and Mai seek solace from the injuries and anguish of their past by engaging themselves in writing. It may not be wrong to say that these real-life heroines break out of the societal cages. They learn slowly from their daily experiences that they are equal to men in every way that they must strive for equality in all spheres - domestic, professional, societal, legal and religious. The awakening, assertion of their selves lead them to the path of self-realization which further boosts their morale and strengthens their will to put up a fight against oppression and all kinds of discriminations. All these associative characteristics of women writings were stressed by subaltern theorist to provide a better space to subjugated souls around the world.

The writings of these women show their amazing struggles against all odds and horrendous circumstances. Undoubtedly, they come forth as strong women who speak out confidently against the sanctioned abuse of women. Through their journeys, they win victories over the masculine world and establish a deserving place for themselves. Their life writings-cum-memoirs are not merely books, rather they are their lived, felt, perceived experiences which give them the courage to take on the might of the whole exploitative world and carve out a place for themselves courageously and effectively. Thus, they succeed, to a great extent, in reinventing their selves and conveying to their sisters around the world to look for and nourish the seeds of self-awareness and self-concretization that alone can lead them to say no to oppression and aspire for freedom of thought, word and deed.

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Identityshift to Emancipation of Women: Study of Apollo-Dionysus conflict in the Modern Narratives

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Abstract

When it comes to subjugation of women in the Indian context, patriarchal culture plays the most dominant role. Additionally post-colonial experiences also tend to thrust women physically and psychologically into further subjugation. While patriarchy works at the centre of the scheme, post-colonialism forges a shift from the core to the periphery. With an ironic tinge, the latter, by often exposing women to an alien culture, happens to condition eventually their emancipation and identity too. The present paper aims at investigating the complex interactions among different forces—political, social, cultural and psychological—that make the shift from subjugation to emancipation possible. With special reference to six women from the select 20th century narratives, it has been analysed how the feminine ego undergoes a journey from the Apollonian composure to the Dionysian unrest, ignited by the desires for an identity hitherto suppressed by the cultural deterministic agencies. Post-colonial hegemony, creating an amnesia about the cultural determiners (like her past, pedigree or traditional moralities), makes her realize the meaninglessness of her present existence and the potential new identity and emancipation waiting her. To assert her identity, Mrs. Mainwaring wanted to be 'pukka'; Pecola wanted to internalise the 'white' ideal of beauty and love. Drawing from the critical perspectives of post-colonialism, feminism and psychology, the article enumerates the attempts made by women to break away from the different forms of cultural subordination (effected by geographical dislocation, class, caste or gender) to find a new space and identity that can help them grapple with the post-colonial reality.

Keywords: Post-Colonialism, Feminine Identity, Women Emancipation, Dionysian Ego, Cultural Determinism.

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1. Introduction

In the history of post-colonization, probable the women turned out to be the worst of sufferers, because debilitated already by their natural and cultural subjugations, they are found to be the softest targets for further exploitation. History bears proofs that power dynamics often centre around women, and strategies like kidnapping, torture or rape against women are adopted to brandish unquestionable domination and supremacy. Thus, on one hand, both patriarchy and political forces undervalued their strength and potentials. But on the other, the post-colonial exposures gave them opportunity to discover these potentials and re-define their identities. The sooner the women are exposed to world of knowledge, education and politics in the post-colonial era, the more firmly they get initiated into a progressive world-view, the more strongly the come to challenge the means of their subjugations, class, gender or caste. It created a new space for them, motivated to mould a new identity.

Thus, the situation itself, where subjugation becomes multiplied, and women need to resist it, is paradoxical or like a two-edged sword. The concept of resistance involves inherently the ideas about liberation, identity or individuality. The mystery about this paradox is resolved, as soon as we understand the essential difference between the two contrastive world-views, of the colonized culture and of the colonizers' cultures. "Postcolonial literatures-cultures are thus constituted in counter-discursive rather than homologous practices, and they offer field's counter discursive strategies to the dominant discourse."(Tiffin, 96).

Thus, in the post-colonial contexts, women are confronted with a psychological crisis that takes the form of a severe conflict between their older values (prescribed by patriarchy) and new moralities, based on reason and more democratic. In the Nietzschian terminology, it can be said, Apollonian[1] composure is now challenged by the Dionysian ego. Eventually, it leads slowly but steadily to the assertion of a new identity and their emancipation.

2. Literature review

Since the article deals with the search for identity and emancipation of women in the post-colonial context, everything stems from the issue of women's subordination to the patriarchal forces. Patriarchy reduces them to the status of being 'other' or the second sex (Beauvoir 1974), fully a sex dependent on patriarchy (Millet 1977). Bhasin (2006) explained, 'patriarchy' refers "to male domination, to the power relationships by which men dominate women, and to characterise a system whereby women are kept subordinate in a number of ways" (3).So much literature is available on either women emancipation or role of post-colonialism in it. The book by Rakesh, S and Nawale (2012) is a collection of essays on select Indian literary texts where women's journey from the bondages to emancipation has been analysed from different perspectives. Many recent studies like Seraman and Selvakkumar (2011), Kara, Erdemir and G. Ve Demirtaş (2020), Aminur Rashid (2020) looked into Toni Morrison's presentation of the issue of women emancipation, In fact, a huge body of literary production across cultures has had a very faithful reflection of the reality about women's struggle for identity and emancipation, about the antagonistic socio-cultural or political forces.However, in the process of the shift from bondage to liberation, the psychological aspects have not been thrown much light upon.

3. Objectives and Research questions

The present paper aims at investigating into the complex interactions among different forces—political, social, cultural, and psychological—that make it possible. With special reference to six women from the select 20th century narratives, it has been analysed how the feminine ego undergoes a journey from the Apollonian composure to the Dionysian unrest, ignited by the desires for an identity hitherto suppressed by the cultural deterministic agencies. The article intends to look into the interrelationships among the primary forces oppression of oppression—state, race, man (gender) and class and their relative corrosiveness. The secondary objective here is to expose the paradox in the whole phenomenon: the post-colonial experiences that are otherwise impose on women a sense of 'double subjugation' can also condition their emancipation and identity too, along with another primary oppressor, namely man-made patriarchy.

The research questions addressed include:

i) How the select women reacted to the post-colonial transformations in the society and socio-cultural determinants;
ii) Why some of them succumbed to all these forces, while the others could successfully assert their identities fighting against these forces? Do the latter have to make compromises or emerge more powerful than ever?
iii) How are Apollo and Dionysus relevant to the women's struggle for identity in the post-colonial context?

4. Scope

To be more specific with a critical concentration in our study, the whole discussion has been confined to the select modern literary texts and the women protagonists therein. The following three pairs have been investigated and analysed:

(a) Rosie in R.K. Narayan's *The Guide*
Bimala in Tagore's *Home and the World*
(b) Mrs. Mainwaring in Mulk Raj Anand's *Coolie*
Mrs. Das in Jhumpa Lahiri's *The Interpreter of Maladies*
(c) Pecola in Toni Morrison's *The Bluest Eye*
Pilate in Toni Morrison's *Song of Solomon*

These women have been studied for their socio-economic stances and struggles for identity in the colonial context to examine what oppressive forces constructed their individual stories of sufferings and emancipation.

5. Methodology and theoretical framework

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The primary texts mentioned above have been core areas of our critical interest. Other critical books and journal articles have served us as the secondary materials.

For the analytical discussion of the central problem of women's identity problem in a given political context, her struggle for liberty and emancipation, mainly three critical perspective, *i.e.* post-colonialism, feminism and psychology(in particular, Nietzschian concepts of Apollonian and Dionysian ego) have been used (for detailed information on these two concepts, *cf.* Appendix-TWO and Appendix-THREE).

6. Findings

In addition to their subjugation to the dominant patriarchal culture, post-colonial contexts often thrust women physically and psychologically into further subjugation, forcing the shifts from the core to the periphery, to an alien culture. Let us examine these six women for the modern narratives to have a look at the ways they negotiate with the determining forces across cultures.

6.1 Rosie: subjugation and retaliation

First, the character of Rosie in R. K. Narayan's *The Guide* (first published in 1958) is to be evaluated here in terms of her relation with the potential oppressive agencies like state, race, gender or class (*cf.* Appendix-ONE).

If Rosie is a child of the post-colonial ideals, and Raju of patriarchy, their relationship is a beautiful emblem of ambivalent negotiation between these two forces, the political and cultural. In the more democratic social setting, Rosie, though a daughter of a Devadasi[2], could get her MA in Economics. Though marriage was not her choice, making love to Raju was. Actually, being empowered by the modern education that made her conscious about the rights and prerogatives of a wife, her infidelity was a protest against the patriarchal claims upon her. But patriarchy again stood against her double-faced. The first was a straightforward one in the form of a harsh censure (of the Raju-Rosie relation) by its agents like Gaffur, Raju's mother and uncle, who try to enslave the female in the name of cultural heritage. The second role is an oblique and tricky one, played by Raju himself.

Raju was a man to be acted upon by every force on this earth, however contradictory they might be like patriarchy-feminism, orthodoxy-modernity. When Rosie chose to sleep with him, Raju was acted upon by feminism exercising its own liberty. Initially, she created for Raju all the illusions, and Raju was steeped in them. Then, as long as Rosie needed Raju for her profession career as dancer, Raju was used and manipulated by *Nalini*. He was acted upon by patriarchy, when he was always motivated by his self-love and narcissism rather than by any creative stimulation or true love (needed badly by Rosie who believed, *'Lover means always God'*). Rosie's liberation was almost complete when she realized this hollowness, *"If I have to pawn my last possession, I'll do it to save you from jail. But once it's over, leave me once and for all; that's all I ask"* (222).

Even when Rosie was in a relationship with Raju, Rosie never lost her cool and rational judgments. The Apollonian principles in her constantly override and dominate over the Dionysian. No doubt, Rosie encouraged Raju in certain ways, but it's more than mere seduction; it's a frank confession of a love-deprived woman in a constant search desperately for some warmth of company Marco to her could never offer. She was in a constant search for true love, some creative stimulation and productivity in man. These are the qualities that can connect the farthest poles together (the colonizer-the colonized or the patriarchal-the feminist). So, as Raju exhibited utmost intellectual barrenness having none of these qualities, and Marco finally showed his scholarly productivity, the effects of both post-colonialism and patriarchy started waning fast. Rosie had her own identity now, and there was no reason why she would accept either, *"…Neither Marco nor I had had any place in her life, which had its own sustaining vitality and which she herself had underestimated"* (223).

6.2 Bimala: subjugation and retaliation

Like Rosie, Bimala in R. N. Tagore's *Home and the World* (first published in 1916) is truly an individualized woman, inevitably confronted with a number of oppressive agencies (*cf.* Appendix-ONE) in her zealous search for identity. Throughout the action, Bimala was seen oscillating between the codes imposed by the patriarchal society.

At the backdrop of *Swadeshi* movement, the novel puts Bimala in a position where she has her two choices 'home' and the 'world' outside. The metaphor stands for the two different ideologies represented by her husband Nikhil and his *swadeshi* friend, Sandip.

Until the arrival of Sandip in her world, Bimala had been spending a life of a *zaminder's* wife satisfied (if not necessarily happy) with her 'ignorantly calm conjugal life'. Nikhil epitomizes an ideology that promotes benevolence, enlightenment, progressiveness, and liberalness. He was a man of global vision and didn't approve of the kind of life Bimala is living complacently being confined to 'home' only. He wanted his wife to have a firsthand experience of the 'world' outside. Thus, he was a man of the purest form of Apollonian culture that generally has a slow but steady percolating effect. Encouraged, Bimala stepped into the world outside in order to find a new identity for herself, for the Indian women:

> "for we women are not only the deities of the household fire, but the flame of the soul itself." (84)

But the world outside is not at all what it looks from a distance. It started getting into Bimala's psyche to threaten the long seated Apollonian principles; her sensibilities got fully taken over by Sandip, a charismatic man to represent the Dionysian. With his verbosity and eloquence smacking hard of belligerent nationalism and jingoism soon overshadowed moral sensibilities. Which one to choose, her husband's humanitarian philosophy or boisterous patriotism of Sandip? Apollonian cool and composed rationality or Dionysian dance of fanaticism in the name of country and its freedom? Completely torn asunder, Bimala started groping for an appropriate guiding principle, never coming to her conclusion until she returns home with a severe wound inside. Now she got her wisdom that exposed that Nikhil's hypocrisy and his love for country being nothing other than self-love. The husband at 'home' liberated her in a literal sense, whereas the 'world' left her mind liberated from the darkness of ignorance, illusions, and irrationalities:

> "It is only when we get to the point of letting the bird out of its cage that we can realize how free the bird has set us. Whatever we cage, shackles us with desire whose bonds are stronger than those of iron chains. I tell you, sir, this is just what the world has failed to understand. They all seek to reform something outside themselves. But reform is wanted only in one's own desires, nowhere else, nowhere else!" (658)

Thus, the Apollonian principles could at last bring in a sea-change to her psyche dominating over the Dionysian. The transformation in Bimala takes place as an outcome of a unique situation where British colonization brought new liberal ideas and patriarchy was slowly losing its power. For Bimala, the search for identity is complete when all forms of patriarchal interventions are almost nowhere. as a compound effect of political transformation that India was going through and a huge momentum of feministic ideals.

6.3 Mrs. Mainwaring: subjugation and retaliation

Now, the character of Mr. Mainwaring in Mulk Raj Anand's *Coolie* (first published in 1952) is to be evaluated here in terms of her relationship with the potential oppressive agencies like state, and such cultural determinants as race, gender, or class (*cf.* Appendix-ONE). Among the women under study here, Mrs. Mainwaring probably cuts the most pathetic figure, as the colonial rule by the Britishers in India has pushed her into a corner where no retaliation is probably strong enough. As one from the Anglo-Indian community (thereby sharing both the European and Indian blood) in the post-colonial India, Mrs. Main Waring found she had neither her 'past' nor future.

Mrs. Mainwaring has only a bitter present to cope up with. Her ambition to be 'pukka'[3],manifested through her marriages to the non-Indians, represents her desperate efforts to fight back against her destiny. Her sexual promiscuity or her ambiguous attitude[4] to Munoo may be considered as her futile attempts to break the shackles of patriarchy. In blood, she belongs to both the races, but to none psychologically. Her post-colonial experiences, creating an amnesia about the cultural determiners (like her past, pedigree or traditional moralities), make her realize the meaninglessness of her present existence and fabricate an ideal new identity and emancipation awaiting her. Thus, the Dionysian rift makes her a fractured personality embodying the severe conflict of the Anglo-Indian community refusing to identify with the natives but never allowed by the English either to belong here or to identify with them.

6.4 Mrs. Das: subjugation and retaliation

Mrs. Das in Jhumpa Lahiri's *The Interpreter of Maladies* (first published in 1999) is to be evaluated here in terms of her relation with the most powerful oppressive agency like state, and such cultural determinants as race, gender or class (*cf.* Appendix-ONE).In case of Mrs. Das, diaspora in its physical form lead to the domination of the Dionysian. Mrs. Das went to the core of a different culture where sexual chastity is not much valued. Her deliberate loss of sexual chastity can easily be described as her initiation into true worth and significance of love and marriage. Though she is now

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living in the USA and thereby somewhat detached from the native culture and society, her inheritance of Indian value system has been shown running through her veins as evident in Lahiri's well-designed references to her upbringing and education. The diasporic experience and the inevitable cultural clash (or interaction) has to leave a mark upon those who go through it. Not only she lost her chastity to the Punjabi friend on the sofa, but she also bore his baby, Bobby. Bobby is symbolically representing the mark of the damage done to her cultural and moral integrity owing to her diasporic shift. She has to bury her guilty consciousness in the dark chasm of deception, hypocrisy and infidelity (involuntary to an extent though).

Mrs. Das had been fighting the battle for a long time, bow on the verge of losing the battle. Torn between the two pulls, she seemed to be at a loss to understand where (or to whom) she belongs, what culture to be adhered to. Her sense of double consciousness and dual belongings created a abysmal void or chasm in her psyche, making room for the over-domineering Dionysian principles in her.

6.5 Pecola: subjugation and retaliation

Pecola in Toni Morrison's *The Bluest Eye* (first published in 1970) is the next woman protagonist under study confronted with the potential oppressive forces of state, and the cultural determinants like race, gender or class (*cf.* Appendix-ONE).

Pecola's case is a pathetic story of the omnipresence and omnipotence of the white aesthetics, from which there was no escape for the black girls in America: "…all the world had agreed that a blue-eyed, yellow-haired, pink-skinned doll was what every girl child treasured"(*The Bluest Eye*, p. 20). Whatever white is beautiful—black ugly, this is what constitutes the essence of the aesthetics. As long as physical whiteness remains the American standard of beauty, Pecola's physical ugliness is an infinite reality, no matter whatever she tried to reverse it. About Pecola's futile pursuit of beauty, Paul C. Taylor aptly commented, "the experience of a black woman … differs from the experiences of … Jewish and Irish women" (Taylor, 20). This aesthetic is a well-designed cultural product to keep the black people seriously marginalized in this society for their blackness only. Pecola initially tried in her own way (desperately but not potentially) but failed inevitably to internalize the white ideal of beauty.

Of all the women discussed here, Pecola faced the crudest form of patriarchy, *i.e.* the rape by her own father. It simply ruined her sense of being. Nothing went right for the girl, against whom all the forces and determinants joined hands together. Consequently, she is altogether a fractured personality. Her condition worsened rapidly, as she had neither any Nikhil nor any Marco to support her, nor any connection with/respect for her past, nor for her own cultural values. She suffered even more bitterly than Mrs. Mainwaring, though Pecola should have had no crisis of 'belonging' at all. She even went to the extent of despising her own colour, complexion, people and culture. Thus, Pecola was confronted with all the hostile racial, political forces and the more hostile cultural determinants. She was totally over-possessed by the Dionysian principles that left almost no room for the Apollonian.

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6.6Pilate: subjugation and retaliation

Lastly,the character of Pilate in another novel by Toni Morrison, *The Song of Solomon* (first published in 1977) has been evaluated here in terms of her relation with state, and the cultural determinants like race, gender or class (*cf.* Appendix-ONE).

She was an orphan, and because of her 'otherness' was cast out by her close ones, by the society itself. But she retained her faith in the richness of her past, her roots, her own cultural heritage. Pilate was like a leader, a moral guardian for the whole black community. Throughout the action of the novel, the Apollonian principles in Pilate Dead dominate so strongly over the Dionysian that she was rendered quite incapable of any ills and evils. Milkman her nephew was initially enslaved in his mind. But with his aunt's help finally could he have a spiritual journey (at the spiritual level, from death to regeneration) to come to a juncture where he could discover his own past and realize his true cultural identity.

Though the eccentric old lady had experienced, as the slavery aftermath, a huge cultural trauma, she tried to get her black people off the collective amnesia. She had been thoroughly faithful to her charge of retaining the cultural memory shared by her people.

7 Analysis

Historically, the colonial and patriarchal meet together at the crossroad with a common agendum to look upon women as marginal and inferior beings. Still, one force (colonization/patriarchy) is so powerful in itself that absence of the other hardly reduces the range and intensity of her suffering.

Post-colonial hegemony often creates amnesia about the cultural roots and traditions, thereby creates a void with no established guidelines to follow, no tested solid ground to step on. On the contrary, patriarchy with all its cultural determinants (like her past, pedigree or traditional moralities) forces her into conformity sacrificing her own identity. But when these two forces join hands together, makes her realize the meaninglessness of her present existence and the potential new identity and emancipation waiting her. Confronted with the coalition, the woman is either guided by the Apollonian or Dionysian principles. When the Apollonian predominates, she can take the advantages of both the forces. Her post-colonial experiences teach her to exercise a liberal philosophy and more rational judgment. With this lesson she can evaluate anew the paradoxes of the role thrust upon her by her culture, and to assert a new identity. While it happens to Pilate, Bimala and Rosie, the Dionysian took hold of Mrs. Mainwaring, Mrs. Das. and Pecola, who owing to their fractured personalities could not avert the foul play of their socio-cultural determinants.

The Dionysian ego in these women forced them into a state of "inspiration," an ecstatic unity, an identification (perhaps with a higher entity or community). A sensible person with sanity and rationality intact could have never got this inspiration. But these women 'inspired' to chase tirelessly their dream of emancipation can neither succumb to patriarchy and post-colonial hegemony, nor could they conform to the prevailing value system. Starting from Bimala to Pecola, all of them got the inspiration and dreamt of asserting a new identity. The failure or success in their

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mission depends on factors often unintelligible to themselves. Even his unintelligibility may be called a by-product of the post-colonial experiences that forced them to be obsessed with binarities that can never meet, such as man-woman, the master-slave, the white-the black. Too much of feministic obsessions lead one to believe that man is her eternal scourge and nemesis. Too much of sense of belonging (to one race or class) begets prejudices and villainizes the other side.

To be healthy and to get rid of the Dionysian ego, the 'otherness' of those in the enemy camp (in patriarchy it's man; in the colonial premises it is the white masters/colonizers) should also be recognized and paid the due respect. Even within the patriarchal schemata, Tagore's Bimala or Narayan's Rosie could pay this respect to man because they could recognize the roles of man in helping the women get rid of the temptations of Dionysian ego. It might be unfortunate but not unnatural for Bimala or Rosie that they came across incomplete males; they could find boisterously passionate lover in one person (Sandip and Raju respectively), and intellectuality in another (respectively Nikhil and Marco). But they never failed to respect the otherness of 'man'. Therefore, they never lost the Apollonian ego altogether, and never became too rebellious against the prevalent value system. That is why, Bimala or Rosie was no fractured personality like Mrs. Das in Jhumpa Lahiri's narrative or Mrs. Mainwaring of Anand. These last two women were totally carried away by the Dionysian ego, since they allowed this fire to be fanned by both patriarchy and the politics of subordination and domination. They suffered from a double-consciousness and unhomeliness. Pilate Dead of Morrison, on the other hand, is an example to show how a strong faith in one's own past and cultural heritage can help her overcome these traumatic experiences, can help the Apollonian attributes prevail.

Frantz Fanon in his *The Wretched of the Earth* talked about the need to reclaim the 'past' and to completely undermine the colonizers' disregard for this past. The colonial masters deliberately injected into the native psyche a hard dose of 'amnesia', a complete forgetfulness about the past. The same can happen to the diasporic generations too. The second generations are trapped in this cobweb even more easily, since they have never been in contact with the past, never dipped into their culture. Almost oblivious of the 'past', Pecola or Pilate need to make a search for a secured 'present' on which she can stand and assert her well-defined identity before she moves on to the 'future'. Truly deprived of their African pedigree, these African girls are left make frantic efforts to identify themselves with the culture they are brought in. But such efforts, however motivated and desperate they might have been, are fated to be the futile enterprises. Eventually their diaspora-induced 'amnesia', the breach from their own culture brings them to an existential crisis, having nowhere to find any true sense of belonging.

In the search for identity and emancipation of women, men's roles are never to be ignored. Often masculinity is assigned a dual role in these textual discourses, one functioning as the Dionysian instrument, but the other Apollonian. On one hand there are Sandip, Raju or Das' Punjabi friend, there are Nikhil, Marco or Raj on the other. At the first step the women protagonists, Bimala, Rosie and Mrs. Das were confronted with a choice between delusion and reality. At the outset when Dionysus prevailed they chose the first, and suffered invariably. Bimala and Mrs. Das (in Jhumpa Lahiri's *The Interpreter of Maladies*) were victims of their over-credulousness initially goading them

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to trust the deceptions of the paramour (Sandip, Raju and the Punjabi friend). Though suffering each of them came to terms with the reality, the true meaning of marriage, the notions of conjugal fidelity and love.

Another important aspect in the whole scheme of things is the 'homecoming' or return to the root' and community approval. Pilate didn't return to the root in the sense that she never got detached from it in her heart of hearts. But physically or metaphorically such distancing took place in case of Mrs. Das, Bimala or Rosie. This *iteritineris* or coming outside may symbolize their attempts to defy this patriarchal authority. But once they come out of it, they miserably failed, and could realize the omnipotence of the reality. This physical shift is indicative of the bigger shift from their stratified existence to the harsh realities, a kind of self-discovery, an epiphany.

However, it proved ultimately that, their struggle for identity cannot be successful away from society, without community approval. Bimala could find her true identity after coming back 'Home', Rosie did with recognition from her husband, and so did Mrs. Das coming back again to her cultural root. This is what may be called *'rite of initiation'*, a kind of coming to terms with the social and moral responsibilities toward the root and their own community. Before it is achieved, all of them were confined to the boundary defined by dominant patriarchal ideology.

In the stories where the Apollonian prevail finally, along with the female protagonist, man also is seen refusing patriarchal interventions to help her. As the previous discussion has already made it evident, Nikhil did it for Bimala, Marco for Rosie. Marco or Nikhil didn't expect his wife to love him simply as her husband (*i.e.* a rightful possessor of her body, mind and soul) out of a social and cultural obligation. He allowed her to see the world outside, to find herself out, and then to love and respect him as a true individual, a real 'man', who outranks any other like Sandip or Raju with his creative motivation, self-respect, and dignity, liberal and progressive views. The truth is that, the greatest can be the humblest. Tagore's Nikhil had that strength– patience, tolerance, admiration of the individuality, broader vision, and liberation from narrowness of self-confinement or patriarchy in general. Nikhil represented a new generation of liberal individualists who can put woman at par with men in all possible senses.

8. Conclusion

The textual details and analysis above reveal that these women had to assert their identities against so many odds. When they failed, the fault often lied very prominently with them as well, along with the other frustrating forces. They often went to the farthest extreme, thereby violating the norms. Sometimes, for them the demarcation lines between the norms (social or moral) and the patriarchal interventions became blurred. To assert her identity Mrs. Mainwaring wanted to be 'pukka'; Pecola wanted to internalise the 'white' ideal of beauty and love; Mrs. Das in spite of her American upbringing and education couldn't escape from the Indian value system where loss of chastity and fidelity is deemed to be severe depravation. While Mainwaring is suffering from an acute sense of rootlessness that is thrust upon her as a by- product of centuries of British colonization, Pecola and Mrs. Das tried to adapt themselves with a different cultural tradition by adopting a new value system and sacrificing their own. In a sense, they are torn asunder between two sets of values and culture. But Bimala, Pecola and Rosie, who succeeded in their win-identity/emancipation mission, managed to gain the recognition or approval of the patriarchal structure itself. They could bring forth the issue of autonomous subjectivity of women by following the norms, by cultivating the Apollonian culture.

Drawing from the critical perspectives of post-colonialism, feminism and psychology, the article enumerates the attempts made by women to break away from the different forms of cultural subordination (effected by geographical dislocation, class, caste, or gender) to find a new space and identity that can help them grapple with the post-colonial reality.

The present paper is an innovative amalgam of post-colonial, feminist, socio-cultural and psychological concepts adopted to show the woman shifting to her Dionysian self and asserting her rightful space and identity, by often deriving her motivations from the socio-cultural and political turn of events. Thus, it is an original attempt to analyse the select Indian and American texts and their women protagonists through the lens of Nietzschian concept of Apollonianism and Dionysianism.

9. Notes

[1] Apollonian and Dionysian: Apollo and Dionysus were the Greek gods; they were two brothers representing the binarity. Apollo stands for calm, reason and harmony, but Dionysus is a symbol of chaos, irrationality and topsy-turviness. "Apollonian" and "Dionysian" are terms used by Friedrich Nietzsche in ***The Birth of Tragedy*** to designate the two central principles in Greek culture. Dionysus is the representative of mad inspiration, an inability to discern the boundaries between appearance and reality. The state of human mind full of "measured restraint" having full control over emotions is to be called Apollonian. The opposite is the Dionysian, where there will be a surrendering of self- where "self", suspension of the rational ego (roughly in Platonic terms).

[2] In South India, a *devadasi* (Sanskrit: 'dasi' (means servant) of 'deva' (god) or 'devi' (goddess)) is a girl 'dedicated' to worship and service of a deity or a temple for the rest of her life.

[3] The word 'pukka' is actually a Hindi word, 'पक्का'[pəkka], that means 'purely English'. Mrs. Mainwaring, in spite of her parentage with racial duality, wanted to belong to the European lineage fully.

[4] Mrs. Mainwaring's attitude to Munoo was ambiguous. On one hand she was manifestly attracted to the male body of Munoo and took him to be her potential paramour. On the other hand, she forced him into the all the rigours of his job as her rickshaw-puller.

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10. Appendices

Appendix-ONE

(Women protagonists and bases of their subjugators)

	Women	Subjugation at the level of			
		State	Race	Gender	Class
By male authors	**In whom Apollonian ego prevails**				
	Rosie		✓	✓	✓
	Bimala	✓		✓	
	In whom Dionysian ego prevails				
	Mrs. Mainwaring	✓	✓	✓	
By female authors	Mrs. Das		✓	✓	
	In whom Dionysian ego prevails				
	Pecola	✓	✓	✓	✓
	In whom Apollonian ego prevails				
	Pilate	✓	✓	✓	✓

Appendix-TWO

(Paradigm of the Apollonian-Dionysian Binarity)

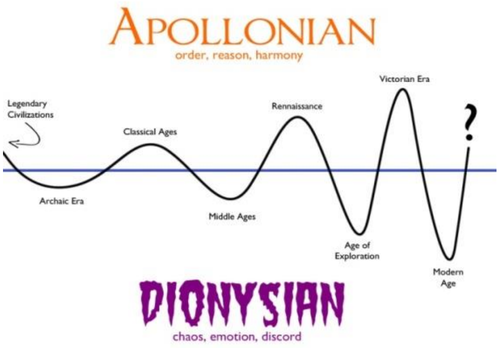
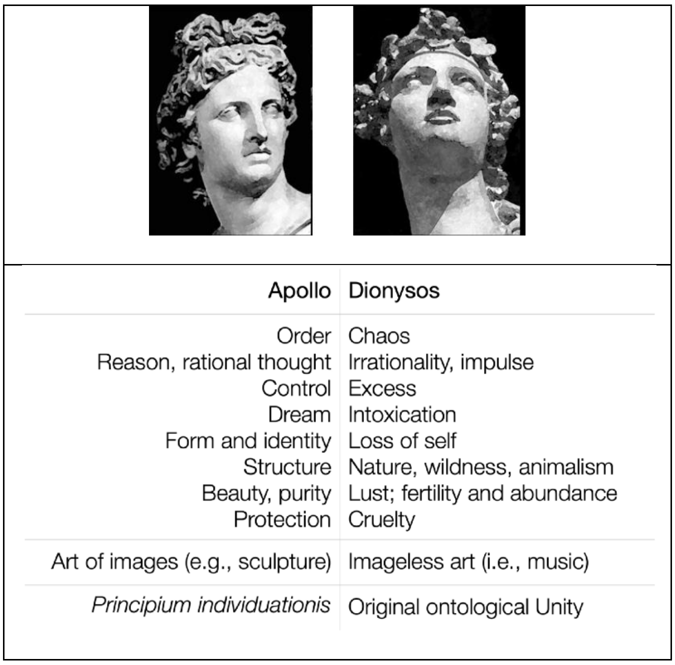

APOLLONIAN
order, reason, harmony
Legendary Civilizations
Classical Ages
Rennaissance
Victorian Era
?
Archaic Era
Middle Ages
Age of Exploration
Modern Age
DIONYSIAN
chaos, emotion, discord

Image source : *Western culture,* November 26, 2013. Retrieved on 10th of November, 2021 from https://themysteriouspast.wordpress.com/tag/western-culture/

Appendix-THREE

(The Apollonian vs. the Dionysian)



Apollo	Dionysos
Order	Chaos
Reason, rational thought	Irrationality, impulse
Control	Excess
Dream	Intoxication
Form and identity	Loss of self
Structure	Nature, wildness, animalism
Beauty, purity	Lust; fertility and abundance
Protection	Cruelty
Art of images (e.g., sculpture)	Imageless art (i.e., music)
Principium individuationis	Original ontological Unity

Image source : *Gods Among Us,* January 18, 2021. Retrieved on 10th of November, 2021 from

https://jayaoyama.medium.com/gods-among-us-ef2904
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Revisiting Orwell's "Shooting an Elephant" through the Lens of Post-Colonial Ecocriticism

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Abstract

This paper is an attempt to break away from the canonical reading of George Orwell's most celebrated essay "Shooting an Elephant" and analyze it from the perspective of post-colonial ecocriticism. Ever since its publication, "Shooting an Elephant" has been viewed as a literary work that depicts the disturbing nature of imperialism and the impacts of its byproducts both on the colonized and the colonizer. This paper postulates that employing such an anthropocentric view while reading a text that projects the predicament of an animal and the exploitation of nature can be an intellectual misjudgment. The symbiosis of post-colonialism and ecocriticism ensures a synergy that is essential for contemporary literary criticism.The project of post-colonial ecocriticism is to re-read the canonical texts common to both fields and trace out ecocritical concerns in postcolonial literature and postcolonial aspects of environmental writing. In this paper, the ideas of post-colonialism in "Shooting an Elephant" have been addressed while keeping the environmental concerns into consideration.

Keywords: Post-Colonial Ecocriticism, Imperialism, Anthropocentric, Symbiosis, Synergy

Introduction

It might sound sharp to the ears, but George Orwell's "Shooting an Elephant" seems to have lost its appeal to the academics. The reason is not necessarily the essay's inability to make sense anymore, it is rather an attitude of the critics that they have done enough justice to the text and its author. If we are to blame anything for the decreasing prominence of this masterpiece in scholarly articles, we can point our fingers at the canonical reading of the essay. "Shooting an Elephant" is almost always read as a reaction to British imperialism. I am not denying the fact that it is a text that projects a vivid picture of imperialism, but what I intend to do is to point out what *else* it is about and why it is necessary to revisit the text with a new lens. An ecocritical reading of this essay will not necessarily reduce it to a talk solely focused on nature, it will rather embed a new dimension to the text. This paper is mainly focusing on an integrated and emerging way of doing literary analysis which is Post-Colonial Eco-criticism. As an emerging field, 'postcolonial ecocriticism' combines postcolonialism's critique of colonial regimes and the workings of transnational capitalism with ecocriticism's focuson the land which has been the crux of such exploitation (Banerjee 194).

George Orwell's works have always been celebrated for having multi-dimensional appeal and "Shooting an Elephant" is not an exception in this regard. It is not only "Shooting an Elephant" that raises a Zoocritical response, but Orwell's seminal work *Animal Farm* also raises the same concern. *Animal Farm* has conventionally been read as a political satire, particularly of Stalinist Russia, or, more generally, human political failings. But Orwell himself claimed that one of the major motifs for writing the novel had been to protest against the human treatment of animals, especially farm animals (Huggan and Tiffin 148). Ironically, the critics of *Animal Farm* overlooked this claim from the author and kept on extracting the human messages out of the text. Here in "Shooting an Elephant" the narrator is a colonizer who is also inevitably a human as no other species have mastered the hideous craft of colonialism though they have experienced it almost doubly as humans. It also evolves with a "tiny incident" which by the way is the killing of an elephant that gives the narrator "a better glimpse" of "the real nature of imperialism" (Orwell 36). If it was only about killing an animal then perhaps a Zoocritical approach would suffice but it is also about exploiting nature. The anthropocentric shutter on our eyes has always made us think about the predicament of the dwellers of the land, but we forgot to think about the land and the other animals that exist and suffer just as much as humans. Therefore, focusing on the impact of colonial enterprise both on humans and nature is perhaps the most sensible way of thinking which post-colonial ecocriticism mainly does. In this paper, it is argued that Orwell's "Shooting an Elephant" is a suitable text for reading from the perspective of post-colonial ecocriticism as it involves the intersections of post-colonial ideas and ecocritical concerns.

It is necessary to understand the relations between eco-criticism and post-colonialism as a contemporary approach to either of the fields demands it. Ecocriticism, as Glotfelty puts it "is the study of the relationship between literature and the physical environment'' as it "takes an earth-centered approach to literary studies" (xviii). Travis et al. also reinforces this idea by stating that "ecocriticism examines the representation of and relationships between the biophysical environment and texts, predominantly through ecological theory" (3). Garrard finds ecocriticism to be unique amongst contemporary literary and cultural theories because of its close relationship with the science of ecology (5).

As colonialism and post-colonialism have affective relations with ecocritical issues, a discussion on colonialism/post-colonialism may also be essential before coming into the key arguments of the paper. Jonathan Bate, the pioneer of Green Studies rightly said in his book *The Song of Earth*, "imperialism has always brought with it deforestation and the consuming of natural resources" (87).In the book *The Cambridge Introduction to Literature and the Environment,* Timothy Clark points out that "colonialism was and neocolonialism is, primarily a matter of the 'conquest of nature, the appropriation of local resources"(123).

Colonialism for its historical presence and theoretical observations does not need any introduction. Yet it might be insightful to share Mahboob's observation of colonialism:

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> This was when the European powers went out a contest for *World Domination.* They sailed across the world either claiming lands as their own or snaking their way into existing civilizations to take control of them and rule them through both material (physical) and non-material (socio-semiotic) violence. Once captured, they traded lands and people and animals between each other and some merging powers.(Colonisation 3.0)

On the other hand, despite the limitations and controversy of this view, the term Post-colonial is used to "cover all the culture affected by the imperial process from the moment of colonization to the present day" (Ashcroft et al. 2).

Post-Colonialism & Ecocriticism: From Differences to Synergy

Post-colonialism and Ecocriticism have their similarities and dissimilarities. The similarities are two-fold: first, post-colonialism critiques the euro-centric notion of civilization and the West's deliberate attempt to undermine the East where ecocriticism almost similarly exposed anthropocentrism and debunked the myth that humans are essentially in the center of everything and everything else is orbiting in the periphery to serve and stimulate mankind. Second, both post-colonialism and ecocriticism pointed out alternative ways of being in the world.

The most essential difference can be found in post-colonialism's attempt to remain stuck in the past and write back to the colonizers who have eventually become neo-colonizers. Ecocriticism, on the other hand, is mainly concerned with the future of both mankind and the earth.

Postcolonialism has often been accused of being concerned with processes of economic and cultural exploitation while failing to consider the anthropocentrism of such concerns (Hugan and Tiffin 3).On the contrary, ecocriticism has often failed to address non-Western concerns(DeLoughery and Handley 9). Non-Western countries are often blamed for neglecting the ecocritical concerns which Lohmann terms as "Green Orientalism" (202).

"It is only recently that critics have begun to address the synergy which may result from bringing together postcolonialism and ecocriticism by systematically spelling out points of overlap between these two fields"(Banerjee 196). Especially in Elizabeth DeLoughrey's and George Handley's (2011) edited collection *Postcolonial Ecologies: Literatures of the Environment* and in Graham Huggan's and Helen Tiffin's (2010) co-authored study *Postcolonial Ecocriticism: Literature, Animals, Environment*, what emerges is the idea that each of these fields may point towards a blind spot in the other. In postcolonial criticism, metaphors of the land and the rootedness of the postcolonial subject in his/her geography have always been addressed eloquently. But these references have generally been read by postcolonial critics only in their rhetorical sense; the material and the ecocritical dimension of these metaphors has often been ignored (DeLoughrey and Handley 27).

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In order to address and redress the evils of the colonial past, the colonial subject has to bear witness to cultural, economic, and environmental destruction. Unfortunately, colonialism has also 'killed off' the witnesses to its violence. That is why the land remains as the sole spectator of the past. In this way, ecocritical readings may add to postcolonial critiques another layer of meaning: Ecocriticism has restored the life of nature that was ignored by post-colonialism. It is in the hands of the ecocritics that nature has seen its transformation from metaphor to the material. This is what Huggan and Tiffin call "greening of postcolonialism"(3). So, the project of post-colonial ecocriticism is to re-read the canonical texts common to both fields and to trace out ecocritical concerns in postcolonial literature and postcolonial aspects of environmental writing. For example, postcolonial ecocritics have focused on the often overlooked nonhuman elements within canonical literature and brought attention to contemporary literature that responds to histories of settlement and conservation, ecological disaster,and the inequitable distribution of resources and waste(Hugan and Tiffin 555).

Ecocriticism, Post-Colonialism, and the Animal

Ecocriticism is not necessarily solely concerned with the inanimate objects of nature. It cares and talks about the animals – an integral part of nature with much eloquence. Although Zoocriticism addresses issues of animal exploitations more vividly, a post-colonial ecocritical reading also takes this issue into account. Post-colonial discourse is traditionally anthropocentric but raising issues like our treatment of the animal world can open a new vista of understanding of colonialism.

"Throughout western intellectual history, civilization has consistently been constructed by or against the wild, savage and animalistic, and has consequently been haunted or 'dogged' by it" (Hugan and Tiffin 134). The European discourses have a common tendency of constructing *Others*. In an odd way, this otherization philosophically and representationally constructs both humans and animals as animals. Hugan and Tiffin point out different ways "in which serious consideration of the status of animal seems to be fundamentally compromised by the human, often western, deployment of animals and the animalistic to destroy or marginalise other human societies"(135).

It is often said that some dominant groups have been treating particular human individuals and cultures like animals and human slavery and genocide are activities that categorize the oppressed people as animals. It often remains unnoticed that we condemn such activities inflicted upon humans, but we take it for granted when it happens with animals. The human notion of 'cruelty' thus gets a double standard.

Another tendency is using derogatory animal metaphors in our language. Animal attribution is used for calling names like 'you stupid donkey', 'capitalist pig', 'sexist beast', and so on. The idea is while humans are committing hideous activities, it is always indicated that these are animalistic actions. Quite ironically, if we take a close look at the history of human civilization and contemporary reality, the most heinous actions are always done by humans and not the animals. If a human being commits a derogative action then he is an animal but if an animal does something noble, like a dog saving someone's life, then it is addressed to be a 'humane' quality in the animal.

"Shooting an Elephant": Beyond Anthropocentrism

George Orwell's "Shooting an Elephant" serves as an example of how the oppression of animals is often overlooked and an attempt is always made to extract human messages even at the cost of the violation of nature and the animal world. There can be an objection that 'why worry about animals when humans are suffering?' The predicament of the Burmese people under the tyrannical force of the British empire in heart-rendering, the narrator himself was in great traumatizing conflicts, a Dravidian coolie died, an owner lost its 'machinery', some properties were ravaged, and a good number of crops was devoured —amidst all these human sufferings, why should we care about a wretched elephant? The answer is: there is no 'first-thing-first' approach in such matters. The death of humans and the raping of women do not necessarily make animal suffering a secondary concern. As long as we have a notion of the ethical acceptability of animal exploitation, the same exploitation can be inflicted upon humans also. As the perversity has already been taken for granted, it is no wonder that 'what happens with them can happen with us' as well.

The focus is not only on the killing of the animal but also the unnoticed hints of the exploitation of nature in the text which the canonical critics had never time to talk about as they were pre-occupied with thoughts of imperialism and its evil impact on humans— the only species with an illusion that they are the ones who feel the pain, crave to be free and love to live in their fullest at the cost of anything. Post-colonialism forgets the idea that the natives are a *part* of the land just like the animals and not the *owner* of it. So, when the colonizers occupied and exploited the land, they did not exploit 'the native's land', they rather exploited 'the natives' and 'the land.

If read ecocritically, "Shooting an Elephant"displays the colonization of not only the Burmese people but also the land —Burma. As it is one of the fundamental beliefs of ecocriticism that nature is a living thing and it should not be reduced to a mere setting as it can play the role of a protagonist. Therefore, exercising authority over nature can also be termed colonialism. As we can see in "Shooting an Elephant", a tamed elephant escapes from the chain and ravages the locality. But we know that no elephant is born tamed; it is, by nature, a wild animal. In order to tame an elephant and make it a 'machinery' or a circus attraction, you have to catch it wild first and then you can expect to make the elephant and its children, if they can produce any, to be your slave. In the essay, there was the mentioning that "it was not, of course, a wild elephant, but a tame one" (Orwell 36). Here, there is a hint that it could have been a wild elephant. We know that in mountainous areas, elephants often enter human villages, but do we really know who is the intruder here? Is it the elephant or the local people? When settlers or tourists enter indigenous areas, the indigenous people feel threatened and disturbed. Similarly, when the indigenous or local people start living in places that somehow belong to the wildlife territory, don't the animals feel

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equally disturbed? Now, the question is what is the role of colonialism here? Hugan and Tiffin share the same concern in their book *Postcolonial Ecocriticism: Literature, Animals, Environment:*

> A second problem arises when, as in so many contemporary instances, humans are pitted against animals in a competition over decreasing resources. Peoples forced off their land to provide game parks for foreign tourists (or sometimes more insidiously included in 'native' displays as part of the local flora and fauna) understandably resent not just the implicit 'animal' comparisons, but also the physical presence of animals themselves. (137)

As my key focus in this paper is on issues of post-colonial ecocriticism, I would like to pin-point how the colonized were treated as animals in the description given by the narrator: "The wretched prisoners huddling in the stinking cages of the lock-ups, the grey, cowed faces of the long-term convicts, the scarred buttocks of the men who had been flogged with bamboos – all these oppressed me with an intolerable sense of guilt" (Orwell 36). The narrator who felt sympathy for the tortured colonized people were also disgusted by the treatment that he received from the natives and at one point, he too used animal terms like" evil-spirited little beasts" (37) to call names the Burmese and show how hideous they were. Another quotation from the title essay of the book *Shooting an Elephant and Other Essays* (1950) can help us illustrate the comparison of the colonized to animals. In the very first paragraph of the essay, it was mentioned that "No one had the guts to raise a riot, but if a European woman went through the bazaars alone somebody would probably spit betel juice over her dress" (35). It reminds us of the protest and expression of hatred of the monkeys that are either caged or disturbed by humans. Obviously, the monkeys do not have the ability to raise a riot but they do not miss any opportunity to show their disgust towards their human colonizers. Here the intention is to point out when animals are colonized by humans their reaction is almost the same as ours. Colonialism, if viewed ecocritically, seems like a complex system that may often create a fellow filling in the minds of the colonized people if they can only feel the identical sufferings of the animals.

The traditional critics always wanted to focus on the metaphors of "Shooting an Elephant" whereas the concrete fact is always right before our eyes. Some viewed the "slow death of the elephant as an allegory of imperialism" (Meyers 24) while others argued that the death of the elephant symbolizes the death of the empire. Edward Quinn said that the elephant represents "traditional Burmese culture" (307). These metaphors and symbols served the purpose of distracting the discourse. Canonical reading often takes the reader away from the fact and "Shooting an Elephant" is an example of that. Let us take a look at the story through the lens of post-colonial ecocriticism. First of all, the killing of the elephant, which by the way was the first time for the narrator, is described as such: "It was a tiny incident in itself, but it gave me a better glimpse than I had had before of the real nature of imperialism – the real motives for which despotic governments act"(Orwell 36). The ghastly murder is referred to as a "tiny incident" and the lesson that was learned was about imperialism and its true motifs. This is what ecocritics call 'extracting human messages' out of the sufferings of nature and the animal world. Secondly, the destruction done by the animal is described with vivid details:

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> It had already destroyed somebody's bamboo hut, killed a cow and raided some fruit-stalls and devoured the stock; also it had met the municipal rubbish van, and, when the driver jumped out and took to his heels, had turned the van over and inflicted violence upon it. (37-38)

What is ironic here is the reason behind this aggressive behavior of the elephant does not get much highlight in the narration. It simply says the beast "had gone must" (37). The elephant was being denied to fulfill its biological necessity and was chained so that it can suffer in a handicapped way. This is a common practice of human civilization. We sometimes castrate bulls and sometimes make cows get pregnant against their will. We master over the social and biological life of animals. Thirdly, as we notice in the essay that the killing could be avoided. The animal was almost pacified and when it was eating paddy peacefully in the paddy field, it looked "no more dangerous than a cow" (39). The narrator even said that all he was supposed to do was to observe the beast's actions and if it does not go wild then leave it alone until the mahout comes. Fourthly, the narrator did not want to kill the animal primarily because "It is a serious matter to shoot a working elephant – it is comparable to destroying a huge and costly piece of machinery" (39). Animal life seems less valuable than the monetary value that humans add to its life. Finally, we can ask the question what made him kill the animal then? The answer is obviously given in the text that he had to act like a sahib and do what the crowd wanted him to do as he could not afford to look foolish in front of the colonized. Here the observation of Hugan and Tiffin seems to be relevant:

> That western exploitation, both past and present, has resulted in the murder, displacement and impoverishment of people, animals and their environments; and it has also generated apparently 'either/or' situations in contexts of land and resource scarcity or degradation. (137)

Here the moral degradation of the narrator is also an "either/ or" situation and we see that in such sort of situations, the Westerners always pick to destroy the resource instead of their image or interest.

Although the white colonizers are generally blamed for exploiting the nature and animal world, the colonized too are in no way different in their attitude towards the animals. The colonized despite being the victim of racism, commit *speciesism*. This anthropocentric attitude is common regardless of ethnicity, geographical position, and political status. Elephants have always been a target of humans for meat and ivory. Joseph Conrad's *Heart of Darkness* (1899) and Barbara Gowdy's *The White Bone* (1998) give us the account of human cruelty to elephants regardless of their ethnicity. Gowdy was the most radical author in this regard as she did not even employ anthropomorphism (attribution of human traits, emotions, or intentions to non-human entities) in her narrative technique, she rather gave us the elephants' perspective in a way that is remote to human perception. Gowdy shared the idea that since the elephants' contemporary killers are likely to be both black and white, race is of no importance it is the species itself that, after the advent of the Darkness, has become evil (93).An almost similar situation can be traced in Orwell's "Shooting an Elephant" where the white man kills the animal and the natives make him do that for theiramusement and most importantly for the meat. When the narrator gave the first shot he heard a "devilish roar of glee that went up from the crowd"(42). This monstrous celebration indicates that it does not matter whether you are a colonizer or colonized, you still belong to a species that is more dangerous and crueller than any animals in the jungle. It was the natives who wanted the meat, and they used the white man because they knew, with his gun, he is a better killer of the wild.

The dying process of the elephant has been portrayed with vivid description by Orwell in "Shooting an Elephant." It tells us about the great agony of dying and ghastliness of killing but unfortunately, this too has been interpreted as the metaphor of the slow decay of the British Empire. The anthropocentric critics never cared about descriptions like "the bullet had paralyzed him", he looked "thousands of years old", "the agony of it jolt his whole body", "he trumpeted for the last time", "his great mound of a side painfully rising and falling", "the thick blood welled out of him like red velvet" "He was dying, very slowly and in great agony", " the great beast lying there, powerless to move and yet powerless to die", and "the tortured gasps continued as steadily as the ticking of a clock"(41-42).It is quite shocking that we still manage to overlook this heart-rendering description of the murder of such a large animal and replace it with thoughts of human power politics. The narrator acknowledged that it was a clear murder, and his ending remarks are yet more shocking.

> And afterwards I was very glad that the coolie had been killed; it put me legally in the right and it gave me a sufficient pretext for shooting the elephant. I often wondered whether any of the others grasped that I had done it solely to avoid looking a fool. (42)

It clearly shows that the death of the collie was just an excuse, and this hideous task was done only to keep the masterly image of the white colonizer intact. The narrator admitted that he did not want to look like a fool, but what could be more foolish than murdering an innocent creature when it could have been easily avoided? Here comes the idea of the human ego and self-centeredness. We humans have always participated in the race of becoming superior. We try to be superior among our own species and we take it for granted that we are by default superior to other creatures. This is how post-colonialism and eco-criticism play the same tune from two different flutes.

Conclusion

George Orwell's "Shooting an Elephant" can be considered to be a text which still has much to give to the critics and readers. This essay is a brilliant example of rethinking a text from a green perspective. The ecocritical reading does not reduce the colonial message of the text. It still keeps its post-colonial value, but the employment of a double-coded approach is all we need in today's ever-changing world of academia. Reading "Shooting an Elephant" through the lens of post-colonial eco-criticism serves as a reminder that there is the urgency of such synergy in the process of knowledge-making if we aim at renewing our thoughts to match with our contemporary and the days ahead.

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The Enigma of Identity of the Anglo-Indian Women in Shyam Benegal's *Junoon* (1978).

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Abstract

Jean-Paul Sartre argues that human beings are consisted of 'being' and 'nothingness'. They do not bear, unlike nonhuman entities, any predecided meaning or purpose of existence. Rather, they play roles to fashion their 'self' and thereby obtain an essence of their being. Though, to be recognized as a 'self' the social being requires the look of the 'other', Georg Wilhelm Friedrich Hegelremarks that the relation of self/other is not simply that of mutual recognition. Rather, it stimulates the primitive urge of dominating the other. This ambiguous relation of self/other is the central theme of the veteran Indian director Shyam Benegal's feature film *Junoon*. The paper probes into the enigma of identity of the Anglo-Indian women in the concerned film and subsequently addresses such aspects as the Sartrean notions of role-play and bad faith, the influence of the 'other' as the look in the identity crisis of the Anglo-Indian women, representation of different cultures in the film, the contradicting elements of cultural enmity and co-existence, and so on.

Keywords: Anglo-Indian Identity, Identity Crisis, Role-Play, Other as the Look, Self/Other

1.0 Introduction

Role-Play is a salient feature of human beings, argues Sartre, in terms of which they fashion their personae or 'self'. However, the process of self-formation remains incomplete without the presence of the 'other' as the look. Again, it is the look of the 'other' that robes the free 'self' from its innate nothingness. Thus, following Sartrean philosophy, the 'self' and the 'other' are perennially engaged in the struggle of survival. In Hegel's opinion this fundamental struggle splits the entire society in two rival classes: the dominant/self and the repressed/other. The paper explores the uneasy relation of self/other in the film *Junoon* by Shyam Benegal. The film was made in the year 1978, a time when the post-Independence India, after the period of Emergency (1975-77), was looking for certain aesthetic criteria that would define the new Indian Cinema, such as: "human interest in theme, Indianness, and characters with whom the audience can identify" (Ashish, 1998, p. 27). In

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Junoon, Shyam Benegal revisits the historical epoch of Sepoy Mutiny (1857) in pre-Independence India and depicts the story of crises and survival of the women of the Anglo-Indian Labadoor family during the unrest. However, apart from the traumatic experiences of Ruth and her family, the narrative highlights the themes of cultural plurality and tolerance in India as well. The reading of the film in this paper combines the philosophies of Hegel and Sartre with the visual language of cinema.

1.1 The Sartrean Notion of Role-Play

Joseph S. Catalano observes in his book *A Commentary on Jean-Paul Sartre's "Being and Nothingness"* that according to the philosophy of phenomenology, the world exists as a meaningful whole owing to human perception and recognition. Human beings behold the world with curious eyes and impose meaning on everything they observe, though they themselves lack definite essence or a particular purpose of existence. That is why a man is a man not in the sense a pen is a pen. Driven by the urge to acquire meaning, according to Jean-Paul Sartre (1905 – 1980), an individual plays role to make his/her appearance evident and meaningful as a 'self'.In this context Catalano remarks that the innate nothingness of human beings, as opined by Sartre, bestows on them the freedom of an artist to fashion their personae. However, Sartre further argues that role-play of the 'self' becomes meaningful by being recognized by the 'other(s)'. Through recognition the 'self' seeks to achieve a meaning of his/her being and aspire to articulate the 'I'. That is to say, for the visibility of the 'self' as a persona with particular traits, the look/recognition of the 'other' is required.

1.2 The Binaries of Self/Other

In his book *Subjectivity* Donald E. Hall notes that from the theoretical perspective ofGeorg Wilhelm Friedrich Hegel (1770 – 1831), the look of the 'other 'shares an ambiguous relation with the 'self'. On one hand, the 'self' requires the 'other' for acknowledgement and thereby obtaining meaning in apparently meaningless life. On the other hand, the objectifying look of the 'other' robes the individual from its innate liberty of fashioning the essence/self according to the individual's own choice. Thus, the 'other' as the 'look', Hegel argues, intends to dominate the 'self' by externally imposing an identity on the object in the form of gaze.

Resembling Hegel's argument, Sartre recognizes the moment when the 'self' meets the 'other' as a situation of conflict. Elaborating Sartre's vision Catalano explains that the 'self' is objectified due to the presence of the 'other', and therefore, descends from the position of subject to object. That is why, in his argument Sartre imagines the moment in the first place as the confrontation between two 'self's, instead of the 'self' and the 'other'. These two 'self's are perennially engaged in conflict to win the contest of survival by dominating the other-self as the 'other'. In Hegel's opinion, this perennial struggle between the 'self' and the 'other' splits the entire structure of society in two fundamental rival groups, or, 'classes': the dominant/self and the repressed/other. Regarding this fundamental division, Donald E. Hall comments: "this uneasy dependence on the other leads to a form of "life-and-death" conflict from which, finally, one of the two beings (or, as a broad social metaphor, groups of beings) emerges as a victor and establishes a temporary master/slave relationship with the dominated other" (Hall, 2004, p. 51).However, he further notes that the apparent established master/slave relationship is never static. It always bears the threat of conflict between the two fundamental rival classes, which would result in a new synthesis: a new state of order.

2.0 The Instability of Identity of the Eurasian Women

The ambiguous relation of self/other appears to be the very leitmotif in the film *Junoon* or *Obsession*, directed by Shyam Benegal. It is an adaptation of Ruskin Bond's novella *A Flight of Pigeons* (1978). The story is set against the backdrop of the Sepoy Mutiny (1857) in India: a time when the pre-existing positions of the ruler and the subject falls apart. During this chaos, Ruth Labadoor (Nafisa Ali), an Anglo-Indian young girl, loses her father in the hands of the rebels. Eventually, the poor girl, along with her mother, Miriam (Jennifer Kendal), and aged grandmother (Ishmat Chugtai), is held captive by a local Rohilla Pathan, Javed Khan (Shashi Kapoor). Javed is obsessed with Ruth's beauty and is adamant to marry her. In doing so he claims to protect Ruth and her family from being slaughtered. However, his proposal is strongly opposed by Ruth's mother. The narrative goes on to illustrate the rising conflict between Javed Khan and Miriam Labadoor, in correspondence with the chronological progress of the Mutiny.

Identity crisis is a central theme of the diegetic conflict between Javed, the representative of the indigenous culture, and Miriam, who represents the colonial community in India. The crisis essentially derives from the sense of insecurity of the Anglo-Indian woman. In the entire film the role of Miriam reverberates the anxiety that whether their Anglo-Indian identity is equivalent to that of the colonial superiors, or not. Quoting Alexius Pereira, Robyn Andrews remarks in his essay "Is the Anglo-Indian 'Identity Crisis' a Myth?" in the book *Anglo-Indian Identity: Past and Present, in India and the Diaspora*:

> Anglo-Indian Eurasians in India in the 18th and 19th centuries were heavily discriminated against both by the British and the Indians because their hybridity was perceived to be a 'moral flaw' or 'dilution of the strong blood' (Gist and Wright 1973) by both the parent groups. As a result, the Anglo-Indians were forced to become self-reliant, and eventually formed a tight-knit social group of their own. - (Andrews, 2021, p. 117)

In *Junoon* as well, it is the cultural hybridity of the women of the Labadoor family that denotes the uncertainty of their colonial identity and stimulates the anguish of their social demarcation. The fourth sequence of the film (13:55) highlights the hybrid cultural root of the women of the Labadoor family. The episode opens at the dining table in Labadoor's bungalow where the grandmother, on one hand, prepares for the celebration of *Eid*, a Muslim festival, and orders the *khansama* (cook) to prepare *sheer khurma*[1], and on the other hand, she becomes alarmed by the news of the upsurging revolt of the native soldiers against the British officers of East India Company and thereby she forbids her granddaughter from visiting the church next day. The cultural dichotomy is discernibly prominent in the role of the grandmother as she has been integrated in the domain of colonial culture only in terms of matrimonial rights. The narrative informs us that Miriam's mother, who was married to a British officer, is a Muslim woman from the Nawab family of Rampur. Her adherence to the indigenous culture is emphasized in the narrative principally through her attire and language. In the course of the film, she appears clad in kurta and dupatta: the traditional dress of Muslim women which is worn as well by the other Muslim female characters in the film. Again, she also resembles them by speaking Urdu influenced Hindi, instead of the language of the colonisers. Hence, the language demarcates her from the rest of the Labadoor family. In contrary to her, Miriam is the progeny of the racially distinct parents, and thereby, she is interpellated in the sphere of the European colonisers as the Anglo-Indian woman by birth. Her in-between racial status is reflected in the text in terms of her moderate knowledge of her mother's native language. In fact, during the concerned episode she plays the role of the intermediary between her mother and her husband, who are linguistically different from each other. Again, Miriam, the Eurasian woman, is married to Mr. Labadoor (Tom Alter), a British patriarch. Subsequently, Ruth, their daughter, does not inherit her grandmother's native language. It is suggested in the narrative that though she might understand Hindi, she is almost unable to speak in it. Rather, she adopts the colonial language, like her British father. The linguistic transition of the three generations of women of the Anglo-Indian family in *Junoon*, therefore, reveals the phenomenon of their self-formation as an aspect of social upgradation and a means of earning respectability. The transition represents Miriam's denial to accept her connection with the indigenous culture, as if it is a flaw of her identity: a perspective which is enhanced later in her conflict with Javed Khan regarding Ruth's marriage. On the context of identity formation and identity crises of the Anglo-Indian individuals, Robyn Andrews refers to Erik Erikson's thesis and asserts:

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[1] A traditional dessert in Islamic cuisine. It is especially prepared to celebrate the festival of *Eid*.

> Identity formation normatively has its negative side which throughout life can remain an unruly part of the total identity. The negative identity is the sum of all those identifications and identity fragments which the individual had to submerge in himself as undesirable or irreconcilable or by which atypical individuals and marked minorities are made to feel 'different'. In the event of aggravated crises, an individual (or, indeed, a group) may despair of the ability to contain these negative elements in a positive identity. -(Andrews 114)

Likewise, her relationship with the indigenous culture is considered by Miriam as the undesirable fragment of her colonial identity. That is why she wants her daughter to be internalized in the colonial space as the white European woman, permanently departed from the traces of Asian identity. Ruth's adoption of the language of the colonisers represents her, and especially, her mother's fidelity towards the superior culture and thereby appears to be the signifier of their cultural upliftment. Hence, it can be argued that in *Junoon* Miriam is in bad faith[2] as she intends to play the role of the respectable wife of the British patriarch and the mother of the white colonial woman with sincerity, ignoring the counterpart of her cultural root, and in doing so she aspires to establish her belongingness among the superior colonisers. The episode closes with the depiction of

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[2] Sartre identifies 'bad faith', as Joseph S. Catalano notes, as a notion of self-denial, or rather, the act of deceiving the 'self'. He further elaborates the idea and says that to deny something we consciously admit it as fact in the first place. Then, the image of that fact is to be replaced by an alternative possibility, and therefore, the alternative fact is to be believed as the temporal reality.

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the state of order that retains the hierarchy of colonisers/subordinates inside the residency of the Labadoor's, in contrary to the news of revolt in the outside. The long shot (15:40) features the entire hall which is visually segregated in two parallel spaces. In the left, the Labadoor family begins to have dinner at the dining table, whereas at the right side of the frame their native servants are standing looking at them for further instruction. The look of the subordinates and their subsequent subservience, as emphasized by the shot of the pankha puller (15 minute 45 second), objectifies the Anglo-Indian family as the superior colonisers.

2.1 The Battle of 'Look'

The choice of playing the role of the respectable colonial woman becomes uncertain when Ruth becomes exposed to the gaze of Javed Khan. In the film, the character of Ruth is developed not as a vocal figure, unlike her mother, but a perceiver. She recognizes Javed as a threat to the acquired respectability of the Anglo-Indian women, for, his intrusion in the colonial space stimulates their anguish of losing the granted cultural privilege of the European 'self'. In the first part of the film, he intrudes in the colonial space as a voyeuristic onlooker. The first iconic moment of looking at the other-as-object occurs at 09 minute 57 second. The sequence begins with an extreme long shot featuring the exterior of the Labadoor's bungalow. Soon the camera tracks back to capture a close-up of Ruth. The mise-en-scéne of the frame suggests that she is inside the premises of the bungalow. The close-up is followed by a point of view shot that reveals the object that Ruth is looking at, that is, Javed Khan, the Pathan. At this point, the camera once again resumes back to the extreme long shot to inform us that he is standing outside of the gate, far away from Ruth. The physical distance between the two figures intensifies the social distance of the cultural others, as well as it suggests that Ruth is still secured in the colonial space, from the approaching danger. The following frame features a medium close-up of Javed Khan, who is looking back at Ruth. Therefore, the concerned scene becomes the iconic moment when the two independent selves are looking at each other with the intention to objectify or dominate the other, as argued by Sartre. Eventually, Javed dominates the sequence as the pervading look, and thereby controls the objective appearance of Ruth. Her objectification by Javed as the look, resonates the Sartrean notion of losing the free 'self' following the look of the 'other'. As Catalano comments, Sartre remarks in this context that "The other, as the look, alienates me from my possibilities, removing me from that original innocence by which the instrumentality of things is an embodiment of my freedom. By the other's look, I am fixed within the world; things no longer have a simple relation to me; rather I and my situation are related to him as his instruments. Further, I am aware of this and recognize myself as now being in the world with my possibilities objectified and fixed by him" (Catalano, 1985, p. 162). Resembling his argument, in Ruth's next close-up, the camera accentuates her expression of anxiety reflecting her awareness of being looked-at. At that moment, Javed's look overpowers her freedom of possibilities and fixes her appearance as the vulnerable white woman: the erotic object of the racially inferior indigenous other's desire. Therefore, the imposed objectifying gaze of Javed Khan problematizes Ruth's fidelity towards the colonial culture. However, in this connection we should note what Sartre argues regarding the resistance of the self-being-looked-at to escape from the limitation imposed by the other-as-the-look. Sartre is of opinion, as explained by Catalano, that "It is because of our emotions such as fear and shame that we attempt to turn the other-as-subject into the other-as-object" (Catalano, 1985, p. 163). Likewise, overwhelmed by her sense of insecurity and fear to lose the position of the cultural superior, Ruth looks back at Javed and objectifies him as a threat on her selfhood, a usurper. Thus, in the concerned situation she posits her 'self' as the precarious victim in front of the oppressive onlooker. Javed's objectified image continues to haunt Ruth in her nightmares. Thereby, such sequences emerge in the film as the symbolic representation of the antagonistic relation of the 'self' and the 'other'.

In the course of the narrative, Ruth continues to objectify the cultural other in the sequence of church massacre as well. In this episode of violence (19:34) Ruth is not only posited as the eyewitness of the incident, rather the entire scene is depicted from her perspective. The church sequence begins at 17 minute 57 second with a premonition of the impending danger, when Ruth, along with her father, leaves the house to visit the church. Here, Ruth becomes vulnerable once she leaves the bungalow where, as it is previously said, the hierarchy of colonisers/subordinates prevails, and comes outside in the external space where the status quo is already disrupted. In the concerned frame we observe Ruth in the same place where Javed Khan, the signifier of threat, was standing in the erstwhile frame, that is, outside the gate of the bungalow. Her mobility towards the right corner of the frame is interrupted by the arrival of three native soldiers from the opposite direction, who look back at her. This sudden intrusion, along with her state of exposure, increases the probability of strike from the 'enemy'. The native soldiers are marked as the opponents in this scene as Mr. Labadoor embraces her daughter as a gesture of guarding her from their sight. The tension persists even during the sequence of prayer. The scene of church service is composed in frequent long shots and deep focus, that highlight the old clergyman, women, children, and civilians in the gathering. In the concerned frame these figures are exposed as precarious beings, unaware of the forthcoming onslaught. The prayer is interrupted at 20 minute 04 second when a group of Indian soldiers break into the hall. To compose the situation of violence, the director has used frequent close-ups following the pattern of montage. The series begins with the close-up of Sarfaraz Khan (Naseeruddin Shah), the leader of the local rebels and Javed Khan's brother-in-law. His aggressive entry is followed by the close-up of horrified, shrieking Ruth. The slaughter of British civilians and army, including the death of Mr. Labadoor and the beheading of the old priest by Sarfaraz Khan, is captured in point of view shot where, following the perspective of Ruth, Sarfaraz is objectified as another usurper: the murderer. Therefore, in *Junoon*, the appearance of Sarfaraz Khan becomes the symbol of the external threat, i.e., the furore of the Mutiny that jeopardized the authority of the colonisers, in parallel with the portrayal of Javed Khan as a personal threat, who provokes the crisis of identity in the Anglo-Indian women of Labadoor family. The external threat overlaps with the personal one in the chasing sequence (22:10). In this episode the scared Ruth returns to her house only to find that it is on fire. Meanwhile, Lala Ramjimal (Kulbhushan Kharbanda), a local Hindu merchant and a friend to the Labadoors, comes to her rescue. They try to reach the place where her mother and grandmother are hiding. Here, the appearance of Javed Khan who is looking for Ruth, and the image of the rebel soldiers who are after the left Europeans, are objectified as the oppressive onlooker. The visibly distressed Ruth seeks to escape from the look of both the figures. Again, the symbols of external and personal threats merge together in the sequence of Ruth's delirium (36:44). The sequence opens with the rally of the native soldiers led by Sarfaraz Khan, celebrating their victory. The following shot reveals that the scene is being watched by Ruth, Miriam, and the grandmother, who are given shelter by Lala Ramjimal. Recognizing Sarfaraz as the murderer, Ruth loses her nerve. Meanwhile, Kader Khan (Jalal Agha), an associate to the Khan brothers, visit Lala Ramjimal's place and recounts the gruesome incidents of the church massacre. Traumatized by the vision and the description, Ruth imagines Sarfaraz and Javed as two alternative oppressors who are assaulting an innocent girl, which is, probably, the optical suggestion of the vulnerability of Ruth herself. Ultimately, at 53 minute 32 second the chase ends with the exposure of the Anglo-Indian women before the look of the aggressive oppressor, as Javed Khan intrudes in the house of Lala Ramjimal and abducts them to his place.

2.2 The Imposed Suspicion of Infidelity for being Anglo-Indian

As an impact of the external crisis, the previous state of order and the subsequent hierarchy of colonisers/subordinates which was evident in the colonial space during the dining sequence, collapses after the death of the British patriarch. Following his death, the identity of the Anglo-Indian women becomes a matter of question and eventually they turn to be the objects of the look of suspicion. The transition becomes evident in the sequence which occurs at 31 minute 04 second. In this sequence Lala Ramjimal brings the homeless Labadoor women in her house to give shelter, to the dismay of his mother. Entering in the house, the Anglo-Indian women become the object of look of the female members of Ramjimal's family. Significantly, the spatial division of the former frame, suggesting the discrimination of colonisers/subordinates, is visibly absent in the composition of the concerned sequence. Rather, we observe that the Anglo-Indian women are standing together with the native subjects. At this phase of the narrative, the look of the indigenous characters, who have been previously demarcated as the inferior servants, objectifies the Eurasian women as the untouchable 'others', instead of the superior colonisers. Eventually, their imposed identity as '*firangan*' (the woman who is an exotic outsider) raises question regarding the respectability and fidelity of the Anglo-Indian women from the perspective of the indigenous subjects. The constant suspicion compels Miriam to play her role as the respectable widow of the British patriarch and the protective mother of the European woman, with even more sincerity. In doing so she intends to resist the suspicious look of the others. Incidentally, it is Ruth who first bears the suspicious look towards her mother in the course of the narrative. The sequence opens at 40 minute 43 second with the sudden arrival of Javed Khan at Ramjimal's house with the intention to verify Kader Khan's information that the women of the Labadoor family are given shelter by Ramjimal. However, for the time being Ramjimal succeeds to control the situation and Javed Khan leaves his house, disheartened. Miriam was eagerly waiting for his departure and once he leaves, she requests Ramjimal to come upstairs in their room. Meanwhile the camera features Ruth and informs us that she too is present in the room, looking after her ailing grandmother. Ramjimal's entry in the room and his conversation with Miriam is composed in tight frame that enhances the increasing physical proximity of the two cultural others. In this shot Miriam appears as visibly disturbed by Javed Khan's visit and she thinks to leave the place soon for the sake of their security. She asks for Lalaji's favour to reach her maternal relatives in Ramgarh. However, Lala Ramjimal assures her that no harm can touch them as far as they are his guests. At this moment their proximity further increases as Ramjimal holds her hands and utters: "*Mujhpar bharosa rakkhiye*" ("Trust me"). For that moment it appears that the hierarchy of dominant coloniser and indigenous subordinate has fallen apart, which refers to the possibility of Miriam's infidelity[3] in the absence of the British patriarch. Following the sensitive moment, the camera shifts back to Ruth and reveals that Ramjimal's action of holding Miriam's hands is being looked at by her, as if the digression of the Anglo-Indian woman is being watched by the European woman, as a representative of the colonial culture. Her suspicious look stimulates Miriam's consciousness of being looked at and she, almost instantly, withdraws her hands from Ramjimal's, denying the chance of infidelity. The significance of Ruth's presence in the scene as the pervading look is emphasized as the episode closes with Miriam and Ramjimal looking back at her, reflecting the awareness of being revealed.

However, the identity of infidel woman is forcibly imposed on Miriam by the look of Firdaus (Shabana Azmi), Javed Khan's wife. In this sequence (56:57) Lala Ramjimal comes to visit Miriam Labadoor, after their abduction by Javed Khan, to return her jewellery box. He secretly informs her that he is leaving for Bareli soon, along with his family, and there he would try to inform Miriam's brother about their plight. The action takes place in the courtyard of Javed Khan's haveli. The scene is eventually intervened by the entry of Firdaus. She watches the aforesaid action from the veranda of the first floor of the building. Though the concerned figures are unaware of her presence, their appearance as objects-being-looked-at is established through the high angle shot (57:56). At the time of final departure, Miriam holds Ramjimal's hands as a gesture of gratitude[4] and also as an expression of her fear for their uncertain future, which is recognized by Firdaus as the 'improper act' of the infidel *firangi* woman[5]. Unlike the former sequence, here Miriam is not left with possibilities to choose. Rather, her persona is determined by the gaze of the 'other'. The sequence visually suggests that from this moment the Anglo-Indian women lose their liberty to shape their own selves. Instead of that, they turn to be the objectified others, as fashioned by the look of the indigenous oppressive onlooker.

2.3 The Oppressive 'Other' and the Defence of the 'Self'

The notion of oppression becomes prominent in the film when Javed Khan gives the proposal to marry Ruth. His proposal increases the possibility of permanent departure of the Eurasian woman

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[3] Here, the word 'infidelity' refers to the possibility of Miriam's distraction from playing the role of the widow of the British patriarch with authenticity, and thereby representing the colonial culture.

[4] According to Shyam Benegal, as told to William van der Heide in the interview for *Bollywood Babylon*, the role of Lala Ramjimal in *Junoon* significantly portrays the ambiguous relationship that the Indians shared with their British colonisers. His presence highlights the 'give and take policy' undertaken by both the groups. He further remarks that the different approach of Ramjimal and several Muslim characters in the film, towards the women of the Labadoor family, is not deliberately depicted as a communal issue, but it eventually turns to be so. Benegal asserts: "It was also a question of who was gaining from the British at the time. Ramjimal was somebody who dealt with them on a business level, while the Pathans had nothing to do with them. . . After the revolt was quelled, the British decided that they were going to change the whole social scheme of things so that this would never happen again. They actively encouraged the Hindu community to get themselves a British education. In response certain Muslims, despite opposition from within the Muslim community, argued that Muslims should also accept an English education, in order to stop the Hindus from taking over. The British always played one side against the other" (Heide 98).

[5] Later, she shares her perception with her husband (59:34) and thereby appears to fix Miriam's Identity.

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from the domain of superior colonisers, and her subsequent relocation among the inferior colonized. Ruth's departure from the position of superiority would establish Miriam's failure in playing her role as the Anglo-Indian mother of the colonial woman with enough sincerity. To intensify Miriam's sense of insecurity, the narrative implements forceful transition in the appearance of the Anglo-Indian women. In the concerned episode (01:04:45) where Javed Khan proposes Ruth to marry, he also declares that the women of Labadoor family have to follow the traditional dress code of respectable Muslim women in his house. Therefore, control over the appearance of the objects becomes the fundamental instrument of the oppressive indigenous patriarch and the onlooker to enforce them to subjugate before his authority. The gaze of the 'other', thus, is imposed on the Anglo-Indian women in *Junoon* that coerces them to perform the role of indigenous women, obeying Javed Khan's choice. That is why, the close-up of Ruth (01:23:26) decorated in dupatta and ethnic jewelleries, bears Miriam's anguish of social degradation of the colonial feminine subject. Subsequently, it can be argued that both Javad Khan and Miriam Labadoor objectifies Ruth's appearance in order to predetermine the role that she should play. The battle in the domestic space begins, parallelly with the Mutiny outside, regarding the question that whether Ruth would adopt the cultural code of the Muslim patriarch, or, she would continue to play the role of the cultural other who recognizes Javed Khan as a threat on her acquired superiority. However, both of them overlook the fact that their objectification curtails her freedom as a 'self'. In that sense, both the figures play the role of the oppressive onlooker who intend to decide how Ruth should look. In the course of the narrative Miriam makes her stand of opposition clear at 01-hour 23 minute 18 second, as she asserts: "*Dushman ki niyat hamesha buri hoti hai*" ("Enemy's intention is always in question"). To resist the enemy's strike, Miriam's anguish is redirected as repulsion, and she objectifies Ruth's appearance in ethnic outfit as that of a "*nautch girl*"[6]: the degraded identity of indigenous amoral woman.

3.0 Conclusion

Our study, therefore, reveals that from the reciprocal aspects of 'look', i.e., looking-at and being-looked-at, derives the antagonistic relation between the 'self' and the 'other'. However, following this antagonistic relation, the dialogue between the subject and the object begins to develop in *Junoon*. The probability of negotiation regarding the coexistence of the two cultural others first appears when the narrative shifts (01:13:29) to Javed's *chachijaan* (Sushma Seth) or aunt's haveli. The entry of the Anglo-Indian women in chachijaan's house is followed by the formation of a feminine domain in the narrative, where the masculine oppressive onlooker is absent. The feminine domain appears on the screen at 01-hour 14 minute 13 second with the extreme long shot of mango orchard, which is the natural space of organic growth. Eventually, in this sequence the use of diegetic songs significantly emphasizes the temporary freedom of the Anglo-Indian women from the dominant objectifying gaze of the other. The episode begins with the Hindi song "*Sawan ki aayi bahar re*" sung by chachijaan's daughter-in-law (Deepti Naval). Regarding the song and the scene Shyam Benegal comments in *Bollywood Babylon*, "That is a song that is always sung at *Shravan*, which is the second month of the monsoon. Then Ruth's mother sings a little song from Shakespeare. The scene shows the meeting points of different cultures. It was an opportunity to look at different cultures and also to look at the essential plurality of Indian culture" (Heide, 2006, p. 99). Unlike the former sequences which took place in the cultural space of Javed Khan's haveli, here, Ruth and Miriam appear free to choose to play the role of European self. The coexistence equally prevails in the sequence of the last rituals of Ruth's grandmother. After her mother's demise, Miriam expresses her desire to bury her mother following proper Christian code. The sequence is composed almost as a Utopian restoration of order. Here, in contrary to the erstwhile sequence of church massacre where the prayer was interrupted by the encroachment of the native rebels, Miriam completes the ritual. At this moment, the reciprocal action of looking-at and looking-back reoccurs in the film. In the sequence (01:46:53), the camera at first captures a medium close-up of Javed Khan who is looking at Ruth, standing next to him. In the following frame Ruth returns the look back at him. In response, Javed lowers his eyes. It becomes the iconic moment when the subjective onlooker becomes the object of the look. The sequence closes with Ruth as the look, who re-recognizes Javed Khan as an ambiguous figure: a threat to her freedom of being, as well as a compassionate lover. The sequences of cultural coexistence in *Junoon*, therefore, are depicted as moments of plentitude. The cultural coexistence, on one hand, refers to the innate hybridity of the Anglo-Indian free 'self' in the narrative, as well as it relocates the cultural plurality of post-Independence India on the screen. Probably that is why, though the film ends with the separation of the lovers and the news of Javed Khan's death in combat (as told in the voice over of Amrish Puri), Ruth's final decision to remain unmarried reverberates the hope of cultural union.

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[6] The phrase refers to the traditional Indian women performers or courtesan.

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Womanism and Patriarchy in Chimamanda Adichie's *Purple Hibiscus.*

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Abstract

Womanism, as a subset of African feminism, provides a framework for assessing the works of African female authors critically. The work of Chimamanda Adichie, a Nigerian female writer and author of *Purple Hibiscus*, is examined using Ogunyemi's womanist philosophy. Through thorough examination, a womanist reading of this novel aims to find the many and related ways this female author articulates and demonstrates womanist ideology in the above-mentioned work. The experiment's purpose was to examine if this female author's womanist ideas persisted. The findings of this study are based on a careful reading of the text, with an emphasis on literary elements including characterization, narrative approach, tone, mood, and setting. Adichie's work clearly tends to resist and usurp patriarchy, as seen by the novel's analysis. Purple Hibiscus by Chimamanda Ngozi Adichie echoes womanist longing as well. On the other side, the author tends toward the ultimate womanist ideal of union and survival for man, woman, and kid.

Keywords: Womanism, Patriarchy, Feminism, Black Women.

Introduction

Chimamanda Adichie's *Purple Hibiscus* is a feminist novel that advocates feminism. Men, women, and children are all included in this gospel that is geared to African-Americans' needs. It also looks at African women's problems holistically, taking into consideration racial, cultural, national, economic, and political challenges, as well as sexist ones, with the ultimate goal of ensuring the survival and unity of the black/African community. Adichie embraces this womanist gospel in *Purple Hibiscus*, tackling not just sexist treatment of women, but also racial issues, national politics, patriarchal culture, and economic conditions. In these two volumes, the multi-faceted perspective to women's struggles underscores the need of men, women, and children working together to survive in the end.

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Resistance to patriarchal conduct, as well as the idea that women may live their lives as they like and be responsible for their own livelihoods and destinies, are popular themes among African female authors. The female novel, as a protest book against patriarchy, depicts inequalities and injustices done on women by patriarchal traditions, whether Christian, Islamic, or indigenous. These books are both a protest against patriarchal power and a representation of a self-sufficient woman. Feminist values that promote independence, unity, and survival are emphasized heavily by African female authors. Africa is an African continent.

Female novelists like as Ama Atta Aidoo, Bessie Head, Calixthe Beyala, Mariama Bà, Buchi Emecheta, Tsitsi Dangarembga, and, most recently, Chimamanda Adichie have pioneered the way.

Theoretical Framework

This article is about Chimamanda Adichie, a West African womanist author who uses feminist philosophy to express her concerns. Womanist examination of these two writers' works is permitted since womanism is an African feminism that stresses male and female survival, as well as cooperation and complementarity, as essential to Black/African feminism. It could be argued that Ogunyemi's womanism is just one of many forms of African feminism, such as motherism, a theory proposed by Catherine Acholonu that puts motherhood, nature, nurture, and environmental respect at the center of its theorizing; and'stiwanism,' which comes from the acronym "STIWA," which stands for "Social Transformation Including Women in Africa," developed by Molara Ogundipe-Leslie; and'stiwa As a result, womanism is a social change approach based on the experiences of African, African American, and other women of color. African feminism, on the other hand, is exclusively concerned with the experiences of African women and how to bring about societal change by including both men and women. Womanism is thus useful in the study of these two West African works since it can be used in both an African and an African American context without generalizing women's experiences.

"The basic difference between feminists and womanists is thus what each detects in patriarchy and what each feels may be fixed," writes Ogunyemi in her book "Womanism: The Dynamics of the Contemporary Black Female Novel in English" (69). She distinguishes radical feminism from womanism in this way. According to radical feminism, sexism is the only patriarchal system that oppresses and oppresses women, with women meaning white middle-class educated women. Of course, black women are exempt from this. As a result, radical feminists regard confronting and changing sexism as a win for all women in all cultures across the world. Aside from this, radical feminism seeks to create a separatist ideal society devoid of male authority.

The treatment of black and African-American women isn't the only aspect of womanism. When asked about the situation of women's writing in South Africa, Beata Lipman, a white South African journalist, replied, "Racism is a more important concern than sexism" (Ogunyemi, p. 67). Lipman's remark provides a broad yet culturally specific definition of womanism, incorporating racism and sexism as fundamental elements of black feminism, and particularly womanism. Womanism is

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concerned with more than sexism and racism; it also addresses cultural, national, economic, and political factors in the fight against repressive patriarchal systems. As a result, the womanist sees patriarchy as including racism, cultural oppression, national oppression, economic oppression, and political oppression, in addition to sexism.

The oppression of black and African people by white patriarchal institutions is well-known.

The womanist confronts patriarchy as a constraining reality as a woman in relationship to her Black/African male counterpart, and as a person oppressed and exploited politically and economically by the white race.

Furthermore, rather than exclusivity, womanism promotes a sense of wholeness and oneness that encompasses men and women, as well as children. As opposed to radical feminism, it is not separatist or anti-male.

Womanism imitates African feminist ideology by emphasizing African women's oppression, and the two approaches to addressing women's oppression are complementary. In the sense that African feminism implies female independence from oppressive male control, as well as, if necessary, cooperation with men, whereas (Ogunyemi, 2003) and (Walker, 1984) present a womanism targeted at both male and female universal survival. This viewpoint runs counter to radical feminists' belief that men and women are determined by biological and psychological differences. According to Firestone, women are oppressed since men are in charge of their output (Bhasin, pp. 25). The radical feminists' notion of the sex class system as the sole source of women's oppression restricts study into the specificities of women's oppression across cultures (Bhasin, p. 25). Brownmiller also thinks that in order to maintain their dominance and superiority, men utilize their power to rape, intimidate, and manipulate women. Other radical feminists believe that men are a ruling class that maintains power by direct violence that gets institutionalized through time due to their nature and/or psychology.

(Bhasin, p. 26). Amazonian feminism, on the other hand, emphasizes physical equality and combats gender stereotypes and prejudice against women based on the belief that women should look, seem, or behave in a meek, weak, and physically powerless manner. Amazon feminism promotes and examines a picture of heroic femininity, rather than presuming that particular characteristics or interests are intrinsically masculine (or female). According to Amazon feminists, all women have the same physical capabilities as all men (amazoncastle.com).

In this argument, Bell Hooks presents the following case for patriarchal domination and other forms of sexism's oppression of black communities:

> Every Black person concerned about our collective survival must acknowledge that sexism is a destructive force in Black life that cannot be effectively addressed without an organized political movement to change consciousness, behavior and institutions. What we need is a feminist revolution in Black life. But to have such a revolution, we must first

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> have a feminist movement. Many Black folks do not know what the word feminism means. They may think of it only as something having to do with white women's desire to share equal rights with white men. In reality, feminism is a movement to end all sexism and sexist oppression. The strategies necessary to achieve that end are many. We need to find ways to address the specific forms that sexism takes in our diverse communities (Hooks, p.124; in Elizabeth Torfs,p.21).

According to the preceding response, applying mainstream feminism to the concerns and predicament of black women is inappropriate, especially since black women perceive that mainstream feminism is largely for Eurocentric and ethnocentric white women.

According to Ogunyemi, she devised her feminist theory without realizing that Alice Walker had previously proposed a similar concept. Walker's feminist theory encompasses both the flaws and the promise of black feminist criticism. It demonstrates black feminists' willingness to recast the sexual debate around white and black women's cultural distinctions. The fundamental principles of Walker's theory of womanist epistemology are daring, woman-centeredness, and entire (some)ness or community-centeredness. These three essential feminist principles assist in the development of a feminist resistance framework to patriarchy (Jita Allan, p. 6). Walker's feminist philosophy is a rebuttal to radical white feminist theory and practice.

According to Margaret Drabble, (1971) Womanism is cross-cultural:

The multidimensional goal of Womanism is a gender-free Pan Africanism – the worldwide unity of black people under the wise leadership of men and women. This is not the same as a white writer's obsession with a Separatist, lovely living separate from the...world. (Jita Allan, p.7) Unlike Drabble, Patricia Hill Collins is influenced by womanism, a "humanist worldview" rooted in black women's struggles against oppression. Hill Collins embodies the womanist notion of "commitment to the survival and fullness of all humans, male and female," a reoccurring theme among African women intellectuals (Jita Allan, p. 8). She lays the groundwork for the future.

Womanist connections with women like Anna Julia and June Jordan, whose "speech and acts resonate with a strikingly comparable sense of oneness of all human beings," according to Womanist (p. 8).

For the sake of this study, we will employ Ogunyemi's womanist theory to build a womanist interpretation of *Purple Hibiscus.* She captures womanism's focus in the following phrases:

Womanism is black-centered and accommodationist. It believes in women's freedom and independence, much as feminism does; but, unlike radical feminism, it wants true unity among black women, men, and children, and will try to change men's sexist beliefs (In Maduka, p. 14).

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She believes that womanism is the weapon that would unite black/African women in their fight for liberation, ultimately leading to men learning that women are human beings like men by fighting men's oppressive thinking and behavior. It, on the other hand, embraces both men and children and tries to unite them.

A womanist writer, Ogunyemi believes, acknowledges the importance of infusing racial, cultural, national, economic, and political components into her thought, in addition to her grasp of sexual issues (Ogunyemi, p. 64). Because of her "racial and sexual problem," one of them is a womanist (Ogunyemi, p. 79). Womanism is therefore at the heart of African women's racial, sexist, political, cultural, and economic reality. It advocates for African women's empowerment.

It takes a comprehensive perspective to patriarchy and female enslavement, dismissing sexism as the main source of female opposition to male domination.

She inspires the intelligent black woman writer to acknowledge black people's powerlessness in the face of white patriarchal culture, and she empowers her male counterpart because she believes in him; as a result, the womanist writer's books end with integrative images of male and female worlds (Ogunyemi, pp. 68–69). The womanist author's focus isn't on equal rights for black men because she aspires to greater heights. Rather of focusing on female transcendence, she brings together all of the world's black families in order to attain black transcendence (Ogunyemi, p. 69). The distinction between radical feminism and womanism is articulated by Ogunyemi:

If radical feminism's ultimate objective is to live a separatist ideal separate from the men's world, womanism's ultimate goal is to unite black people all over the world under the enlightened supervision of men and women (p. 72).

A womanist perspective acknowledges the positive features of black life while also raising concerns about black African women's humanity.

Ogunyemi believes that her understanding of womanism is akin to Alice Walker's, i.e., a phrase that alludes to a teen girl's metamorphosis as she comes to grips with her gender identity. A womanist, according to her, is someone who is dedicated to the survival and well-being of all humans, male and female (p. 72).

Black Womanism is a worldview that honors black culture, upholds black values, and presents black femininity in a positive manner. It's about the struggle for black sexual power, as well as world power's persecution of black people. The ideal state of black unity is one in which every black person has some power and may be a brother, sister, father, or mother to someone else. Its goal is to communicate the energy of completeness and healing that may be found in womanist literature's uplifting, integrative ends (Ogunyemi, p. 72).

The anti-patriarchal position of feminist writers is reflected in their representations of feminists. Families are important to womanist writers, but not the nuclear family as we know it in the West,

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but rather the black extended family. As a result of the desire to develop autonomous black women, womanist writers infuse their works with a positive attitude that is full of female success. They also look at the historical and current ties that exist between African-Americans and Africans.

In literature, womanist protagonists are shown as pleasant co-wives with hidden husbands who cooperate for the greater good. It's also possible that the black mad lady in black women's fiction realizes in her subconscious that she needs to survive since she has people who rely on her and don't have any other options. She constantly recovers and helps others after exerting considerable effort. The black woman's communion with the rest of society is developed as a result of each womanist character's mental upheaval (in the womanist book), an accord that symbolizes the black manner of authenticity and transcendence. As a result, crazy is reduced to an isolated incident that occurs prior to spiritual growth, healing, and integration (Ogunyemi, p. 74). Activism by women of color

Polygamy is portrayed as a positive practice in fiction because cultural demands take precedence over sexual politics. Feminist writing might be influenced by matrilineal and polygynous societies. In womanist literature, bad males are exterminated on a regular basis so that men and women might live in peace. Furthermore, rather than sexism, ostracism and ethnicism promote the development of strong women (Ogunyemi, pp. 75-76). Womanist authors likewise prefer to write about life as it is, rather than how it should be. As a result, womanist authors are more concerned with survival ethics than aesthetics of life.

The devotion of these two womanist writers to two values that respect the survival of men, women, and children, as well as compassion for human suffering, will be examined in Adichie's Purple Hibiscus.

Literature Review

Chimamanda Adichie's and Chinua Achebe's writings have been compared by certain academics. According to Kwame Dawes in his review "Nigeria," *Purple Hibiscus* may be seen as yet another volley against colonialism and the patriarchy that has been portrayed in much of West African writing. In *Purple Hibiscus*, he tells the story of a mute voice who has been traumatized by a tyrannical Catholic father who abuses his family; a father who is completely devoted to Western colonial principles. Rather, his dominating and aggressive attitude, which may possibly be regarded end results of colonialism, is what motivates him to abuse his wife and children, despite the fact that patriarchy is a legacy of colonialism. "Things began to come apart at home when my brother, Jaja, did not go to communion and Papa tossed his heavy missal across the room and destroyed the figurines on the etagere," Adichie writes in the first phrase of her novel *Purple Hibiscus.* Adichie's work opens with Achebe's enormous story of a "clash of cultures," as Dawes points out. Eugene Achike's dogmatic Catholicism, which is replete with abuse and hypocrisy, is what really counts at the end of the story, according to Dawes. The structure of Catholicism, as well as the problems of patriarchy that it involves, are important topics in the work.

According to Dawes, Adichie connects ideological and political topics through metaphor and symbolism. The finest African writing is concerned with these concerns. Purple Hibiscus has a colorful aesthetic and an appealing voice that, like Things Fall Apart, echoes issues such as patriarchy. Dawes' piece uses *Purple Hibiscus* and *Things Fall Apart* to emphasize the cruelty and violence that has defined African nations and families as a result of patriarchy.

Heather Hewett looks at a new generation of Nigerian authors who are breaking the silence of repressive governments. "The coming of age of the trauma that leads to calamity in a family," she says in her review, "Finding Her Voice." This is because a father who seeks to dominate his family by subjecting them to a great deal of violence causes the family to go through a period of trauma during which he dies, his son is imprisoned, and his daughter and wife must find a way to heal the wounds that will not heal because the father sought to dominate according to his own desires.

Hewett also emphasizes Dawes' notion that *Purple Hibiscus* opens similarly to *Things FallApart*. The way Adichie divides the family unit into political and religious forces under the sway of a dominating father, she argues, is where the similarities between the two works may be found. She believes that Achebe's tale in *Things Fall Apart* is set in a time when Christianity has arrived in Igboland, but Adichie's story in Purple Hibiscus begins during Nigeria's independence fight, when Christianity has taken root. Hewett's piece also addresses the issue of a "god-like" parent who has complete authority over his children and wife. *Purple Hibiscus* is about Kambili's existence, according to Hewett, and the limits she has as a daughter of a patriarchal father, as well as the new ways of living she learns.

She discovers at her Aunty's place. Kambili musters the confidence to expose her domestic experiences, which mirror the realities of patriarchal Nigerian culture. These events resemble those described in Things Fall Apart, especially in terms of the elders' role and the tragic hero, Okonkwo.

Mas Khan's P*urple Hibiscus* research, titled "No Hope in Nigeria," is much different from Dawes and Hewett's. According to the review, *Purple Hibiscus is* the story of Kambili, a fifteen-year-old whose country, Nigeria, is in the midst of political crisis. Her father is a tyrant who abuses his wife and two children. Khan investigates the coup in *Purple Hibiscus*, which causes a transformation in Kambili's and her brother Jaja's environment. They've gained a wealth of knowledge from their aunt Ifeoma. Kambili, like her brother Jaja, "finds herself," and they both come from a home that encourages dispute. "No Hope in Nigeria" explores the political turmoil and corruption that afflicts countries like Nigeria. According to Khan, the narrative contains a compelling plea for religious tolerance. According to Khan, who defines his job as "typically depressing," the destiny of the family ultimately dictates the fate of the country. Finally, Khan's paper advises that *Purple Hibiscus* be widely read in the rich first world in order for issues of poverty and migration to be regarded in a fresh light.

WOMANISM AND PATRIARCHY IN *PURPLE HIBISCUS*

The first sentence of *Purple Hibiscus* reads:

> Things started to fall apart at home when my brother, Jaja, did not go to communion and Papa flung his missal across the room and broke the figurines on the étagère (p. 3).

The work's first line is a feminist manifesto. It's also a patriarchal comment from Achike. "Masculinity encompasses a wide range of features, including physical strength, sexual and functional duties, social position, emotional characteristics, and intellectual talents," according to Loum (p. 273). In this opening statement, the reader is introduced to Achike's use of physical might and social power to compel his son to follow his prescribed male instincts. Achike's wife, Beatrice, his son, Jaja, his daughter, Kambili, and even his sister, Ifeoma, are all subject to religiously masculinist societal control. In this circumstance, he's trying to figure out why Jaja isn't going to Mass. The Achike family's breakdown is the fault of Jaja. Despite the fact that this term portrays Jaja's outgoing personality, their aunty, Ifeoma, is the real reason for Jaja's macho challenge to his father. After Jaja's disobedience of his father, Kambili remains in bed, letting her mind to wander back in time:

I lay in bed after Mama died, allowing my thoughts to travel back to the years when Jaja, Mama, and I spoke more with our hearts than with our tongues. At least till Nsukka. It all began in Nsukka, when Aunty Ifeoma's modest garden next to her flat's door began to lift people's moods.

silence. Aunty Ifeoma's experimental purple hibiscus reminded me of Jaja's bravado: uncommon, fragrant, and tinted with liberty..." (p.15)

It's worth noting that Aunty Ifeoma's democratic climate in Nsukka has influenced many people's lives, not only Jaja's. The reader meets a confident Kambili, whose timidity at the beginning of the story has given way to "A freedom to be, to" (p. 16).

I study Adichie's brilliance in compressing all of her womanist ideas into the first chapter of the novel before turning my attention to Kambili's evolution from a naive, innocent girl to a responsible, courageous girl-woman.

Womanist Concerns for Political, Social, Economic, and National Issues in Nigeria by Chimamanda Ngozi Adichie

"Breaking Gods, Palm Sunday," Adichie writes in the first chapter of *Purple Hibiscus*. This term represents the triumphal entry of Jesus Christ into Jerusalem. The first half of the title refers to how Achike destroys his missal, which is a sign of his Catholic faith, together with his figurines, which are a source of solace for her, when he physically abuses her. The shattered figurines and the ruined missal are the first signs of the Achike household's demise. It's also a kind of despotism, bolstered by Catholic dogma and faith. Kambili speculates, "Perhaps Mama anticipated the necessity to intervene."

"... everything came tumbling down, not just the figurines, as Papa flung his missal at Jaja" (p. 15).

The Womanist Metamorphosis of Kambili

The importance of Adichie's subtitles in the plot should not be overlooked. "Speaking with our Spirits; Before Palm Sunday," the second chapter of *Purple Hibiscus,* chronicles the events leading up to Jaja's insurrection on Palm Sunday. Kambili has grown from a "timid, girlish, and silent" sixteen-year-old to a bold, outspoken, and passionate girl-woman by the end of the novel. OgagaOkuyade examines "the developing process of the heroine, Kambili, as she strives to make her mouth work inside the authoritarian setting of her father's home" in his article "Changing Borders and Creating Voices: Silence as Character in Chimamanda Adichie's Purple Hibiscus." "At the beginning of the tale, the protagonist is embroiled in a crisis with religious and familial stakes; she appears to be a simple observer and victim," Okuyade (2009) writes, "but as the novel meanders towards its conclusion, she rediscover her voice and role in the household after her awakening" (p. 1).

Nsukka as a Womanist Symbol of Change and Audacity

Ifeoma's residence in Nsukka plays a number of roles in Kambili and Jaja's metamorphosis. Ifeoma's liberalism and fiery personality are at the foundation of every shift in Kambili and Jaja's life. By poisoning Achike, Beatrice just completes the final barrier of the alleged coup d' etat in Achike's family.

Kambili's initial meeting in Nsukka, while she still has her eyes closed after Auntie Ifeoma has completed saying grace, begins the womanist shift that is engendered in Purple Hibiscus. "We don't say Mass in the name of grace like your father," her Aunty says with a grin (p. 119). The most important argument Kambili makes, however, has little to do with the differences in grace between Ifeoma and Achike. She says,

All around me, laughter resonated. Everyone said what they felt, frequently without anticipating or receiving a response. My cousins looked to be unable to stop talking. We used to converse with purpose at home, especially around the table, but they appeared to just talk and talk and talk.(p 120)

Kambili's reaction to the events at the dinner table is nearly unbelievable, as she psychologically withdraws from the situation. Ifeoma's question about whether she enjoys the cuisine is the only thing that shocks her. Ifeoma realizes that Kambili and Jaja have been living in a family where the only auditory communication they are aware of is domestic quiet. "I had the sensation that I wasn't there," Kambili says, "that I was merely viewing a table where you could say anything to anybody

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at any time, where you could breathe as you pleased" (p. 120). This is in stark contrast to Achike's household, where economic talks predominate. When Jaja and Kambili sit down to eat at their father's house, they are limited to three phrases of gratitude to "God, Papa, and Mama" or a comment advertising one of Achike's factory's products. It astounds her to hear terms that aren't used for any reason yet are acceptable to her cousins. Kambili's stuttering speech begins to change in this way, however it takes her some time to get the bravery to speak what she really wants to say without seeking approval from others. As a result, Kambili compares her Aunty's job to that of a coach who emphasizes discipline as a key to success while encouraging teamwork, unity, consensus, and optimal talent usage. Ifeoma looks at her children with a "proud-coach-watching-the-team mindset" if there is laughter and open communication, she says (p. 131). Ifeoma prays for laughter, something her father would not, as Kambili eventually discovers. Chimamanda Ngozi Adichie's Commitment to Addressing Sexism in Nigerian Society

Achike's sexist treatment of his wife, Beatrice, and how she, along with Ifeoma, replies.

Adichie's feminist commitment to fighting sexism, or uneven treatment of women just because they are women, is demonstrated in the following ways:

a.Misogynistic Beatrice and Other Female Characters: Achike's Attitude

b.Patriarchal Resistance and the Subversion of Sexism

c.Female Bonding and Mutual Acceptance

Achike's Misogynistic Attitude Towards Beatrice and Other Female Characters.

Achike's sexist behavior against his wife is part of a patriarchal system dominated by males. The "rule of the fathers" is how patriarchy is described (Okuro, p. 523). This statement expresses two ideas: a father is acknowledged as the family's ultimate authority and ruler, and a father is regarded as the family's ultimate authority and ruler. As king, he is at the heart of the family, with his wife and children on the perimeter. Father is "One," while wife and children are "Others," as Simone de Beauvoir put it (Selden, Widdowson & Brooker, p. 127). Achike's "Othering" is servile, exhibiting contempt for his wife's humanity.

Kate Millet defines patriarchy as "an institution used by men to subordinate females, children, and even other men, or to treat females, children, and other men as inferior humans by exercising their power in civil and domestic life to constrain wives and children," according to her book Sexual Politics (1969). (Section 131) Selden, Widdowson, and Brooker are three of the most well-known authors of the twentieth century. Achike is a patriarch in the sense that he rules over his female wife and children. Gwen Hunnicut (2009) elaborates on this topic, writing, "The essential notion of patriarchy relates to systems of male dominance and female submission" (p. 553). Within the scope of this notion, patriarchy is described as a representation of gender hierarchies, domination, and power systems (gender as a socially created system). In the Achike household, there is a gendered

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hierarchy that must be upheld. He is the head of the household and has the last say, while his wife and children, particularly his wife, must serve without question. As a result of the Achike family hierarchy, he has authority and influence over his wife and children. The question is how Achike will utilize his power to keep his family under control. The patriarchal power is used to "directly or indirectly constrain women in civic and domestic life," according to Millet. However, in Purple Hibiscus, the patriarch's power is utilized to limit youngsters and men, as well as his wife and daughters. The patriarch's dominance is instantly demonstrated in Achike's family by physical aggression (such as beating his wife) and by compelling his wife and children to believe the same way he does. As a result, Achike does not need to be a violent patriarch, because domination and submission require not only physical brutality but also emotional, mental, and spiritual pain. Achike resorts to physical attack to maintain his sexist mindset towards his physically inferior wife.

Resistance against Patriarchy and the Subversion of Sexism

The patriarch, Achike, uses Catholicism to govern and dominate his dominion. As a result, his son, Jaja, feels it's perfectly OK to exploit his father's Catholicism to justify rejecting any and all forms of chaotic dominance. The arguments intended to dispute Jaja's reasons for not attending the communion ritual intensify his hesitancy to accept communion. Most secular objects are reviled in Christianity. Whether deliberately or unwittingly, Jaja takes advantage of this deep faith by downplaying the relevance of Christianity.

Element of worship When his father questions him about why he refuses to take communion, he responds in a way that displays his perversion and devaluation of Christian doctrine. Jaja refers to the "host" as a "wafer," which Achike despises because it misses the essence and purity of Christ's flesh. Jaja completes his act of subversion when he says that the "host" makes him nauseated. "You cannot stop embracing the body of our Lord Jesus," Achike responds religiously, "because you understand it's the end" (p. 6). The significance of this setting in the novel's first few chapters is to demonstrate how the patriarchal system may be overturned when oppressed people are pushed to the point where the only acceptable response is to destroy authority. The statement "everything started to fall apart at home" by Adichie, which is also tracked by Beatrice, Achike's wife, through Kambili's narration, signifies a breakdown of patriarchal power inside the Achike household.

Beatrice's defiance of the patriarch's sexist viewpoint is more nuanced than Jaja's. It might be a reflection of her lack of confidence in challenging the status quo, which is a quality she shares with Jaja. She plans to poison the patriarch's food and drink in order to assassinate him in a non-lethal manner. In contrast to Jaja's disobedience, which is easy, this is notable. This reminds me of Kate Millet's definition of patriarchy: "power is employed, directly or indirectly, to restrict women in civic and domestic life" (Raman Selden, p. 131). Discrimination, disdain, insult, control, exploitation, oppression, and violence, according to Bhasin, are all examples of direct or indirect patriarchal oppression directed against women (p. 3). Violence is the patriarch's principal patriarchal technique in Achike's household. Beatrice, you're done.

The patriarch is poisoned by frustration and desire to live until he is discovered dead in his office.

Acceptance of women and the formation of bonds between them.

In the Igbo cultural worldview, the expression "nwunye, m," which means "my wife," conveys a reciprocal feminine relationship and acceptance. In just two pages, this word appears four times (pp. 72-73). Ifeoma addresses Beatrice by her first name, Beatrice.

Kambili's father's hatred for such rites, which he refers to as "relics of bad traditions," is set against the backdrop of a lady calling her brother's wife "my wife." "Papa declared it was the leftovers of terrible culture, the belief that it was the family, not the guy alone, who married a bride..." says Kambili. (p. 73)

Ifeoma's faith in her ancestors demonstrates that womanism does not reject culture, but rather uses it to enhance women's empowerment and well-being. This cultural paradigm, on the other hand, demonstrates that womanism is about recognizing a collective body of women against patriarchal domination, rather than individualized female desires of freedom, self-fulfillment, and pleasure. "It demonstrates that she embraces me since I am your father's wife and her wife," Beatrice explained. The following are some of the points that (p. 73) emphasizes: Ifeoma adores Ifeoma, and she adores her (in a non-sexual sense); they're fighting Achike's sexist behavior and patriarchal society. It also specifies that Ifeoma and Achike both have husband responsibilities, and that the marriage will prosper via partnership, masculine respect, equal treatment, and a rejection of any abusive tendencies. Ifeoma's acceptance of Beatrice as her brother's bride and a woman who deserves respect is symbolized by the phrase "Nwunye, m."

Conclusion

Womanism is an African feminist subgroup that delves deeply into the works of African female authors. It encompasses cultural, racial, national, economic, and political concerns, as well as sexism ones, because its views are centered on communalism rather than individuality.

Adichie is seen as a feminist author in this study's assessment of her book Purple Hibiscus. Their feminist ideals and ideas, on the other hand, are very different. Both the womanist goal of survival and the patriarchal culture's challenge are important to Adichie. While defying patriarchal authority, she imbues her female characters with strength, persistence, and courage. Kambili, Jaja, and Beatrice are given a second chance at life, a rebirth, in the ultimate analysis of her story, demonstrating how womanist hope pervades her agenda.

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Morteza Farhadi, Vernacularism Perspective among Iranian anthropologists

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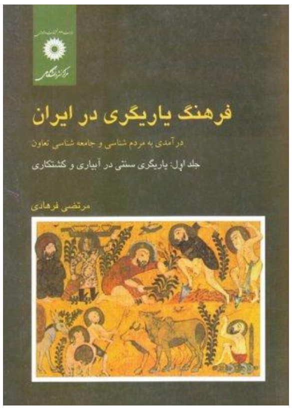
فرهنگ یاریگری در ایران
درآمدی به مردم شناسی و جامعه شناسی تعاون
جلد اول: یاریگری سنتی در آبیاری و کشتکاری
مرتضی فرهادی

Anthropology of Development isa branch of anthropology that studies development as a scientific object from a critical perspective.These anthropologists mainlyattempt to adjustment the economic, technical, political, or social life of a particular place, especially in slums and colonies.Unlike Development anthropology, this branch of anthropology does not neglect the impact of colonialism on backwardness. This branch moves in one direction of postcolonial studies with the critique of colonialism.

Development can be considered both a simplification of economic indicators and an elusive concept that induces a vague myth. But mostly "modernization" has understood development in the first discourse."Traditions", "Rural life" and "Folklore" were common groundtoo many Asian civilizations. Especially, with the predominance of "Modernization" in many Asian countries such as Iran, the study of these elements was rejected. Because modernization was anidentical program of change, therefore itdestroyed any other differences with its specified system.In the 1960s, unlike to the current of archeology in Iranian studies and educational and cultural institutions, studies were also conducted in anthropology of Iran.On the other hand, "Modernization" in Iran makes thedouble suffering of the lower classes in Iran, including the nomads and the farmers. Emerging the vernacularism Perspective within the context of the "Iranian Anthropology" was the best answer to this problem. In other words, theresearch of these anthropologists- like the anthropology of development research of development- had much consideration to Iran's climatic and cultural issues. This field research has been prepared by using ethnography, monograph, and participation during decades. Rural studies and nomadic studies have provided another account of the relation between the Iranian and nature. This narrative pays attention to the traditions of different cultural groups.

There are different narratives and typologies of pre-modern Iranians in the books of these anthropologists. The texts of non-Iranian writers, often influenced by the Orientalist approach, shown Iranians as passive and egocentric. Although, all of these classifications have been written without concern to the arid / waterlogged climate and cultural diversity of Iran.MortezaFarhadi is a researcher and professor of anthropology who is well-known for his numerous researches in the field of anthropology of development and rural anthropology in Iran.He has published 12 books, 77 articles and scientific notes during his more than 50 years of scientific activity.This text introduces Farhadi's views by reviewing the book *"The culture of co-operation in Iran"*. This book is the winner of the thirteenth world award for book of the year of the I.R.I and one of his most important works.Co-operation issue is a feature of a traditional society. Whereas a significant part of Iranian society did not enter the modern urban milieu by the mid-1950s, Co-operation issue was great importance. Co-operationissue means uniting and aligning the efforts of two or more people to achieve a specific goal or goals with a single or different intention and goal.In social life, both in its primary form and in its advanced form, the culture of co-operation in various fields such as work, production, services, cultural and social activities is one of the most important factors, thus it can be said that social life is not possible without help and cooperation.Iran is a special phenomenon both in terms of history and the experience of many changes and conflicts, both in terms of climate diversity and in terms of ethnicities with different cultures. In the corners of the north, south, west, east and center, masses of types of spontaneous public assistance have emerged, which have been organized under the influence of environmental factors and local needs and have sustained from generation to generation. Therefore, the *"The culture of co-operation in Iran"*.is the first work that has provided a serious and comprehensive analysis of the structure and position of traditional cooperatives in Iranian society.The current book is the first volume of a three-volume collection, the second and third volumes of which have not yet been published. This volume introduces traditional helping organizations in the field of irrigation and agriculture, and the second and third volumes, which have not yet been published, include other traditional assistance in the fields of livestock, food, and clothing, hunting and fishing, as well as domestic products, roads, and family and public buildings, celebrations and mourning, education and its consequences. Obviously, two other valuable books have been published by author. The first is the *Anthropology of Co-operation*, which deals with the theoretical aspects of help and was published in 2009. The second is *Clause (An Introduction to the Anthropology and Sociology of Cooperation),* which examines and theorizes traditional women's cooperatives in Iran, published in 2002.Farhadi helps to encounter therequire for research and study

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of Iranian vernacularism culture. The axis of formation of the assistances mentioned in this book is mostly "economic", but other factors have affected the stability and permanence of such assistances. Just a few pages of this book are enough to tempt the reader to read the book.Before addressing the co-operation issue, Farhadi emphasizes the need to research and study the vernacularism culture of Iran; because he believes that the lack of comprehensive study and knowledge of vernacularism culture has led to irreparable economic, social and psychological trauma. Hence, he addresses three important subjects in Iranian agriculture that have been neglected:Firstly, Drying of aqueducts or aqueducts in desert and semi-desert areas is due to digging deep wells; secondly, Iranian agriculture and fertilizer. In traditional Iranian agriculture, one of the ways to prepare fertilizer was to use dome-shaped towers; Thirdly, Iranian agriculture is a traditional cooperative.The main idea in creating a cooperative is based on the principle that people come together to cooperate. Hence, cooperatives achieved this principle. The foundation of traditional cooperatives is focused on self-reliance.But government policies moved to be replaced by formal cooperatives which modeled on Western cooperatives. Hence, cooperatives are based on "trade and commerce." Therefore, it was in conflict with the principle of cooperatives and traditional cooperatives, and eventually led to the elimination of traditional cooperatives.

The first volume has a preface and three sections, and each section is divided into several chapters. The preface is obviously devoted to describing the subject of the work and expressing the author's motivation and method of collecting information and introducing the book chapters. First section, Generalities, which consists of three chapters. These chapters consist of an introduction that includes the urgency for vernacularism study and awareness of helping culture and assisting, literature review and typology of Participatory development in Iran. The third chapter of the first section is the most important chapter of the book in which the author discusses the general classification and naming of types of assistance, and the classification of social groups based on the type of cooperation. Second section, contributing to water and participatory irrigation, which has two chapters. This section is definitely dedicated to introducing and analyzing various types of help related to water and irrigation. The second chapter of the second section introduces the traditional help in holding celebrations and performing ceremonies and rituals related to water and irrigation.

Third section, Cooperative and participatory development in the field of agriculture, which has three chapters. Finally, the third section is devoted to the introduction and analysis of helping development in the field of agriculture. The first chapter of the third section introduces the types of cooperation in the field of agriculture and the types of assistance in planting and harvesting agricultural products, andalso in the second chapter, states the climatic and geographical coordinates. Obviously, in the third chapter, the types of help in the field of gardening are discussed. Book appendices include illustrations and drafts, also oral sources (narrators and interviewees) and written sources (books, articles, pamphlets, dissertations, manuscripts, and notes), as well as a list of names, locations. , cultures, foods, animals and local idioms and vocabulary, complete the book.

Considering the similarities of postcolonial perspectivein relation to “Otherness postcolonial theory”with Farhadi'sview, on the other hand, there are differences between his vision and these theories.The current book considers the solution of sustainable development from within Iranian traditions. Therefore, He does not consider development as a product of the West. He also does not consider the West as a standard for this development.He has also emphasized both sustainable development and participatory development in his works. Farhadi especially createdthe co-operative development.He considers development as an endogenous and historical process. This process is made by the efforts of Iranian peasants, tribes, and women, not by Western books and universities. With detailed ethnographies, Farhadi tries to produce concepts and principles outside of Western knowledge. Therefore, he lived in the villages of the central and western regions of Iran for more than a decade. Consequently, in the present book, *"The culture of co-operation in Iran"*, Farhadi describes the ways of the past to achieve participatory development.

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Review of *TheVisceral Logics of Decolonization* byNeetu Khanna

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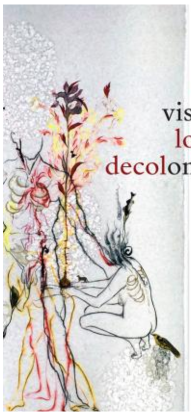

What if decolonized populations' basic emotions, such as rage, jealousy,or ecstasy, are effusive of bourgeois tastes? Colonialism—Neetu argues—has impactedthese populations'capacity for sensing and experiencing life as generic human beings. And what if these far-from healthy affective modalities, set in motion during the anticolonial nationalist struggle,shape the postcolonial stalemate, not only in India but across over the decolonized world, post 1945? Questions such as these inspire Khanna Neetu's new book, which if pursued, will encourage scholars to tease the attributive 'postcolonial'as it has metastasized from the colonial situation, framing a propagation,never a rupture as the prefix suggests.

According to Neetu, revolutionary rage and ardor cannot remain flat and progressive terms. The adoption of Marxist realism as a means of literary expression by a group of early twentieth century Indian writers and film makers, the Progressive Writers Association, did not precipitate a vertical reading of history. Because of PWA's coming of age, previous predominant modes of reactions and feelings were systematically viewed as anachronistic. Thus, the pre-colonial affective reservoir was consciously eradicated. But that eradication was a façade, and here lies Neetu's niche: the pre-colonial affective pool survives in the form of the negative; she qualifies as the visceral.It is spotted in the form of a cognitive dissonance, historical contradiction or in the nostalgiafor nostalgia when reading the fiction that subscribes to the mood of ant colonial nationalism. Reading the visceral cannot be a luxury, as it indicates alternative pathways whereby postcolonialitycan be efficiently addressed.For, what would be the situation now in a colony such as India or Algeria, if the anti-colonial nationalists did not draw on modes of expression that were already modeled, borrowed or parachuted from the taxonomy of the European class struggle?

Somatically considered, the poetics of rage and disgust have been less of a saga showcasing spontaneous eruptions nor that ofsolicitinga universal conception of history underlining incendiary imagination. Indeed, the fiction championed by anticolonial nationalistsgravitateless toward an egalitarian order and more for resuscitating an unfounded past. Indeed, the poetics of rage—the way it is put by Neetu—have been a systematic way of pushing Indians out of their destiny for freedomunder the pretext of regaining control of oneself. In romanticizing a classless order and seeking to empower the traditionally powerless, the PWA have been responsible for the postcolonial stalemate.

To enforce its case, the book precipitates insights from three major disciplines, not often considered complimentary: psychoanalysis, phenomenology and postcoloniality.*Visceral Logics of Decolonization* investigates the core principle behind militant nationalism by claiming that, below its surface, its immanent logics had been the nursing of bourgeois values and worldview. The differential expanse between stated aims and ensuing results spells the visceral. Neetu claims that uncritical subscription to realist modes of expression remains responsible for preventing post-colonialsfrom encountering the world for what it is. The visceral leaves post-colonialswith unfinished emotional business with empire in the sense of deleterious liberation ideology, imagining liberation as nostalgia, a re-establishment of the precolonial order.

Each of the four chapterstraces one aspect of the visceralas experienced somatically; that is, authentically: agitation, irritation, compulsion, evisceration in a major anticolonial Indian novel. Nowhere does the visceralpractice boobytrapthe liberating rhetoric of the realist-bourgeoise novel more than in the fourth one,whenthe so-called 'revolutionary'fetishizesthe age-long courtesan figure,reducing her to a prostitute. Bourgeoismorality has theneffectively emptied decolonization of whatever liberating content it possessed. The confusion of courtesan art with pornography to the point where the principal character is uncertain of his real feelings in respect to his beloved, as when "…Kabir feels that he should feel jealous because it is the appropriate emotion toward the woman he supposedly loves" (128) testifies to the stifling costs of the visceral.Before the total decomposition of the order preceding the Neolithic Revolution, as elucidated by Friedrich Engels' *The Origins of the Family, Private Property and the State*, the figure of the beloved does not come imbued with the obligation of jealousy or appropriation.

The conclusion reads Fanon's elaboration of the disjuncture between the body and the anticolonial rhetoric of the colonized.Drawing on Fanon's authorityenables Neetu to generalizeher abstractionsdrawn from the fiction of the Indian sub-continent, seeking an account of decolonization elsewhere. The bodily dysfunctions explain the paralyzing tensions that the colonized aims less to "become" and more to "substitute" the settler. The distinction is capital: for "the act of becoming" could have ushered in a historical subject and pavedthe way for an alternative instantiation of decolonization. Hence, dysfunctions evolve into "…eruptions of civil wars as the diffusion of this revolutionary energy housed in the muscles of the subject, which keeps the subject complicit with the colonial order." (144). In vain, the settler's substitution jumps over historical necessity, preferring comforting myths.

Visceral Logics of Decolonization offers a nuanced reading. Perhaps, the extent that realism stifles the revolutionary ardor of eroticism or casts it as simply pornographic is debatable and should not be taken at face value. Indeed, Neetu indirectly asks us to rewrite the nationalist canons for the sake of distinguishing revolutionary from pseudo-revolutionary arts. Neetu assumes that with nationalists' dwelling on modernism instead of realism, colonial Indians or Algerians could have stood a chance of regaining their freedom beyond the political. The visceral feelings which Fanon refers to, and the reason why the author draws on his authority, start compounding significance from independence onwards, not before. The logics from *Visceral Logics*may look like seeking to exonerate postcolonial literary and cultural elites from responsibility for over half a century of malfunctioning. Given the postmodernist bent to have adolescents in the guise of adults, the majority of readers will not situate the book's historical examination of what has been running wrong, with the feelings of the decolonized.

Possible slippages aside, the logics of *Visceral Logics*challenge scholars of African andAfrican-American literatures to carry out similar investigations, substantiating theTravel Theory. After struggling through its early chapters, students of postcolonialism will find the book exceptionally rewarding, for Neetu's contribution will reshape literary scholarship for generations tocome,in the way *The Country and the City*(1973) by Raymond Williams or*Orientalism* (1978)byEdwardSaid have done.

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