

INDEX

Sr. No.	Research Paper Title	Researcher Name	Page No.
English			
1.	PORTRAIT OF FEMALE CHARACTERS IN THE NOVELS OF PRATCHETT TERRY WITH REFERENCE TO WITCHES SERIES	*Dr. S. G. Patil **Mr. A. G. Shinde	1-3
2.	CULTURE-CLASH AND DIASPORA	*MR. L.N. SHIKALGAR, **DR. GHODAKE P. G.	4-8
3.	TROUBLED PARENT-CHILD RELATIONSHIPS IN GRAHAM SWIFT'S 'WATERLAND' AND 'OUT OF THIS WORLD'	*Mr. S. M. Chavan **Dr. N. V. Nalawade	9-13
4.	IDENTITY CRISIS IN UPAMANYU CHHATTERJEE'S ENGLISH AUGUST	DR. ASHWINI MANIK PURUDE	14-18
5.	THE NATIONALIST MOVEMENT AND INDIAN ENGLISH PROSE	DR. BHAGWAN S. LOKDE	19-22
6.	EXPATRIATE CONSCIOUSNESS AND WOMAN PROTAGONISTS	DR. S. I. NOORANI,	23-26
7.	HEGEMONY AND HENRIK IBSEN'S AN ENEMY OF THE PEOPLE	MR. SHIVKUMAR SURAJBHAN AGRAWAL	27-30
8.	SOCIAL CONFLICT IN HARISH GORE'S <i>A TRIBUTE TO MY FATHER'S STRUGGLE FOR LIFE</i>	DR. A. N. DADAS	31-35
9.	RACE AND ETHNICITY IN SHAWN WONG'S AMERICAN KNEE	DR. BHANDARE SHRIKANT JAYANT	36-42
10.	"ANITA DESAI'S NOVELS: MANIFESTATION OF QUEST FOR IDENTITY."	DR. JAYANT ANANT KULKARNI	43-45
11.	NGUGI'S PETALS OF BLOOD AS A CRITIQUE OF CAPITALISM	DR. BALKRISHNA DADA WAGHMARE	46-49
12.	CULTURE IDENTITY AND MAN-WOMAN RELATIONSHIP IN JHUMPA LAHIRI'S THE NAMESAKE	SHRI. BABU GOPAL PATIL	50-54
13.	CONVERSING MUTILATED BODY AND PHYSICAL RELATION IN J. M. COETZEE'S SLOW MAN	MR. DEVENDRA J. RANAWARE	55-59
14.	IMMIGRATION AND MARRIED WOMAN CONSCIOUSNESS	DR. SACHIN G. KAMBLE	60-65
15.	IMPORTANCE OF MOTHER TONGUE IN COMMUNICATION	DR. SUKHADEO RAGHUNATH BHOSALE	66-69
16.	THE WEAVE OF MY LIFE: A DALIT WOMAN'S MEMOIR	DR. MADHAVI PAWAR	70-72
17.	NATURE AND CULTURE IN THE AMITAV GHOSH'S THE HUNGRY TIDE	FULSAWANGE, S. U.	73-77
18.	THE CARIBBEAN COLONIZED' IDENTITY CRISIS	VAIJAYANTI OTARI	78-87
19.	JAYANTA MAHAPATRA'S 'RELATIONSHIP': A STUDY IN LANDSCAPE MYTH	DR. KAMBLE SANJAY PANDIT	88-92
20.	THE VOICE OF THE SUBALTERN THE WHITE TIGER	DR. KORE S. M.	93-95
21.	<i>SUICIDE AS PROTEST IN THINGS FALL APART</i>	SONTAKKE S.M.	96-98
22.	QUEST FOR SELF-IDENTITY IN DI MORRISSEY'S	MR. SACHIN BABAN	99-103





CULTURE-CLASH AND DIASPORA

***Mr. L.N. Shikalgar**

Devchand College, Arjun Nagar, Nipani (Karnataka)

****Dr. Ghodke B.G.**

Assistant Professor,

D.K.A.S.C. College, Ichalkaranji, Kolhapur

Clash is generated when competitions by groups or individual over as incompatible goals, scarce resources, and sources of power are needed to acquire them. This competition is also determined by individual perceptions may differ greatly among individuals on account of their diverse social backgrounds.

There is no denying the fact that the clash of cultures emanates from an individual's interface with a new culture, which enables him to compare the two cultures. Cross cultural conflicts occur between individuals or social groups separated by cultural boundaries. The problematic situation has to do with distant migration, where the new generations are provoked to follow a new way of living with their dissatisfaction that has been recorded by the writers of Indian Diaspora. This new generation is the worst sufferers in cultural clash. What Jayram and Atal rightly quote that is observed by Kamal Kumar Raul in "The Cultural Landscape of Jhumpa Lahiri and Kiran Desai",

"In human migration, two unique factors need to be recognized; migration does not mean mere physical movements of people. Migrants carry with them a socio-cultural baggage which among other things consists of a predefined social identity a set of religious beliefs and practices, a framework of norms and values governing

family and kinship organization, and food habits and language." (P.34)

People migrate in search of a better life to USA, Canada, U.K., Trinidad, Australia, and Arab Countries etc. which is a manifestation of the deficiency in their culture. The writings of V.S. Naipaul, Bharati Mukherjee, Chitra Banerjee Divakaruni, Jhumpa Lahiri, Salman Rushdie, Meena Alexander, and Kiran Desai are the examples of such migration that is resulted in homesickness, insomnia, alienation, rootlessness, and sense of loss. The challenges of immigration and the confrontation to new culture lead the individual to bitter experiences that occur because of ethnocentric differences from the native foreigners. Every culture has its own limitations and strengths, the limitations as humans, people of every culture, will have a weakness for their cultural leanings. Kamal Kumar Raul pinpoints the stem of different cultural identities which are discussed by Andrea Williams,

"Culture is a group which shapes a person's values and identity..... cultural identities can stem from the following differences; race, ethnicity, gender, class, religion, country of origin, and geographic region." (P.35)

Raul makes it clear cultural conflict arise because of the differences in values and norms of behavior of people from different





cultures. According to him, culture – clash has three dimensions. The two dimensions that every conflict has (content and relational), cultural conflict adds the third one- “a clash of cultural values”(Raul, The Cultural Landscape P.35). This third dimension constitutes the foundation of the conflict since it determines personal identity.

Raul further points out the signs of cultural conflict which Andrea Williams has identified as follows.

1. It usually has complicated dynamics. Cultural differences mentioned tend to create complex combinations of expectations about one's own and others' behavior.

2. It addresses content and relational issues do not resolve the conflict, it can be rooted in cultural differences.

3. Conflict reoccurrence raise strong emotions even though the issue of disagreement may be insignificant.

Culture- clash is the offshoot of the Diaspora. It takes place due to willing or forced migration of people. People migrate to other countries for economic reasons and form an effective Diaspora. People, who migrate, carry their culture with them. In the host country, it becomes difficult for them to adjust to the host culture. This is the root cause of culture-clash which we are going to focus on the selected short stories. It is a dilemma faced by Indian Protagonists in the foreign country. It depicts ambiguities, the contradiction of old and new, convention and change in ethics and freedom. It also represents the fear and trauma faced by Indian woman protagonists in European countries.

Simply, culture-clash is the conflict of cultures. It is the socio-cultural encounter

between home land and host land.

According to Collins online dictionary, “Culture-clash is a conflict arising from the interaction of people with different cultural values.”(www.dictionary.com)

After discussing the culture-clash, it is necessary to see the pathos of Indian Diaspora. It is the third largest Diaspora. It is next to the British and the Chinese in that order. Indian people found in all continents. The Indian migrated people constitute the Indian Diaspora which is important and some respects unique force in world culture. The origin of Indian Diaspora is in the British reign who ruled India for nearly 150 years. Indian people nearly two million were taken by British Empire to Malaysia, Fiji, Mauritius, Trinidad and Srilanka as indentured labors and soldiers to fight the Boer War, the First and Second World War on behalf of British. In this way, the Indians were spread all over the world. Though they spread all over the world, they have some tenuous link with the motherland. Certain customs, rituals, traditions, and culture bind Indians together.

There are two waves of immigration to the U.S.A generally of South Asians and particularly Indians. The first is from 1907 to 1924 and the second started in 1965 which continues to the present day. The first wave consisted Sikhs from Punjab and Muslims, while the second constitutes the professionals. We find that the Indian Diaspora has historical and contemporary significance of Indian people in various parts of the world. Sudesh Mishra classified it in the old and new Diaspora. He says,

“The distinction is old and new, on the one hand, the semi voluntary flight of the





indentured peasants to non-metropolitan plantation colonies such as Fiji, Trinidad, Mauritius, Guyana, roughly between the years 1830 and 1917; and on the other hand the late capital or postmodern dispersal of new migrants of all classes to metropolitan centers like Australia, the United States, Canada and Britain" (P.276).

According to Vinay Lal, there are two types of Diasporas – 'Diaspora of labour' and 'Diaspora of longing'. What is common in these two, that, a sense of unease due to the dislocation. Diaspora of labour is forced Diaspora due to indentured labours at the host country. And Diaspora of longing expresses their traumatic sense of longing for homeland. V.S. Naipaul, through his writings, expresses a sense of unease, the question of inheritance and homelessness. At this point, we are going to discuss the elements of culture-clash.

'East-West Encounter' is the gist of diasporic writing. Indian immigrants in different parts of the world differ from each other in their attitudes towards India, Indian region and culture. This attitude is related to their psychology of dislocation and displacement. Culture-clash in Diasporic literature involves an idea of attachment to homeland, tradition, and culture of their country and ethnic group, religion and language which conflict with the culture, tradition, language, religion of host land. The immigrants due to east west encounter face many difficulties such as alienation, nostalgia, racial discrimination and rootlessness.

Alienation is the soul of the conflicting cultures that is the natural consequence of the existentialism. The word 'alienation' is borrowed from the Latin word and noun

'Alienato' which means to snatch or to make a thing from others. M.H. Abrams in 'A Glossary of Literary Terms' defines, "Alienation is the state of being alienated or estranged from something or somebody; it is a condition of the mind." (P.5)

The pioneering attempt has been made by Hegel to define alienation in which he distinguishes alienation in two types, that is, 'Individual Alienation' and 'Social Contract,' the situation arises when a change occurs in man's concept of 'self.' His legacy has been further inherited by Karl Marx who puts forth the idea of alienation by classifying Political alienation and Economic alienation. His classification comprises the dimension of human existence in socio-economic context in which he points out the relational model between political and economic alienation. According to him, to get rid of the political alienation which segregates the individual form of the society on the basis of economy, one must get rid of economic alienation which is the basic alienation. He also distinguishes the society in haves and have-nots. The view of Marx is broadened by Sartre in his book, 'Critique of Dialectic Reason,' where he points out that Marx's concept of alienation relates to economic alienation which exhibits the haves controls the have-nots or the labour class and feels the alienation in the human life.

The Diasporic writers are aware of the dilemma resulting from alienation while describing their alienated characters. Their main aim seems to demonstrate the dangers of two cultures amalgamating into one person and resulting in his unfortunate alienation. They linger between the two worlds – Indian and American without





belonging to the either and finds a stranger to both. They suffer from alienation and do not improve the situation for long due to East West encounter.

Alienation is the basic form of rootlessness that is an adjective which means having no ties or bonds to a locale where he "

According to Wiktionary, 86

'being a wanderer; having no ties to a particular locale'

Rootlessness and search for the roots become synonyms to the Diasporic writers. The search for 'home' and having no bond to a locale are integral parts of Diasporic Literature. Their search for a new house is a search of belonging leads them to rootlessness. The problems of immigrants in the alien land arise out of cultural displacement. They cannot have that sense of belongingness anywhere because of their sense of alienation that is evident in the members of a diasporic population lead their life in a way bearing marks of displacement and searching for belongingness.

Nostalgia is another aspect of aspect of culture-clash resulting by the worries, anxieties and alien sensibility of the immigrants. The term nostalgia was coined by a medical student to describe the worries and anxieties of Swiss mercenary who flight away from home. The word nostalgia is formed from a Greek compound which consists of nostos and algos. The nostos is a Homeric word which means 'homecoming' and algos signifies "pain, ache." Radha Rani Mishra in her essay, 'Nostalgia in Modern Literature' defines,

"Nostalgia is sentimentality for the past, typically for a period or place with happy personal associations."

Nostalgia is the trigger for Diasporic literature represents culture-clash which refers to a general interest in the past, its personalities, and events, especially the "old days" at the homeland. It means that nostalgia is closely linked to the past and home of the immigrant and also to the basic emotions of grief and depression where the character engages in the lost land melancholically. The psychic situation of the characters woven with the melancholic state of mind and face exposes an inner struggle with past and the present which mingled with the difficulties at the host land. 'Home' is a vital concept in nostalgia. There is attraction and repulsion of home experienced by the characters, so Sudesh Mishra points out, "Home' signifies an end to itinerant wandering, in putting down the roots." (P.294)

The Diasporic writers exhibit the lament or nostalgic feeling for India which is the homeland of their characters that can be seen as a stage in the healing process of grief and a pain accompanied by the loss of the homeland and withdrawal of the interest in the host land.

Racial Discrimination is another hindrance of the immigrants that causes to suffer. It is an ideology and action of rejection and intolerance towards people who have a different nationality, coloured skin and creed and they become the subject of ridicule, rejection and hostility. The usage of the word 'Racial Discrimination' is relatively recent and widespread into the western world in the 1930s when it was used to describe the political agenda and ideology of Nazism which saw 'race' as a naturally political unit. Wikipedia, the online free encyclopedia defines,





"Racism and racial discrimination are often used to describe discrimination on an ethnic or cultural basis, independent of whether these differences are described as racial."(P.1)

The Oxford English Dictionary (2008) records,

"Belief in the superiority 87 particular race."

According to the UN International Convention (1965)

"The term 'racial discrimination' shall mean any distinction, exclusion, restriction, or preference based on race, colour, descent, or national or ethnic origin that has the purpose or effect of nullifying or impairing the recognition, enjoyment or exercise, on an equal footing, of human rights and fundamental freedoms in the political, economic, social, cultural or any other field of public life."(Racism, Wikipedia P.3)

Garner, in 2009, identifies the existing three elements of Racial discrimination,

1. Historical, in which he speaks about the hierarchical power relations between groups.
2. An ideology about racial differences.
3. Discriminatory practices.

The immigrant looks for a new opportunity and a new lifestyle in alien land where he is looked as invading the country with his family. The situations will become more and more difficult for him because native people who are around immigrant do everything possible to take advantage of the conditions including Government Officials of host land.

The Diasporic writers present a series of injustices committed to immigrants in the host country where most immigrants fear and feel threatened because they are afraid

to lost everything they have and also afraid to be deported and return to the homeland. Many Indian English writers in Diaspora have non-Christian background. They constitute a wide spectrum of religious background. They have different ethnic, regional, and cultural identity. This diversity leads them and their writings to great strength and variety. There are several Hindu, Muslim, Christian, and Parsi writers that represent Indian Diaspora.

References:

- Abrams, M. H. Glossary of Literary Terms, Bangalore: Eastern Press Private Ltd., 7th edition, 2007, P.286.
- Ashcroft, Bill, Gareth Griffiths and Helen Tiffin, Key Concepts in Post-Colonial Studies: London and New York: Routledge, 1998, Print.
- Raul, Kamal Kumar. The Cultural Landscape of Jhumpa Lahiri and Kiran Desai, New Delhi: Atlantic Publishers, and Distributors, 2015, Print.
- Rushdie, Salman. Imaginary Homelands. Essays and Criticism 1981-1991. London: Granta/Penguin Publications, 1991, Print.
- <https://en.oxforddictionaries.com/definition/culture-clash>.
- www.Dictionary.com(Digital Edition, 2012)
- <https://www.Wikipedia.org/sports of the United States.us.html>.
- <https://www.Wikipedia.org/national game football in united states.us.html>.
- <https://www.Wikipedia.org/cuisincoft heunitedstates.www.wikipedia.org/lectureseriesofRuthPraverJhabvala1979>.



SIN

①



॥ न हि ज्ञानेन सदृश्यं पवित्रमिह विद्यते ॥

Chh. Shivaji Shikshan Mandal, Vaduj's

ARTS & COMMERCE COLLEGE, VADUJ

Tal- Khatav, Dist- Satara(MS)

**One day Interdisciplinary
National Seminar**

on

**Recent Trends in Languages, Literature
and Social Sciences**

Saturday, 7th July, 2018

Special Issue

Chief Editor

Dr. S. G. Kamble

Co-Editor's

Prof. S. S Agrawal,

Prof. B. T. Sabale,

Dr. S.M. Patil,

Prof. D. N. Kathare,

Dr. S.S. Kenjle

Prof. V. B. Gujar,

Prof. S. N. Khade,

Dr. S.M. Gire,



Journal of Current Science & Humanities (ISSN: P-2347-7784, e-2347-7792) IP-2.5

Unicorn Publication Pvt. Ltd
www.jcsonline.in

**INDEX**

Sr. No.	Research Paper Title	Researcher Name	Page No.
English			
1.	PORTRAIT OF FEMALE CHARACTERS IN THE NOVELS OF PRATCHETT TERRY WITH REFERENCE TO WITCHES SERIES	*Dr. S. G. Patil **Mr. A. G. Shinde	1-3
2.	CULTURE-CLASH AND DIASPORA	*MR. L.N. SHIKALGAR, **DR. GHODAKE B. G.	4-8
3.	TROUBLED PARENT-CHILD RELATIONSHIPS IN GRAHAM SWIFT'S 'WATERLAND' AND 'OUT OF THIS WORLD'	*Mr. S. M. Chavan **Dr. N. V. Nalawade	9-13
4.	IDENTITY CRISIS IN UPAMANYU CHHATTERJEE'S ENGLISH AUGUST	DR. ASHWINI MANIK PURUDE	14-18
5.	THE NATIONALIST MOVEMENT AND INDIAN ENGLISH PROSE	DR. BHAGWAN S. LOKDE	19-22
6.	EXPATRIATE CONSCIOUSNESS AND WOMAN PROTAGONISTS	DR. S. I. NOORANI,	23-26
7.	HEGEMONY AND HENRIK IBSEN'S AN ENEMY OF THE PEOPLE	MR. SHIVKUMAR SURAJBHAN AGRAWAL	27-30
8.	SOCIAL CONFLICT IN HARISH GORE'S <i>A TRIBUTE TO MY FATHER'S STRUGGLE FOR LIFE</i>	DR. A. N. DADAS	31-35
9.	RACE AND ETHNICITY IN SHAWN WONG'S AMERICAN KNEE	DR. BHANDARE SHRIKANT JAYANT	36-42
10.	"ANITA DESAI'S NOVELS: MANIFESTATION OF QUEST FOR IDENTITY."	DR. JAYANT ANANT KULKARNI	43-45
11.	NGUGI'S PETALS OF BLOOD AS A CRITIQUE OF CAPITALISM	DR. BALKRISHNA DADA WAGHMARE	46-49
12.	CULTURE IDENTITY AND MAN-WOMAN RELATIONSHIP IN JHUMPA LAHIRI'S THE NAMESAKE	SHRI. BABU GOPAL PATIL	50-54
13.	CONVERSING MUTILATED BODY AND PHYSICAL RELATION IN J. M. COETZEE'S SLOW MAN	MR. DEVENDRA J. RANAWARE	55-59
14.	IMMIGRATION AND MARRIED WOMAN CONSCIOUSNESS	DR. SACHIN G. KAMBLE	60-65
15.	IMPORTANCE OF MOTHER TONGUE IN COMMUNICATION	DR. SUKHADEO RAGHUNATH BHOSALE	66-69
16.	THE WEAVE OF MY LIFE: A DALIT WOMAN'S MEMOIR	DR. MADHAVI PAWAR	70-72
17.	NATURE AND CULTURE IN THE AMITAV GHOSH'S THE HUNGRY TIDE	FULSAWANGE, S. U.	73-77
18.	THE CARIBBEAN COLONIZED' IDENTITY CRISIS	VAIJAYANTI OTARI	78-87
19.	JAYANTA MAHAPATRA'S 'RELATIONSHIP': A STUDY IN LANDSCAPE MYTH	DR. KAMBLE SANJAY PANDIT	88-92
20.	THE VOICE OF THE SUBALTERN THE WHITE TIGER	DR. KORE S. MADAN	93-95
21.	<i>SUICIDE AS PROTEST IN THINGS FALL APART</i>	SONTAKKE S. M.	96-98
22.	QUEST FOR SELF-IDENTITY IN DI MORRISSEY'S	MR. SACHIN BABAN KARANJ	99-103



EXPATRIATE CONSCIOUSNESS AND WOMAN PROTAGONISTS

Dr. S. I. Noorani,

Associate Professor,

D.K. A. S. C. College, Ichalkaranji, Kolhapur

Abstract: We are going to discuss the immigrant married life and expatriate consciousness in the select two short stories 'The Lady from Lucknow' and 'The World According to Hsu' of the first short story collection Darkness (1985) of Bharati Mukherjee. Culture-Clash is the inevitable fate of immigrant married life. Usually this theme is common in the writings of the immigrant when he/she moves from the home country to another for various reasons. The trauma of the protagonists' condition of the immigrant can be well understood from the immigrant experience perspective. This paper tries to focus the difficulties and problems faced by the immigrant married couple in Canada and in the United States and analyze the experience of Culture-clash experienced by Mukherjee in her two short stories.

Key words: expatriate consciousness, woman protagonist, immigrant, married life, Culture-clash, trauma, dilemma etc.

We are going to discuss the immigrant married life in the select two short stories 'The Lady from Lucknow' and 'The World According to Hsu' of the first short story collection Darkness (1985) of Bharati Mukherjee. Culture-Clash is the inevitable fate of immigrant married life. The reading of these two short stories in the light of Culture-clash enables us to understand the hollowness of married life due to immigration. Usually this theme is common in the writings of the immigrant when he/she moves from the home country to another for various reasons. The trauma of the protagonists' condition of the immigrant can be well understood from the immigrant experience perspective. This paper tries to focus the difficulties and problems faced by the immigrant married couple in Canada and in the United States and analyze the experience of Culture-clash experienced by Mukherjee in her two short stories.

The reading of Mukherjee's two short stories reveals the experience of the

married woman protagonists in the new land. Her immigrant woman protagonists' movements from India to Canada or U.S.A. for various reasons enable them to experience the position of expatriate. Their stays in Canada or U.S. affect them psychologically. They suffer the feeling of alienation in the host land due to the clash of cultures they face.

The protagonists of these short stories in Darkness oscillate between two cultures like the protagonist of her first novel The Tiger's Daughter (1975). They face the culture-clash as expatriates. In this very first novel, Bharati Mukherjee reveals her idea of belonging to a nowhere world and the culture conflict. In an interview, she shares her views of her first novel. She says,

"I negotiated the no man's land between the country of my past and the continent of my present, shaped by memory textured with nostalgia for a class and culture which I had abandoned, this novel quite naturally became an expression of





expatriate consciousness." (The Massachusetts Review, P.4)

Expatriate consciousness is at the core of immigrant married life as well as Mukherjee's writing. Like her first novel, her two short stories are not exception to it. These stories are bleak and also offer an angry judgment of the hospitality of the west. They also reflect her thoughts of Canada and U.S. where she had bitter immigrant experience at the initial years of her career.

'Breaking the taboos of the traditions or home country especially India in America is the forte of Mukherjee's immigrant married woman protagonists. We find it in the story 'The Lady from Lucknow'. Nafeesa is the protagonist of this story whose husband Iqbal is working for IBM. She follows him from Pakistan to Lebanon, Brazil, Zambia, France and eventually to Atlanta Georgia. She is the daughter of Army Doctor and her family moves to Rawalpindi from Lucknow after partisan.

In American Nafeesa tries for a life of passion by loving a 65 year old white man, James Beamish. Committing adultery is a claim for American identity of Nafeesa. Her inferior self of native culture makes her to think herself very lucky in winning the love of white man. In the company of James Beamish she feels,

"..... Beautiful, exotic, responsive. I am a creature he has immunized of contamination. When he is with me, the world seems a happy enough place." (p.25)

The twist comes in the story when Nafeesa is discovered by Mrs. Beamish with her husband in bed unexpectedly. Nafeesa feels very guilty which her traditional

puritanical culture imposes her. Her puritanical view of Islamic woman makes her frightening. But when Kate, Mr. Beamish's wife takes it lightly and sees her as an exotic capable of provoking only a passing interest in her husband. Here, we find that nothing shocking happened as we see at the inception of the story where a romantic Muslim teenage girl has been dies of a broken heart. And what is her fault?, that is, to love a Hindu boy. In India or Pakistan, woman who has illegal affair can be severely punished. But in Atlanta, we see that there is no vengeance, no anger and off course no violence of Kate who catches her old husband with young woman in bed. Kate turns the affair into something ridiculous and disgusting. She dismisses Nafeesa with contempt, "I might have stabbed you if I could take you seriously. But you are quite ludicrous longing like a Goya nude on my bed." (P.33)

We find that the immigrant woman like Nafeesa has exchanged the polygamous code of Islamic tradition for white male patriarchy in America. Her affair with 65 years old white man is the result of culture-clash. In the traditional culture of Pakistan the woman is not liberated. Nafeesa enjoys freedom of committing adultery in America with old white man. About Nafeesa's character, Mitali R.Pati comments,

"The conflict in the social and cultural codes of the East and the West, the old and the new shows the hopelessly binary nature of all human desire, for the diasporic Indian, love symbolizes the anarchy of self." (Nelson, B.M., Critical Perspectives, P.6)



We find that the Nafeesa, the immigrant woman, is more generous and more open to the new culture than men. She is willing to take risks and to break out the prisons of sexual discrimination. Her affair with old white man separates her from the women of her culture and breaks social and sexual taboos. Nafeesa recognizes the world of exiles and calls them 'the not quiet'. She is neither in the old homeland nor in the new one. In true sense of the term, she faces cultural trauma.

Racial discrimination is the heart of immigrant writing. Bharati Mukherjee's third story in *Darkness – The World* According to Hsu is based on the same. Her protagonist in the present story faces not only racial discrimination but abrasiveness of host people also. This is the story of Ratna, the Eurasian of Indian origin and her husband Graeme Clayton, a Canadian professor of psychology at McGill University, Montreal. They are on holiday trip to an island of the coast of Africa. Both of them are here to enjoy the vacation on the shores of the vast new ocean. They have planned to pick shells feed lemurs on the balcony of a hotel and visit to a colonial museum. However, they face another unwanted adventure – violent demonstrations of agitators. So, they are forced to remain confined in the hotel room. As an immigrant and having face like Indians though Eurasian, the protagonist of this story, Ratna feels insecure. She compares Montreal and Toronto. She thinks,

"She claims to be happy enough in Montreal, less perturbed by the impersonal revenges of 'Quebec politicians than personal attacks by Toronto racists. In Montreal, she was merely 'English'..... in

Toronto, she was not Canadian, not even Indian. She was something called, after the imported idiom of London, a Paki, And for Pakis, Toronto was hell" (p.41)

In the curfew, Mr. and Mrs. Clayton are forced to live in a hotel room, hotel Papillon. Ratna is not afraid of the violence outside in Montreal but she is happy about the curfew which delays her departure to Toronto where her husband has been offered the chair in the department of Personality Development in Anglo Montreal. So, Greame persuades her to move Toronto. She recalls some incidents of racial hatred

"A Bengali woman was beaten and nearly blinded on the street. And the week before that an eight year old Punjabi boy was struck by a car announcing on its bumper. KEEP CANADA GREEN. PAINT A PAKI" (p.47)

Greame wants to cheer up Ratna. He paid five thousand dollars in airfare to enjoy the vacation. Ratna accuses him selfish because he is not able to understand her emotional upheaval which racially discriminated incidents provoked in her. He wants to soothe her.

He says, "it won't happen to you".

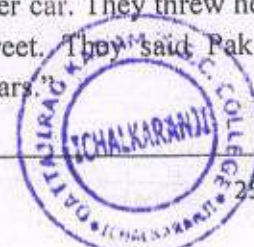
"Look --- violence is everywhere. Toronto's the safest city on the continent" (p.47)

At this she promptly retorts

"Sure", she said, "for you", (p.47)

Greame is not able to relax her. Another event flashes in her mind about an Indian Professor's wife.

"An Indian Professor's wife was jumped at a red light, light in her car. They threw her groceries on the street. They said Pakis shouldn't drive big cars."





For Ratna, it is better not to leave Montreal where she is dark skinned Euracian or a foreigner, instead a Paki at Toronto. She can enjoy her dinner and her time with other tourists without any discrimination. The immigrant life of Ratna revolves around the incidents of racial hatred at Canada which affects her psyche. Perhaps she is in search of 'home' where there is feeling of ease, secure and free from conflict but her inescapable past remains Ratna as alien on that island. Homelessness and Racial discrimination is bitter truth of immigrant's life which Ratna faces, Mukherjee ends the story with,

"No matter where she lived, She would never feel so at home again" (P.55-56)

We find that the title of the story has been derived from an article by Kenneth J.Hsu in The Scientific American which Greame is reading at his holiday resort. In this story, according to Christine Gomez, 'Hsu' is a 'metaphor'. It is for 'one world' which is free from cultural collisions, dilemmas, and separation. But Nagendra Kumar considers that the view of Gomez proves a

mere hollow dream. Here we have a world that is based on sharp racial distinctions. There is a feeling of "otherness" for those 'Pakis' who have come to Canada from South Asia.

Works Cited:

- Mukherjee, Bharati, Darkness: Canada: Penguin Books, 1986, Print.
- Abrams, M. H. Glossary of Literary Terms, Bangalore: Eastern Press Private Ltd., 7th edition, 2007, P.286.
- Brewster, Anne. "A Critique of Bharati Mukherjee's Neo Nationalism", Bharati Mukherjee: Critical Perspectives, (ed.) Somadatta Mandal, New Delhi: Pencraft Books, 2010, pp.38-47.
- Gomez, Christine. "The Ongoing Quest of Bharati Mukherjee from Expatriation to Immigration" Indian Women Novelists (ed.) R.K.Dhawan, Vol.3, New Delhi: Prestige Publication, 1995, pp.71-87.



Journal On

**ELECTRONIC INTERNATIONAL INTERDISCIPLINARY
RESEARCH JOURNAL (EIIRJ)**

Peer Reviewed Interdisciplinary Research Journal

ISSN- 2277-8721

Vol VII Issues No IX

Copyright:

@ All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording and/or otherwise, without the prior written permission of the publisher.

Disclaimer:

All views expressed in the Journal are those of the individual contributors. The editor and Publisher are not responsible for the statements made or the opinions expressed by the authors.

Date Of Publication: 10th March, 2018

Publisher:

Pramila.D.Thokle (9822307164)

(Email Id :eiirj1111@gmail.com)

Publication :

Aarhat Publication

108,Gokuldharm Park,Dr.Ambedkar Chowk,

Near TV Tower,Badlapur(E),421503

Email ID:aarhatpublication@gmail.com.



Aarhat Publication & Aarhat Journal's

**ELECTRONIC INTERNATIONAL INTERDISCIPLINARY
RESEARCH JOURNAL (EIIRJ)**

Peer Reviewed Interdisciplinary Research Journal

ISSN- 2277-8721

Online and Print Journal

Impact Factor: 5.20 (EduIndex)

UGC Approved Journal No - 48833

10th March, 2018

Vol VII Issues No IX

Chief Editor

Ubale Amol Baban

Guest Editor

Prin. Dr. Purandhar Dhanpal Nare



INDEX

Sr.No.	Title	Author Name	Page No
1	Power Politics In V.S. Naipaul's 'In A Free State	Dr. Sachin Gundurao Kamble And Mrs. S. J. Velhal	1
2	N. Scott Momaday's House Made Of Dawn: A Blend Of Native And Non Native, Communal Conflict And Resolution	Mr. Jagannath Vitthal Ware	5
3	A Struggle For Freedom In Arvind Adiga's The White Tiger	Laxman Kallappa Sankagol	9
4	Disillusionment In John Braine's 'Room At The Top	Mr. Onkar Dattatray Kulkarni	12
5	Arun Kolatkar's Kala Ghoda Poems: Portrayal Of Subaltern	Vaijayanta Vijay. Patil	15
6	The Predicament Of Women In Githa Hariharan's The Thousand Faces Of Night	Shri. Babu Gopal Patil	21
7	The Treatment Of Ballybeg As A Locale In Brian Friel's Philadelphia, Here I Come!, Translations	Smita Raju Monteiro	25
8	Feminist Approach In Modern Scenario With Reference To Ama Ata Aidoo's Changes: A Love Story	Mr. Udaygiri V. Goswami	29
9	Making English More Friendly With Adaptation	Prof. Anil S. Sugate	33
10	Portrayal Of Social Reality In Mulk Raj Anand's Untouchable	Dr. Namadev P. Khavare	37
11	Study Of Headlines In Print Media	Nilkanth.V. Chakradhari	41
12	Fragmented World Of V. S. Naipaul In 'In A Free State'	Dr. S. I. Noorani	44
13	Higher Education: Status And Obstacles In Obtaining Higher Education	Mrs. Shailaja A. Changundi	48
14	Political, Social And Cultural Dimensions In V.S. Naipaul's 'A Bend In The River	Mr. L.N. Shikalgar	53
15	दलित ब्राम्हण : जातीयतेचे दाहक चित्रण	धनपाल कांबळे	58
16	मराठी कादंबरीतील शैक्षणिक क्षेत्राच्या स्थिती गतीचे चित्रण	पाटणकर सौरभ रमेश	63
17	मराठी साहित्यातील भाषा विचार आणि समाज	अजितकुमार पाटील	68



FRAGMENTED WORLD OF V. S. NAIPAUL IN 'IN A FREE STATE'

Dr. S. I. Noorani

Associate Professor, D.K.A.S.C. College, Ichalkaranji

Abstract

In a Free State is a Booker Prize Winner short story collection of V.S. Naipaul. The researcher will discuss disorientated world of V.S. Naipaul in the two short stories - 'The Tramp at Piraeus' and 'One Out of Many' published and reflected in *In a Free State*, Naipaul examines that Third World's families are not integrated and at the same under the pressures of socio-political upheavals, families are suffering from oneness. They have lost a sense of domesticity and domestic satisfaction.

Key words: domestic, domesticity, fragmented world, family, dissatisfaction etc.

The researcher will discuss disorientated world of V.S. Naipaul in the two short stories - 'The Tramp at Piraeus' and 'One Out of Many' published and reflected in *In a Free State*, Naipaul examines that Third World's families are not integrated and at the same under the pressures of socio-political upheavals, families are suffering from oneness. They have lost a sense of domesticity and domestic satisfaction.

In the prologue named 'The Tramp at Piraeus', we observe that the travelers are expatriates and exiled beings. Once they had been expelled from their nations and families by invaders. The travelers are citizens of different nations. Egyptians are traveling towards their free nation but now they feel like only casualties of land and its freedom, because they have lost a sense of homeland towards Egypt. Once they had been insulted and divided familiarly, so they do not belong to one family. Different families and domesticities have given them sense of disintegration. Now the Egyptians are not feeling any kind of attachment towards homeland where they once lived. They are suffering from the sense of non-attachment and displacement towards their own space. A Lack of togetherness, familial warmth and wholeness have led all these post-colonial characters to the disorientation of selves in domestic situations. Tramp, the protagonist of the prologue suffers from lack of togetherness. He does not consider himself as one of the Egyptians. He says that now Egypt is no more his homeland and house. He declares:

"But what's nationality these days? I myself, I think of myself as a citizen of the world." (P.9)

Nationality means security and identity. The expatriates from different nations do not form a community; nor do they stand out as individuals. They congregate in temporary groupings, distinguishable racially, as a crowd but never achieve a sense of homeliness. Naipaul examines that everyone is suffering like the Tramp due to the lack of relatedness towards land, family bonding and emotional dryness which lead them towards alienation and a sense of dislocation. For these people the concept the 'home' has lost some of its original force but still they seek to create centre of security it implied. These expatriates are rootless and placeless. They become exiled and fragmented on domestic level also.

In the first story "One out of many", we observe that Santosh is not happy in his life due to several disorientations in life. His life in Bombay was quite happier than that in Washington. He had left his village and relatives just to earn money in the city. His first disorientation in family occurs here. Having lost connection with the family members, in Bombay also he never fulfills his domestic needs and never achieves familial satisfaction. He lives only with and after his master, so his life has become like one in a cupboard. The

very first sentence of the novel shows that Santosh is dissatisfied with Washington and the people there. In Washington also he suffers from homelessness and rootlessness. He says:

"I am now an American citizen and I live in Washington, the capital of the world....I was happy in Bombay...."(P.22). These statements show his disappointment towards American life, though he is a free man and appears to have done well in life. Santosh yearns for his life in Bombay, where he had been respected and had enjoyed "certain position"(P.25) We read that in Bombay, Santosh was among the people and so had a friends circle, domesticity and a central position in life. A social position is even depending upon familial position. A homeland never gives a sense of unrelatedness towards family and people. But in Washington, he feels unrelatedness towards each and every aspect which gives him the sense of lack of family, society and people of native place.

In Washington we come to know that his consciousness distracts him from his master. His leaving to his master gives him a sense placelessness and homelessness. Before coming into consciousness his master was everyone and everything for him. His detachment from master makes him independent but in the Washington society he gets totally lost. A disorientation of self in domestic situations comes about in Washington after his being an individual. Santosh comes to realize that returning to Bombay is not possible for him now. He also realizes the ultimate truth that he cannot go back to past life and nor can he bear the present life. His failure in the relationship with his master brings a first disorientation in togetherness and the sense of wholeness.

In Washington he marries a hubshi woman just to make his own existence legal and for the sake of home and familial satisfactions. But he totally breaks down emotionally, mentally by this marriage. Santosh feels deeper disorientation in this relationship and even fails to achieve a sense of home. He suffers from barrenness in relationship and so meets familial dissatisfaction and homelessness. Naipaul minutely observes that freedom, thus gained, brings him loneliness, unrelatedness and a further disorientation of his life into three unrelated words. As santosh says:

"...the restaurant is one world, the parks and the green streets of Washington are another and every evening, some of these streets take me to a third."(P.60-61)

This third world is nothing but his 'fragmented world' where he seeks only his shattered life which is full of sorrows. Naipaul has shown how the freedom has led all post colonial characters to displacement, rootlessness, loneliness and dissatisfaction. It means that freedom is one of the reasons which have brought disorientation of self. Naipaul critically observes that Santosh even loses his older identical identity by this marriage. Marriage to a hubshi woman brings an extreme self-degradation from which he is unable to recover. At the very last stage of depression, Santosh confesses:

"All that my freedom has brought me is the knowledge that I have a face and have a body, that I must feed this body and clothe this body for a certain number of years. Then it will be over."(P.61)

Naipaul has shown the modern predicament and crux of post-colonial characters. Naipaul says that the ultimate option before post-colonial characters is "leading life until death." Naipaul shows that Santosh realizes his physical – practical needs of feeding body but what about his psychological, mental and emotional needs? We come to know that all this life of post-colonials is fractured and broken down because



there is a loneliness, rootlessness, displacement, insecurity, emptiness or barrenness in life, society and human relations and so the ultimate result is the disorientation of self. The utmost tragedy of Santosh is that his life now is a 'selfless life' because he accepts his failure in life to satisfy his self and mental, spiritual and emotional needs even. So now he is waiting for his ultimate end that is death which is the result of 'fragmented self.'

In the second story "Tell Me Who to Kill" Naipaul tells us a story of the narrator who has failed to achieve a familial affection and satisfaction. The narrator faces a first domestic disorientation when he sends his brother Dayo to London. Actually the narrator never remained aloof from his brother. Having failed to make a mark in life, he nurtures a dream of better future for his brother. The narrator cannot bear this separation from his brother so he follows Dayo in London by leaving his home and relatives behind him. But in London the narrator himself gets totally lost in unidentified surroundings and suffers from his homelessness and rootlessness. His life in London becomes a series of painful journeys to strange places. He says:

"It is always like this now. You are always taking trains and buses to strange places. You never know what sort of street you are going to find yourself in, what sort of house you will be knocking at." (P.86)

Till the end the narrator remains totally unrelated to his surroundings in London. He suffers from placelessness, homelessness, rootlessness and restlessness. In London, the narrator and his brother live in a rented room but they never feel togetherness and homely satisfaction there. Dayo for the sake of security marries an English girl but he feels a greater disorientation in this relationship due to the barrenness and emotional dissatisfaction. Dayo's failure in marriage even disturbs the narrator and both start living in separate rooms. This separateness breaks down the narrator totally. His failure in domestic responsibility and situations is reflected in the following words by him:

"But these people come for the day, they are happy, they have buses to take them back to their hotels, they have countries to go back to, they have houses". (P.99)

Naipaul has shown the dilemma of the narrator which is caused by his loneliness and disappointment with London. He is in London only to build his brother's life but Dayo's failure gives him the feeling that their life in London is over. Dayo has shattered his brother-narrator's dream. In London he has lost control over his life. He says: "I can't see where I am going. I can only wait to see what is going to turn up." (P.66)

The narrator once thought that London is a land of dreams, opportunities and hopes but in reality it is not so. Instead of being 'framed', his life gets fractured'. Santosh in the preceding story is at least able to understand the 'endless chain of action' that has led him to his alienation in Washington but the narrator in this story is totally fragmented.

Dayo is a representative of all the people who come to in London seeking a better future but find that life in London is not as easy as it is believed to be. Dayo tells his brother: It is not easy to take studies in this place as you and other people believe." (P.96)

Naipaul, through Dayo's mouth, speaks the dilemma of young people. A metropolitan city like London gives them a sense of responsibility and a sense of freedom but the pressures of these things make their lives futile. They cannot bear all these stresses, tensions and so freedom itself become burden for them. Even Stephen's son Frank does not bear the pressure of his father and in a new city meets the same fate of failure. After this defeat in such dream society, Dayo's half crazed brother says in anguish:



"O God, show me the enemy. Once you find who the enemy is, you can kill him. But those people here they confuse me. Who hurt me? Who spoil my life? Tell me who to beat back....tell me who to kill." (P.107)

Here we come to know to what extent the narrator breaks down. Dayo's irresponsibility and the narrator's own defeat force the narrator to the feeling of being mentally oppressed persecuted in the strange surroundings of his life. A number of characters portrayed by Naipaul suffer such typical modern maladies for which perhaps there no remedies. Naipaul himself says:

"A person in this position risks going mad; I have seen it happen to others- it is a bizarre and frightening thing, and it is one the great strands of my own writing."

The narrator in "Tell Me Who to Kill" is unable to locate his enemy because the enemy is not one person only. Naipaul points out in "The Overcrowded Barracoon" (1972):

"The enemy is the past of slavery, colonial neglect and a society uneducated from top to bottom. The enemy is the smallness of the islands and the absence of resources".

Disillusionment with a society of London forms the major theme of "Tell Me Who to Kill". Freedom becomes a state of being aimless and adrift, a severance from all ties with the world – a total withdrawal. The narrator, who cannot return home after his failure, sends back a message that he is dead. Like Santosh in 'One Out of Many', the narrator lives only physically and fails to satisfy his self and remains a selfless person.

Through these two stories, Naipaul shows that Africans having lost their sense of self are trying to mimic and to experience a sense of wholeness. But they do not understand that their model for mimicry is no one but their post-colonizer's. The broken, oppressed past and culturally detached tribes have fractured their society.

The social disorientation is due to the racial, religious, and tribal disorientation. So it is very difficult to find the sense of oneness in African societies. The neo-colonialism or decolonization, economic-political-imbalance, mimicry lack of oneness, social tracers and individual's painful past have all fragmented the Africans at the psychological and social levels.

Works Cited:

Naipaul, V.S, 1971, *In a Free State*, Andrew Duetsch, London.

Abrams, M.H, 2004, *The Glossary of Literary Terms*, 7th edition, holt, Rinehart and Winston.

Cudjoe, Selwyn, 1988, *V.S.Naipaul: A Materialist Reading*, University of Massachusetts Press, Amherst.

Fanon, Frantz, 1967, *"The Wretched of the Earth"*, trans. by Constance Farrington, Harmondsworth: Penguin, P.27

Fanon, Frantz, 1986, *Black Skin White Masks*, trans. by Charles Lammarkmann, London: Pluto.

Gurr, Andrew, 1981, *"Writers in Exile: the creative use of Home in Modern Literature"*, Sussex: The Harvest Press.

Kamra, Shashi, 1990, *The Novels of V.S.Naipaul*, New Delhi: Prestige,



Interdisciplinary National Level Conference 17th Mar.2018
Special Issue On Impact of Globalization on Language, Literature, Education,
Social Sciences, Library, Environment, Sports And Games

Organised By	Rayat Shikshan Sanstha's Prof. Dr. N. D. Patil Mahavidyalaya, Malkapur (Perid)	ISSN 2349-638x Impact Factor 4.574
---------------------	---	---

48.	प्रा.डॉ. राजाराम महादेव थोरात	आम्ल पर्जन्य एक पर्यावरणीय समस्या	159 To 161
49.	प्रा. दत्तु लक्ष्मण वासावे	जागतिकीकरणाचा कबड्डी खेळावर झालेला परिणाम	162 To 163
50.	डॉ. दत्तात्रय महादेव डांगे व डॉ. विद्या विजय नावडकर	जागतिकीकरणाचे ' नंतर आलेले लोक ' व ' तळ दवळताना ' या कवितासंग्रहातून आलेले चित्रण	164 To 171
51.	Dr. S.I. Noorani	Culture-Clash in Chitra Banerjee Divakaruni's <i>Silver Pavements, Golden Roofs</i>	172 To 174
52.	Dr. N. P. Khavare	Ecological Issues Reflected in Anita Richmond Bunkley's <i>Balancing Act</i>	175 To 180
53.	Dr. Anil N. Dadas	Globalization and Multiculturalism in Masters' <i>Coromandel!</i>	181 To 184
54.	Dr. Ganesh Vijaykumar Jadhav	Multiple Identities in Sunetra Gupta's Glass Blower's Breath	185 To 187
55.	L.N. Shikalagar	Perplexed Self in 'The Mimic Men'	188 To 190
56.	Mr. Sachin Namdev Chavan	The Importance of Soft Skill in the Era of Globalization	191 To 192
57.	Dr. Sachin Gundurao Kamble	Middle Space and the Experience of the East – West Encounter	193 To 195
58.	Mr. Harichand Sugriv Shirsat	Women Writers Contribution in Nation Building	196 To 199
59.	Dr. Sarangpani Ramchandra Shinde	Impact of Globalization on Indian Society in Chetan Bhagat's Novels: a Critique	200 To 203
60.	Mr. Fulchand Sugriv Shirsat	Psychological Analysis of Virginia Woolf's Novel – Mrs. Dalloway	204 To 206
61.	Ms. Shubhangi Nivrutti Lavate	Cultural Conflict in Lahiri's Jhumpa's The Namesake	207 To 209
62.	Prof. Smt. Nafisa.N. Bagwan	Identity Crisis in Difficult Daughter's by Manju Kapur	210 To 211
63.	Dr Balkrishna Dada Waghmare	Globalization and Contemporary English Literature	212 To 213
64.	Prof. Arun Pandurang Katte	Impact of Globalization on Language and Indian Literature	214 To 219
65.	Mr. S. M. Chavan Dr. N. V. Nalawade	Globalization and the theme of Quest for Identity in the fiction of Graham Swift	220 To 222
66.	Dr. B.N. Ravan	Globalization in AravindAdiga's The White Tiger	223 To 227
67.	Prof. Shivaji T. Lokhande	User Orientation in Computerized Library	228 To 230
68.	Dr.Zunjarrao Kadam	A Study of Stress Management And Effective Relaxation Technique	231 To 235
69.	Dr. G. S. Pattebahadur	Impact of Globalization on Co-Operative Sugar Industries in India	236 To 237
70.	Prof. B.S.Chikhalikar	Use of Modern Technology in Library and Information Science	238 To 239
71.	Dr. Gangadhr Ramrao Bhuktar	Impact of Globalization on Rural And Urban Sector in India	240 To 243
72.	Dr. M. C. Sheikh	Articulation of Sustainable Development in Globalised Era by Indian Judiciary	244 To 248

Organised By	Rayat Shikshan Sanstha's Prof.Dr.N.D.Patil Mahavidyalaya,Malkapur(Perid)	ISSN 2349-638x Impact Factor 4.574
--------------	---	---------------------------------------

Culture-Clash in Chitra Banerjee Divakaruni's *Silver Pavements, Golden Roofs*

Dr. S.I. Noorani,
Associate Professor and Head,
D.K.A.S.C. College, Ichalkaranji

Abstract

Chitra Banerjee Divakaruni explores the issues of the conflicting cultures through her short story *Silver Pavements, Golden Roofs* in the debut collection *Arranged Marriage* (1995). We are going to analyze the cultural conflict in this short story of the first collection that has the immigrant edge. This story exhibits the clashing cultural issues of Indian Bride and a girl in America. At the same time, it also depicts the effect of the changing times on Indian Institution of arranged marriage in the host land. Chitra Banerjee Divakaruni also brings to light more positive aspects of freedom and self-expression on many levels due to migration of the married life.

Key words: migration, immigrant, arranged marriage, culture-clash etc.

Chitra Banerjee Divakaruni explores the issues of the cultural conflict through her short story *Silver Pavements, Golden Roofs* in the debut collection *Arranged Marriage* (1995). We are going to analyze these issues of clashing cultures in the present short story of the first collection that has the immigrant edge. This story exhibits the issues of Indian Bride and a girl in America who had arranged marriage. At the same time, it also depicts the effect of the changing times on Indian Institution of arranged marriage in the host land. Chitra Banerjee Divakaruni also brings to light more positive aspects of freedom and self-expression on many levels due to migration unlike Bharati Mukherjee, who is keen to show the 'bleak' sides of the immigrant lives in her short story collections – *Darkness and The Middleman and Other Stories*.

Divakaruni exposes the ground breaking reality of arranged marriage in the present collection. Her diasporic experiences not only provide the readers the insight into the lives of various immigrant brides from young, newly bride to the old but one can understand the process and various aspects of culture-clash faced by these women protagonists. It also depicts the constant and contradictory oscillation of race, culture, time and geography. The result of that is culture-clash which is the inevitable fate of immigrants. In American surrounding, the Indian women develop an altered consciousness in order to relate them to Indian culture. Women of Divakaruni's texts are caught between the traditional customs of India from which they have emigrated and their present experience with the more westernized culture of America. While facing the culture-clash, these protagonists experience the uncertain nature of 'alien' land and as a result, they move towards more complex condition. The complex condition is the plight of these characters and at the same, their search for identity. They don't know that they will fit in American society. This stress leads them to culture-clash which these protagonists face in an alien land.

Divakaruni speaks through these stories the same vicissitude of Indian married woman. It suggests marital relationship as they are seen in India is the practice or liberty to take decision for suitable match of their father in arranged marriage. The daughter or woman is only scapegoat of this tradition. This practice or tradition is questioned by Divakaruni in the present short stories. On the other hand in the 'alien' land, women face the contradictory situation like decision making; independence and working outside the home make them to respond differently to the marital situation.

Women protagonists of this collection struggle between the culture of India and America. Their struggle can be seen in various ways such as struggle between traditional world which symbolizes their home land, while, modern world represents 'host' land. The traditional culture requires specific duties, woman and strict norms of morality, while the modern world demands from them frankness and individual liberty.

Organised By	Rayat Shikshan Sanstha's Prof.Dr.N.D.Patil Mahavidyalaya,Malkapur(Perid)	ISSN 2349-638x Impact Factor 4.574
---------------------	---	---

This struggle creates a chaotic condition of culture-clash for them in the present collection. NeelamMulchandani in her essay, *"Chitra Banerjee Divakaruni : Multiple Consciousness and South Asian Diasporic Identity Formation"* points out that,

"The home is the locus of tradition for South Asian Diasporic families and within this domain traditional gender roles often endure while outside the home, there is a dramatic shift in the nature of cultural expectations." (P.4)

In the story, *"Silver Pavements, Golden Roofs"*, Chitra Banerjee Divakaruni focuses the bitter reality after immigration. She also brings to light the illusionary American dream and the shattering of the dream through the protagonist Jayanti. The title of the story is nothing but the metaphor used by Chitra Banerjee for Jayanti's dream. Jayanti is upper middle class girl of Calcutta. She has attraction for American life. She gets opportunity to go at Chicago for education. She migrates from Calcutta to Chicago to live with aunt Pratima and uncle Bikram.

She is excited to go to America. She feels something different when she boards the plane for Chicago. She feels sorry for her Indian friends - Prema, Vaswati and Sabitri - who will never see any of this. Her heart fills with exuberant America. She thinks,

"I am going to land the Almond Rocas, I remind myself. The American chocolate melts in my mouth, just as sweet as I thought it would be." (P.36)

When she reaches at aunt Pratima's house, she suffocates. Her illusionary dream of America shatters. The apartment of the aunt is nothing but 'disappointment' for her. It is not at all like 'American home' which she had seen in photos. This apartment, she smells of stale curry. It is crowded with faded, overstuffed sofas and rickety tables. She makes a comparative analysis of her life in Calcutta and the horrors of existence in Chicago. In disappointment, she admits,

"My monogrammed leather cases are an embarrassment in this household. I push them under the bed in the tiny room I am to occupy it is the same size as my bathroom at home." (P.41)

She finds nothing new and exciting in "America-like" in uncle Bikram's family. He faces the bitter reality of immigrant life. He confesses,

"Things aren't as perfect as people at home like to think we all thought we'd become. But it's not so easy." (P.43)

Uncle Bikram exhibits his sadness. His tone becomes bitter and revengeful. Divakaruni reflects on the insecurity of Indian immigrants who survive with inferiority in America. They feel that their existence is burden on American people. Through Bikram's character, Divakaruni represents this agony,

"The Americans hate us. They're always putting us down. Because we're dark skinned foreigners, Kala admi, blaming us for the damn economy, for taking away their jobs." (P.43)

Drinking beer is not immoral in American culture. Jayanti shocks to realize that Bikram drinks beer everyday at night at home. She thinks that it is a bad habit. She also thinks that it is immoral in Indian culture.

".....an am shocked to realize he's drinking beer. At home in Calcutta none of the family touches alcohol, not even cousin Ramesh, who attends St. Xavier's college and sports a navy blazer and a british accent. Mother has always told me what a disgusting habit it is, and she's right." (P.43)

Jayanti thinks that American culture isolates and protects her. But she soon realizes that she is wrong. In one afternoon, Jayanti and her aunt Pratima walk around their neighbourhood. A group of young American boys comments on Jayanti and her aunt. They call both women "nigger" on noticing the skin color.

Organised By	Rayat Shikshan Sanstha's Prof.Dr.N.D.Patil Mahavidyalaya,Malkapur(Perid)	ISSN 2349-638x Impact Factor 4.574
---------------------	---	---

".....chanting it in high singsong voices that have not broken yet, nigger, nigger, until I want to scream or weep or laugh, because can't they see that I'm not black at all an Indian girl of good family." (P.50-51)

She is not able to fathom the shifting conditions from India to America and how the small, simple passage through a door can create an entirely new racial identity. She comes to know that she is a minority in America and on another side; she is an upper class Indian girl. She sees herself in dilemma of two cultures or an in between the two cultures. With this humiliation Jayanti feels suffocated and restless to go back to home. She gets a new vision of American life. She calls America damn country like a dain or a witch. It pretends to give and then snatches away. She cries out,

"Home, I whisper desperately home, home, home. I want my room in Calcutta where things were so much simpler." (P.55)

We find the opposite ideas of cultures between East and West in the story. The binary of glamour and reality is the gist of the present story. Indian people like Jayanti think that America is a land of fortune, satisfaction, and luxury but the reality is different as Jayanti experiences. Reflecting on this aspect of the story, MitaliPati comments,

"The conflict in the social and cultural codes of East and West, The old and the new shows the hopeless binary nature of all human desire.....symbolizes the anarchy of self."(Mitali :P.198)

Works Cited:

1. Divakaruni, Chitra Banerjee, *The Unknown Errors of Our Lives*, United States: Anchor Books, 2001, Print.
2. Abrams, M. H. *Glossary of Literary Terms*, Bangalore: Eastern Press Private Ltd, 7th edition, 2007, P.286.
3. Agarwal, Beena. *CHITRA BANERJEE DIVAKARUNI: A New Voice in Indian English Fiction*: New Delhi: Authorspress, 2016, Print.
4. Agarwal, Gunjan and Gunjan Kapil. "The Representation of Woman in Chitra Banerjee Divakaruni's *Doors, Affair and Meeting Mrinal*." *The Criterion: An International Journal in English*, (ed.) Dr. Vishwanath Bite. ISSN 0976-8165, Vol.5, Issue.VI, Dec.2014, P.77- 85.
5. Barman, Goutam. "Dimensions of Diaspora Consciousness in Chitra Banerjee Divakaruni's *The Unknown Errors of Our Lives*." *Research Journal of English Language and Literature (RJELAL)* ISSN 2321-3108, Vol.3, Issue.3; July – Sept.2015 p.43-50.



Dnyansadhana Shikshan Prasarak Mandal Niwade, Sanchalit
M.H.Shinde Mahavidyalaya ,Tisangi
Tal. Gaganbavada, Dist. Kolhapur (M.S.)

**One Day
Interdisciplinary National Seminar
17th Feb.2018**

**On
Nation Builders**



A Special Issue of
**Aayushi International Interdisciplinary
Research Journal**

Special Issue - XXI

ISSN -2349-638x UGC Approved No. 64259
Impact Factor 4.574

Editor

**PRIN. DR . N. K. SHINDE
DR . VINOD KAMBLE**



61.	प्रा.सौ.स्मिता तानाजी पाटील	राष्ट्र बांधणीसाठी शाहू महाराजांचे शैक्षणिक कार्य	179 To 181
62.	प्रा.नॅट्र एन. सूर्यवंशी	डॉ.बाबासाहेब आंबेडकरांचे जल व विज्ञ निर्मिती धोरण - ऐतिहासिक राष्ट्र कार्य	182 To 183
63.	कु. वैशाली दशरथ चोरगे	विटा शहरातील रयत शिक्षण संस्थेचे शैक्षणिक योगदान	184 To 188
64.	युवराज आनंदराव पाटील	माहिती साक्षरता आणि ग्रंथालय	189 To 190
65.	डॉ. शर्मिला अशोक साबळे सौ. लक्ष्मी दादासो भोसले	कर्मवीर भाऊराव पाटील यांचे सामाजिक व शैक्षणिक कार्य	191 To 198
66.	श्री.तुकाराम महादेव पाटील	महात्मा जोतिराव फुले - एक द्रष्टा शिक्षण तज्ञ	199 To 202
67.	प्रा. विक्रम सयाजी यमगेकर	ऑलिम्पिकवीर- खाशाबा जाधव - एक दृष्टीक्षेप	203 To 205
68.	प्रा. डॉ अभिजित वणिरे	भारतीय क्रीडा क्षेत्राचे जागतिक स्तरावरील स्थान व देशाच्या उभारणीतील क्रीडा क्षेत्राचे योगदान	206 To 208
69.	कु. स्वाती सरदार पाटील	लोकमान्य टिळक व त्यांची चतुःसुत्री	209 To 212
70.	प्रा.एस. बी. देसाई	व्यवस्थापनातील आधुनिक तंत्र : सकल गुणवत्ता व्यवस्थापन	213 To 215
71.	प्रा. सौ. चंद्रलेखा चव्हाण	हिंदी काव्य में राष्ट्रीय चेतना	216 To 218
72.	प्रा. सौ. वसुंधरा उदयसिंह जाधव	राष्ट्र निर्माण में महात्मा गांधी के विचारों का योगदान	219 To 221
73.	प्रा.अजित दादू फाळके	राष्ट्र निर्माण में राष्ट्रसंत तुकडोजी का योगदान	222 To 223
74.	प्रा. श्रीमती एस.के.पाटील	प्रवासी महाकवि हरिशंकर आदेश का राष्ट्र निर्माण में योगदान	224 To 227
75.	प्रा.डॉ.सरोज पाटील	राष्ट्रनिर्माण में महात्मा गांधी की भूमिका	228 To 230
76.	प्रा. सौ. सुपर्णा संसुद्धी	राष्ट्रभक्त कवयित्री शुभद्राकुमारी चौहान	231 To 232
77.	प्रा. सौ. स्मिता वणिरे	देश के आजादी की लड़ाई में हिंदी साहित्यिकों का योगदान	233 To 235
78.	प्रा. शंकर दळवी	देश-विदेशों में हिंदी भाषा का योगदान	236 To 237
79.	प्रा.स्नेहलता गौतम कांबळे	आधुनिक भारत का जनक-राजाराममोहन राय	238 To 239
80.	प्रा. सुचिता संतोष भोसले	'रंगबसन्ती' नाटक में चित्रित भगतसिंह	240 To 240
81.	प्रा. नितीन विठ्ठल पाटील	राष्ट्र निर्माण में मैथिलीशरण गुप्त जी के साहित्य का योगदान (भारत-भारती काव्यकृति के संदर्भ में)	241 To 243
82.	Dr. Neeta Vijaykumar Jokhe	Anita Desai's : Cry, the Peacock : A Psychoanalytical Study	244 To 245
83.	Dr. N.P. Khavare	Cultural Ghetto In Jhumpa Lahiri's Mrs. Sen's	246 To 248
84.	Dr. Dadasaheb Ganpati Ghodake	Exploration of Indianness in The God of Small Things of Arundhati Roy	249 To 250
85.	Mrs. Megha Nikam	Study on Chetan Bhagat's Novels and Its Impacts on Society	251 To 254



Exploration of Indianness in The God of Small Things of Arundhati Roy

Dr. Dadasaheb Ganapati Ghodake

D.K.A.S.C. College Ichalkaranji
Tal. Hatkanangale, Dist. Kolhapur.

Abstract : Arundhati Roy, an Indian writer by origin has written the masterpiece and the "Man Booker Prize" winning her first novel "The God of Small things". The uniqueness of the novel explores the childhood experiences of fraternal twins whose lives are destroyed by the "Love Laws" written in lucid style the novel explores how the Small Things in it affect people's lives and behavior. "The God of Small Things" examines social and cultural roots of realities, class relations and cultural tensions, as well as interactions between touchables and untouchables focusing on the "Inferiority complex" which make the reader thought provoking. The writer develops different ways in which human desperation and desire emerge from the firmly entrenched caste system in our society and reveals a complex and long standing class conflict in the State of Kerala with her comments. Alongwith the caste system an attempt is made to bring out an economic class struggle and religious discriminations with selfishness and mean mindedness of the people in our society. In all the story focuses on two children and their impressions of the world, in which Arundhati Roy uses various techniques to explore the children's new point of view and innocence.

Many Indian writers have enriched 'Indian English Literature' during the Pre-Independence and Post -Independence period with their first-hand experience in lives. Especially the female writers contribution has made a special imprint by their qualitative presentation using impressive narrative style and language in Indian English. Like the women poets of the post -independence period, the women novelists too form a sizable and significant school, Ruth Prawar Jhabvala, Kamala markandaya, Nayantara Sahgal, Anita Desai, Kiran Desai and other women writers have excellently, enhanced the horizon of 'Indian English Literature' in the world. After Kiran Desai, Arundhati Roy has brought another feather for the cap of Indian English literature and the Indian writers in English; particularly the women writers in English by winning the prestigious 'Man Booker Prize' of 1997 for her very first novel. 'The God of Small Things'.

'The God of Small Things' (1997) of Arundhati Roy explore the childhood experiences of fraternal twins, Rahel and Estha whose lives are destroyed by the 'Love- Laws' that lay down who should be loved and how, and how much. The small things in life affect blossoming lives of not only the twins but also the people's behavior. The Story narrated in chronological order shifts around in time which takes place in Ayemenem, a town near Kottayam, in Kerala state of India. The writer uses flash-back method in between the events that occur in the lives of the twins. Rahel and Estha from 1969 to 1993. When they reunite at the age of thirty one. Due to dowry problem and in order to escape from her ill-tempered father Pappachi (Shri. Bennan John Ipe) and bitter, long suffering mother, Mamachi (Soshamma Ipe) Ammu Ipe desperately leaves for Calcutta and marries a man who assists managing a tea-estate, and gives birth to twins, Estha and Rahel. Because of her husband's heavy alcoholic habit, Ammu Ipe desperately returns to live with her parents and brother, Chacko, in Ayemenem. After the death of Papachi, Chacko assists his mother in her business called 'Paradise pickles and preserves'.

Velutha is an untouchable, a dalit whose family has been working for the Ipe family for generations. He is an extremely gifted and accomplished carpenter and mechanic working as a servant in the pickle factory. On the way to the airport when the Ipe family (Chacko, Ammu, Rahel, Estha and Baby Kochamma) goes to pick up Chacko's wife Margaret and daughter Sophie Mol, it encounters a group of communist protesters. The protesters surround the car and force Baby Kochamma to wave a red flag and chant communist slogans humiliating her. Rahel thinks Baby Kochamma looks Velutha, an untouchable servant that works in the pickle factory, in the crowd. Velutha's alleged presence with the communist mob makes Baby Kochamma associate him with her humiliation at their hands and she starts hating him. Velutha's skills with repairing the machine make him indispensable at the pickle factory. But it results in hostility and drudgery in the minds of touchable factory workers. On the other hand, Rahel and Estha form an unlikely bond with Velutha and love him despite his untouchable status, and this causes Ammu's anger to attract to Velutha eventually. She comes to love by night the man her children love by day. When Ammu and Velutha's love affair is discovered, She is locked in her room and Velutha is banished. Ammu becomes angry and blames the twins for her misfortune, and calls them the 'millstones around her neck.' Very upset and worried Rahel and Estha determine to run away. Sophie Mol, their cousin requests them to

take her with them. During the night, while trying to reach the abandoned house across the river, their boat capsizes and Sophie drowns.

Because of inferiority complex and mean mindedness about Velutha, Baby Kochamma goes to the police and accuses him of being responsible for Sophie's death. She also claims that Velutha tried to rape Ammu, threatened the family and kidnapped the children. A group of policemen hunt Velutha down and severally beat him for crossing caste line, unfortunately Velutha dies of his injuries.

The burning example of inferiority complex in 'The God of Small Things' can be seen in the form of Vellya Paapen, an untouchable. He is so grateful to the touchable class that he is willing to kill his son when he realizes that Velutha has broken the most important rule of class segregation – that there be no inter-class sexual relations.

Most of the characters and their relationship in the novel are coloured by class-tension. Chacko's relationship with Margaret, Pappachi's relationship with his family and Ammu's relationship with Velutha are some examples of class tension. Baby Kochamma and Pappachi are the most rigid and vicious in their attempt to uphold social code. On the other hand, Ammu and Velutha are the most unconventional and bold in protesting it. Arundhati Roy's efforts are appreciable as she has tried to explore that 'love' is such a powerful and 'uncontrollable force' that it cannot be contained by any conventional social code. Because of this reason, the conventional society wants to destroy real love which in this novel is consistently connected to sorrows, loss and death.

The novel, 'The God of Small Things' explores the social and cultural roots and develops profound insights into the ways in which human desperation and desire emerge from the confines of a firmly entrenched caste system. Arundhati Roy explores a complex and long standing class conflict in the State of Kerala and criticizes it in a realistic manner. She attacks the brutal and systematic oppression at work in Kerala exemplified by figures of power such as Inspector Thomas Mathew. Roy is highly critical of the hypocrisy and ruthlessness of the conventional traditional and moral code of the Ipe family.

After a thorough study of the novel, 'The God of Small Things' it becomes clear that even today inferiority complex exists in the society. However, Roy explores religious and racial discrimination with some illustrations. It is unacceptable for a Syrian Christian to marry a Hindu. It seems that Rahel and Estha are uncomfortable for being half-Hindu. Baby Kochamma constantly makes bitter comments about the Hindus. On the other hand, there is discomfort even between the Christian religious because Pappachi makes negative reaction when Baby Kochamma converts to Catholicism. Chacko suffers from racial discrimination. His wife, Margaret's parents were shocked and disapproving that their daughter should marry an Indian, no matter how well educated Sophie Mol on one occasion mentions to her cousins. That they are all 'wog' while she is 'half-wog'. Discrimination, thus, has become a way of protecting one's privileged position in society.

Caste system and social discrimination has been the major problem of the society in India—for centuries. From the time of Portuguese Colonialism, Christianity or Roman Catholicism became a major religion in Kerala, but untouchability was practiced by the Christians of Kerala. The untouchables were considered polluted beings. They had the lowliest jobs and lived in subhuman conditions. The caste system was considered a way to organize society. The Ipes are supposed to be the dominating upper class people. They are factory owners. Mammachi and Baby Kochamma would not mix with those of a lower class. Even Kochu Maria, who has been with for years will always be a servant of a lower class.

Conclusion : The novel 'The God of Small Things' of Arundhati Roy is an excellent exploration of Indian socio-cultural lifestyle and mixed attitude of the people. Roy has in a systematic way pointed out the personal traits of different characters. She is using Malayalam and Indian words to make English prosperous. All of the multifarious elements come together to construct a diverse look of Indian culture; and the effect of the caste system on life and love during the time of post colonialism. In the end I would say that Arundhati Roy in her lucid style has tried her best to add a piece of literature in Indian English and in its grandeur.

Reference:-

1. Roy, Arundhati, 'The God of small things' India Ink, publishing co. Pvt. Ltd., New Delhi, 1997.
2. Naik, M.K., 'A History of Indian English Literature', Sahitya Academy, Delhi 51, 1999, pp.273-42.
3. <http://www.themanbookerprize.Com/prize>.
4. <http://www.sawnet.org/news220.html>.
5. Live to tell The Guardian, Saturday, Feb.17, 2007.
6. Ch'ien, Evelyn, "The Politics of Design : Arundhati Roy", Harvard University Press, 2004.



Aarhat Publication & Aarhat Journal's
**ELECTRONIC INTERNATIONAL INTERDISCIPLINARY
RESEARCH JOURNAL (EIIRJ)**
Peer Reviewed Interdisciplinary Research Journal

ISSN- 2277-8721

Online and Print Journal

Impact Factor: 5.20 (EduIndex)

UGC Approved Journal No - 48833

10th March, 2018

Vol VII Issues No IX

Chief Editor

Ubale Amol Baban

Guest Editor

Prin. Dr. Purandhar Dhanpal Nare



INDEX

Sr.No.	Title	Author Name	Page No
1	Power Politics In V.S. Naipaul's 'In A Free State	Dr. Sachin Gundurao Kamble And Mrs. S. J. Velhal	1
2	N. Scott Momaday's House Made Of Dawn: A Blend Of Native And Non Native, Communal Conflict And Resolution	Mr. Jagannath Vitthal Ware	5
3	A Struggle For Freedom In Arvind Adiga's The White Tiger	Laxman Kallappa Sankagol	9
4	Disillusionment In John Braine's 'Room At The Top	Mr. Onkar Dattatray Kulkarni	12
5	Arun Kolatkar's Kala Ghoda Poems: Portrayal Of Subaltern	Vaijayanta Vijay. Patil	15
6	The Predicament Of Women In Githa Hariharan's The Thousand Faces Of Night	Shri. Babu Gopal Patil	21
7	The Treatment Of Ballybeg As A Locale In Brian Friel's Philadelphia, Here I Come!, Translations	Smita Raju Monteiro	25
8	Feminist Approach In Modern Scenario With Reference To Ama Ata Aidoo's Changes: A Love Story	Mr. Udaygiri V. Goswami	29
9	Making English More Friendly With Adaptation	Prof. Anil S. Sugate	33
10	Portrayal Of Social Reality In Mulk Raj Anand's Untouchable	Dr. Namadev P. Khavare	37
11	Study Of Headlines In Print Media	Nilkanth. V. Chakradhari	41
12	Fragmented World Of V. S. Naipaul In 'In A Free State	Dr. S. I. Noorani	44
13	Higher Education: Status And Obstacles In Obtaining Higher Education	Mrs. Shailaja A. Changundi	48
14	Political, Social And Cultural Dimensions In V.S. Naipaul's 'A Bend In The River	Mr. L.N. Shikalgar	53
15	दलित ब्राम्हण : जातीयतेचे दाहक चित्रण	धनपाल कांबळे	58
16	मराठी कादंबरीतील शैक्षणिक क्षेत्राच्या स्थिती गतीचे चित्रण	पाटणकर सौरभ रमेश	63
17	मराठी साहित्यातील भाषा विचार आणि समाज	अजितकुमार पाटील	68



HIGHER EDUCATION: STATUS AND OBSTACLES IN OBTAINING HIGHER EDUCATION**Mrs. Shailaja A. Changundi***Associate Professor & Head, Department of English**D. K. A. S. C. College, Ichalkaranji***Abstract**

Higher education has witnessed tremendous increase in the number of Universities/University level institutions & Colleges since independence. The number universities has increased 34 times from 20 in 1950 to 677 in 2014. The number of colleges has also registered manifold increase of 74 times with just 500 in 1950 growing to 37204, as on 31st March, 2013. Every year millions of students from within the country and abroad enter in these universities for graduate, post-graduate studies while millions go outside for the same purpose. Higher education in this way has become the most important part of students' life. At the same time it has become the shared responsibility of both the Centre and the States. The coordination and determination of standards in Universities and Colleges is entrusted to the UGC and other statutory regulatory bodies.

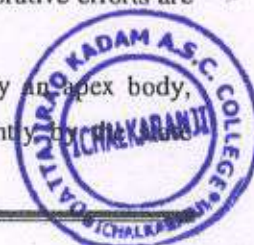
India's higher education system is the third largest in the world, next to the United States and China. Government Degree Colleges and Private Degree Colleges, including 1800 exclusive women's colleges, functioning under these universities and institutions as reported by the UGC in 2016. Colleges may be Autonomous, i.e. empowered to examine their own degrees, up to PhD level in some cases, or non-autonomous, in which case their examinations are under the supervision of the university to which they are affiliated; in either case, however, degrees are awarded in the name of the university rather than the college.

Introduction

The centers of higher education in India are running in extremely high status. The students from abroad come here and opt for higher education in Indian Universities. Some institutions of India, such as the Indian Institutes of IITs, National Institute of Technology (NITs), Indian Institute of Science, Indian Institute of Science Education and Research(IISERs), Indian Institutes of Information Technology (IIITs), Indian Institutes of Management (IIMs), International Institute of Information Technology (IIIT), University of Mumbai and Jawaharlal Nehru University have been globally acclaimed for their standard of education. The IITs enroll about 8000 students annually and the alumni have contributed to both the growth of the private sector and the public sectors of India. However, India still lacks internationally behind universities such as Harvard, Cambridge, and Oxford.

Indian higher education is in need of radical reforms. A focus on enforcing higher standards of transparency, strengthening of the vocational and doctoral education pipeline, and professionalization of the sector through stronger institutional responsibility would help in reprioritizing efforts and working around the complexities. The rise of IT sector and engineering education in India has boxed students into linear path without giving them a chance to explore and discover their passions. Concerted and collaborative efforts are needed in broaden student choices through liberal arts education.

Universities in India have evolved in divergent streams with each stream monitored by an apex body, indirectly controlled by the Ministry of Human Resource Development and funded jointly by



governments. There are many universities administered by the States, however, there are 18 important universities called Central Universities, which are maintained by the Union Government. The increased funding of the central universities give them an advantage over their state competitors.

Apart from the several hundred state universities, there is a network of research institutions that provide opportunities for advanced learning and research leading up to a PhD in branches of science, technology and agriculture. Several have won international recognition.

25 of these institutions come under the umbrella of the CSIR - Council of Scientific and Industrial Research and over 60 fall under the ICAR - Indian Council of Agricultural Research. In addition, the DAE - Department of Atomic Energy, and other ministries support various research laboratories.

The Anna University, which is of the affiliated type, is a member of the Association of Indian Universities, the Association of Commonwealth Universities and Partner of UNESCO International Center for Engineering Education (UICEE). UGC have accredited Anna University with Five Star Status in 2002 which is the highest rating. With proven capabilities both in academic and research areas, Anna University was able to receive this honour for a period of five years for excellence in technical education.

The University of Calcutta was the first multi-disciplinary university of modern India. According to The Times Higher Education Supplement's survey of the world's top arts and humanities universities, dated November 10, 2005, this university, ranked 39, was the only Indian university to make it to the top 50 list in that year. Other research institutes are the Saha Institute of Nuclear Physics, the Asiatic Society, and the Indian Statistical Institute.

The National Law School of India University is highly regarded, with some of its students being awarded Rhodes Scholarships to Oxford University, and the All India Institute of Medical Sciences is consistently rated the top medical school in the country. Indian Institutes of Management (IIMs) are the top management institutes in India.

The private sector is strong in Indian higher education. This has been partly as a result of the decision by the Government to divert spending to the goal of universalisation of elementary education. Within a decade different state assemblies have passed bills for private universities, including Birla Institute of Technology and Science, Institute of Finance and International Management, Xavier Labour Relations Institute, O. P. Jindal Global University and many more.

India is also the leading source of international students around the world. More than 200,000 Indian students are studying abroad. They are likely to be enrolled in master's programs with engineering focus which provide them opportunities to enhance career potential.

Accreditation for higher learning is overseen by autonomous institutions established by the University Grants Commission.

- All India Council for Technical Education (AICTE)
- Distance Education Council (DEC)
- Indian Council of Agricultural Research (ICAR)
- Bar Council of India (BCI)
- National Assessment and Accreditation Council (NAAC)
- National Council for Teacher Education (NCTE)



- Rehabilitation Council of India (RCI)
- Medical Council of India (MCI)
- Pharmacy Council of India (PCI)
- Indian Nursing Council (INC)
- Dental Council of India (DCI)
- Central Council of Homeopathy (CCH)
- Central Council of Indian Medicine (CCIM)
- Veterinary Council of India (VCI)

The issue of assessing and assuring quality of Indian higher education is a challenge. Instead of aiming for 'world-class' universities through rankings, policy framework must improve the processes that enable accountability through data collection and reporting on parameters of institutional quality. The government should leverage this tool to improve quality of the overall system. A study was done on autonomous colleges by the Centre for Public Policy Research (CPPR) in Kerala recommended that grading should be done for such institutions to improve their overall performance.

Problems in Focusing on Higher Education

Driven by market opportunities and entrepreneurial zeal, many institutions are taking advantage of the lax regulatory environment to offer 'degrees' not approved by Indian authorities, and many institutions are functioning as pseudo non-profit organisations, developing sophisticated financial methods to siphon off the 'profits'. Regulatory authorities like UGC and AICTE have been trying to extirpate private universities that run courses with no affiliation or recognition. Students from rural and semi urban background often fall prey to these institutes and colleges. One of the fundamental weaknesses of the system is lack of transparency and recommendations have been made to mandate high standards of data disclosures by institutions on performance. Other problem was on the excessive obsession of having Indian universities among top global college and university rankings, at times originating from government's inconsistent priorities, indicating a showcasing mentality of Indian higher education in the world stage while pathetic ignorance towards primary and secondary educations continued. The argument has been that the whole model of ignoring primary and secondary education, while focusing on ranking of a few universities and institutes, is not a sustainable model for the nation.

In the present day globalized world India and China are two countries which are redefining the world equation in-terms of population, political power, economy and volume of consumption of natural resources. Development and progress of the citizens of the two countries are defined by the Knowledge society and skilled manpower. Education is the key factor in shaping the budding superpowers. Higher education in these two countries has centuries old history which is trying to re-invent with the changing times with respect to technology.

The consistent growth rate of India in last two decades has been attributed to the higher education system which has been able to generate skilled manpower for the rapid industrialization and knowledge based economy. India has become the hub of Information Technology (IT) & IT enabled services industry and manufacturing industry. Though education system has been able to support service industry, Research & Development (R &D) at Universities and industries have not kept pace with developed countries which has

created huge divide within the society. The progress which has been made in last two decades has not reached all sections of the society. The present crisis in environment, energy, poverty, security concerns within India has been mainly due to lack of indigenous cost effective technology to address these issues. This directly correlates to quality of higher of education in India especially quantity and quality of R & D in higher education systems. Universities and colleges have become training centers for the service based industry of the country with short term economic development of the society rather than focusing on long term development of a society which is reliable, stable and prosperous. Many factors have contributed to the degradation of higher education system since independence in 1947 which can be broadly grouped into the following factors but not limited. They are: Financing of higher education, Quality of human resources in higher education, quality of research infrastructure, mismanagement of the system and lack of accountability, society and ethics, lack of industry academia collaborations in research lack of importance for natural and social sciences

Higher Education system in India

Education in India dates back to its early civilization time where teaching and learning process revolved around the 'Gurukul system'. This system had been a residential concept wherein the students were educated under the tutorship of a teacher in different areas of religion, philosophy and science. Modern concept of University style education centers were established around 6 BC at Nalanda and Takshila. The concept centralized learning centres with multiple streams continued till the arrival of Europeans to the Indian subcontinent. These higher learning centres were nerve centre of different dynasties which ruled across India for thousands of years and generated the required human resources for construction, irrigation and warfare.

In the middle ages up to 1200 AD the religion based higher learning centres were established throughout the Indian peninsula. These learning centers attracted students from Central Asia, China, Middle east, South East Asia and Rome focusing on Literature, Philosophy, Astronomy Architecture whose influence can be seen across the world in terms temples, construction and irrigation systems.

In the early modern age after 1200 AD the Islamic influences enriched the traditional University learning centers and brought in the disciplines of Geography, Law, Administration and Arabic mathematics to Indian subcontinents.

Higher Education system under British Rule

The major change in the traditional style of higher education was brought by the European rulers starting from 1600 AD. Till 1850 informal European style learning centres existed across India. Their main focus was in development of European language speaking administrators and clerks for enriching the establishment of the European rule. The British were successful by 1800 in controlling much the Indian sub-continent under the rule East India Company. The British established formal system of higher education which continues till date.

By 1903 the Indian Institute of Science was established by Tata with focus on research in science and engineering which is the first higher technical learning system in modern India. The British model of University system continued expand across India leading to growing number of higher learning centers by 1947.



Apart from the UGC governing higher education, Government of India has established special Technical Education sector under the Department of higher education which oversees Central and State government funded Institutes of higher learning focused on Sciences, Engineering, Technology, Management, Architecture, Pharmacy, Applied arts and Crafts and catering Technology. Considering the rigorous nature of engineering and technology education this is huge number to be trained at a time especially at the undergraduate level. The quality of Intake at Undergraduate Engineering courses, Syllabus Up gradation, lack of need based delivery, lack of applied engineering, lack of Quality Professors, focus on English language and Aptitude Test, Societal Issues, Quality of Postgraduate Engineering Education – all these things need to be up graded.

Conclusion

The status of higher education in India is comparatively much better. What we need is providing the necessary fulfillment of the least requirements which will be helpful for upgrading the quality of higher education. High attention must be paid to the requirements of those students who are not able to continue their higher education only due to their financial problems, and those students who cannot meet the requirements of skills needed for specific professional courses they have admitted themselves. To provide certain training programmes for acquiring such skill would be a better way to make available opportunities for unprivileged classes of students.

References:

<http://mhrd.gov.in/university-and-higher-education>

https://en.wikipedia.org/wiki/Higher_education_in_India

<http://www.ppcrc.in/blog/history-of-higher-education-system-in-india-and-present-state/>



3
2
6

Interdisciplinary International Conference contemporary Issues & Challenges in Social Sciences & Languages

22nd Sept.2018

Organizer

Department of Political Science,
Shri Sahaji Chhatrapati Mahavidyalaya, Kolhapur

Special Issue published By



Aayushi International Interdisciplinary
Research Journal (AIIRJ)

ISSN 2349-638x

Peer Review and Indexed Journal

Impact Factor 4.574

Website www.aiirjournal.com

Email :- aiirjpramod@gmail.com



Sr.No.	Author Name	Research Paper / Article Name	Page No.
20	Dr. Neeta Satish Dhumal	Subjugation of Women in the Contemporary India as Reflected in Bapsi Sidhwa's <i>Water</i>	53 To 55
21	Neeyanaj Irfan Bagwan	Themes of Unemployment and Corruption in Sadanand Deshmukh's <i>Baromaas: Twelve Enduring months.</i>	56 To 58
22	Rekhatai Shankar Patil	Challenges in Teaching English Language for the Students of 21 st Century	59 To 61
23	Pradip Babaso Gaikwad	Resonance Of Objectivism With Buddhism in The Literary Works of Ayn Rand	62 To 63
24	Dr Prashant Pundlik Lohar	Mother - Daughter Relationship Against Social Changes As Reflected in the Poetry	64 To 66
25	Mr. Rajendra Ashok Pradhan	Use of Authentic Materials in English Classroom	67 To 70
26	Dr. Rajendrakumar B. Chougule	A Comparative Study of Laxmi And Champa of Vijay Tendulkar's <i>Sakharam Binder</i>	71 To 76
27	Dr. Ravindra A. Kulkarni	A Reflection of Political Issues in Irwin Shaw's 'The Troubled Air'	77 To 80
28	S. D. Rajratna	Socio-Political Realism in Arundhati Roy's <i>The God of Small Things</i>	81 To 84
29	Dr. S. I. Noorani	Power Politics in V.S. Naipaul's 'A Bend in the River'	85 To 88
30	Dr. S.A. Tambade	Position of women in tradition bound but in rapidly changing India in Rama Mehta's <i>Inside the Haveli</i>	89 To 91
31	Sampada Laxman Shinde Anil Bhagwanrao Kamble	Socio-Economic Dilemma of Being a Farmer in <i>Baromas</i> by Sadanand Deshmukh	92 To 95
32	Mrs. Smitadevi Nandkumar Mole	A Comparative Study of Highly Used Computer Languages: With Special Reference to Python And Java	96 To 99
33	Dr, Sonali Rode	Voice of women : Amrita Priam's works a taboo for...????	100 To 102
34	Dr. Sunil G. Patil	Thematic Study of Girish Karnad with Spl. Ref. to Yayati, Tughlaq and Hayavadana	103 To 104
35	Sujata Satva Tigote	English, a Language of Second Language Learners in India	105 To 106
36	Mr. Vinodkumar Ashok Pradhan	A Critical Study on Multi-Media Mobile Phones- A Barrier to Communication and Human Values	107 To 109
37	प्रा. डॉ. अशोक ए. मोटे	समाजिक समस्याएँ: सामाजिक शास्त्रों के लिए एक चुनौती	110 To 112
38	डॉ. भास्कर उमराव भवर	मार्क्सवादी उपन्यासों में चित्रित नारी समस्याएँ	113 To 115

Power Politics in V.S. Naipaul's 'A Bend in the River'

Dr. S. I. Noorani,

Associate Professor,

D.K.A.S.C. College, Ichalkarnji, Dist. Kolhapur.

Abstract

Naipaul writes about the power politics with social, and cultural tensions and dimensions which are created and inherited from the colonial past. All these tensions are still firmly rooted in the society. Naipaul says that in post-colonial situations each one is reduced to a political being. So the social situation is described in terms of 'Power Politics.' Here Naipaul deals with the themes of slavery, violence, and independence. He questions many assumptions of the world: the racial and political tensions, the disorganization of the society due to the disorder, the exploitation of the colonized by the colonizers and above all the rootlessness of self-caused by these factors.

Keywords: Power politics, immigrants, rootless, homeless, culture, disorder, exploitation, oppressor, oppressed etc.

Everything is global in this era of globalization. But native perceptions naturally express themselves in any literature. Though Naipaul supposes himself the postmodern writer who focuses on the international themes, the vein of Power Politics is feasible in his literature. His 'A Bend in the River' is not exception to it.

Power Politics is a doctrine that is primarily a social, political, psychological, and linguistic term which has philosophical, religious, moral, cultural, racial, ethnic, scientific and medical connotations. Oxford English Dictionary (2012) defines Power Politics as "a return to or emphasis on indigenous customs, in opposition to outside influences."

Power Politics consists of a dialectical relationship: the self and the other. The self is a whole with which a desi identifies himself/herself, almost fluctuating boundaries where a community has evolved a relatively stable form of life over a stretch of time. While the 'other' is appreciably different from the self. The relation between the two can be one of peaceful co-existence but often it is conceived to be a power – relation, not a relation between Differents but of Opposites.

While considering the Power Politics in V.S. Naipaul's 'A Bend in the River' there were three nativistic driving forces behind it,

1. His displacement from his ancestral land – India
2. His displacement from his native land – Trinidad
3. The influence of his father.

Thus, in his case, the identity of a person found to be missing. In the present novel, Naipaul reveals the reality of a newly independent African state. There is a group of people who occupy a small town at the bend in the river. These are a few Belgians, some Greeks, Italians and Indians living a "stripped, Robinson Crusoe kind of existence".(31) Naipaul shows the town and its society is rootless and homeless.

In the present story, whatever little Salim knows about his community and past is from books written by Europeans. Salim realizes that without Europeans "their entire past would have been washed away." (18) interestingly one thing should be noted that colonizers are reformers, history makers and at the same time exploiters and oppressors. Salim, having developed the habit of conscious self-assessment because of his western education, realizes that his community has fallen behind. He awakens to the oppressed position of his community in the coast. Salim's first rootlessness on social grounds comes when he realizes that the minority communities are exploited, oppressed and persuaded by masters. Naipaul says that it is a bitter reality of all colonial and post-colonial societies. Even Indar, his East Indian Hindu friend arrives at the same insight. He tells Salim: "We are washed up here, you know to be in Africa you have to be strong. We are not strong. We don't even have a flag."(24)

Salim comes to know that his community itself is shattered and disintegrated. He never finds his "place" in it. He feels rootless and displaced as an ancestral crisis, so in a panic mood he says:

We never asked why; we never recorded. We felt in our bones that We were a people; but we seemed to have no means of gauging the passing of time. Neither my father nor grandfather could put dates to their stories. Not because they had forgotten or were confused, the past was simply the past.(77)

From generations to generations, Salim and his family has been suffering from this spacelessness and uprootedness. To overcome on this crisis the ultimate step is taken by Indar and Salim, Indar revolves to leave for England and Salim decides to make a new beginning elsewhere. Naipaul minutely observes the dilemma of the immigrants that they always have to shift from place to place for the sake of better future and security.

Salim breaks from his family only to get a stable job offered by Nazaruddin. But when Salim arrives, he finds the town destroyed in the tribal war. Salim is disappointed to see the ruins speak of "The depth of that African rage, the wish to destroy, regardless of the consequences." (32) It disturbs Salim to see the ruined suburb near the rapids, valuable real estate only recently being reclaimed by the bush. In the midst of ruins, which looked like dead civilization, Salim feels like ".....a ghost, not from the past, but from the future." (32-33) Salim once again gets stranded in earlier condition of spacelessness and baselessness. He realizes that there can be no fresh beginning anywhere. Naipaul has pointed the very truth that this time rootlessness is not due to past but from ruined future. Salim even loses his temper and balance when he comes to know that he cannot return to his coast because his family too has to scatter somewhere and Metty, a family slave is sent to stay with him. The social disturbances fracture the dream world of Salim and his family even gets disturbed.

During the second rebellion, the town at the bend in the river is destroyed because it is a reminder of "the intruders who had ruled in it and formed it...." (72) The Liberation Army seeks to overthrow the Bigman's regime and revive the old ways. To achieve this seek to wipe out "everybody who can read and write, who ever put on a jacket and tie.....all the masters and all the servants." (284) This violence brings loneliness and insecurity of life for the expatriates and immigrants. Naipaul observes that decolonization is always violent. So the post-colonials have to suffer from blood-shed, lack of sympathy, exile and extreme alienation.

Father Huisamans' brutal killing is a proof of the fact. To Salim and the others, father Huisamans' death comes as a warning that they have to be very careful and remember that they are in Africa. The uncertainty of life, insecurity, and violent end of life lead all these post-colonial characters to feel an absurdity of life due to their inability to go back and even forward. They are trapped in the ultimate crux of 'to be or not to be'. Salim suffers from placeness and a sense of insecurity.

However, Father Huisamans' prediction comes true that 'there would always be a settlement at the bend in the river.' (69) His optimistic view towards Africa comes true, but a westernized Africa emerges out again as mimicry of white men. This second rebellion proves to be a hopeless affair. The town is not only re-established but it begins to grow under the regime of the Big Man.

"All kinds of projects were started. Various government departments came to life again, and the town at last became a place that could be made to work. We already had the steamer service, now the art field was recommissioned and extended, to take the jets from the capital (and to thy in soldiers).... We even began to get a new telephone system. It was far too elaborate for our needs, but it was what the Big Man in the capital wanted for us." (94)

Naipaul critically examines that these developmental schemes are not the needs of common man, but they are being deceived by the rich and hypocrites under the name of developments. The basic necessities, requirements are not fulfilled but stupendous projects or schemes like 'state domain' are started. Being built on the ruins, it is the big man's miracle carrying the message that "Africans had become modern men who built in concrete and glass and sat in cushioned chairs covered in imitation velvet." (108) This is again an imitation of colonizers. These imitations remind the colonial stage which was the "past" but now again as a 'present' for post-colonials. It is ironical that no one knows what the 'Domain' is being built for? And it is only after its completion that a use is found. The building of "Domain" incorporated polytechnic college, a modern form and residence for intellectuals. Big man tries to modernize the old Africa which is always visible beneath the surface décor of the new. But the utmost tragedy comes when the Africans could not identify themselves with this new, modern African consciousness. For them mystery and peace lie in the bush. Salim nostalgically recalls; "during the days of the rebellion I had the sharpest sense of the beauty of the river and the forest, and had promised myself that when the peace came I would expose myself to it, learn it, and possess that beauty." (103)

Salim feels sad at the loss of the magic and mystery of the place, which comes with freedom. Naipaul observes that freedom and developments bring unrelatedness and sense of non attachment to

the immigrants like Salim. All these things force immigrants to the greater rootlessness in the social context.

Nazruddin's letter brings more disturbing news. Racial troubles break out in Uganda as well and Nazruddin has had to shift his family again. Nazruddin's plan to move out of Africa and go to Canada, makes it clear that no African country is free from troubles and violence. Naipaul again examines that the immigrant characters are constantly moving from land to land just to save their lives, and so at the inner level everyone is frightened and disoriented. The socio-political situations bring an extreme stress on the relationship of Salim and Yvette. The relation breaks in the disgusting manner as Salim's spitting on the Yvette. The social frustrations affect individual and individual frustrations affect social life. Salim can not escape from this sordid reality. Salim expresses his hopelessness:

I had my first dream about myself, the beginning of the decay of the man I had known myself to be. I had visions of beggary decrepitude, the man not of Africa lost in Africa, no longer with strength or purpose to hold his own....(184)

Naipaul examines that the disorganized and disordered society of the town at the bend in the river does not provide any chance of any kind of fulfillment. Yvette, Raymond, Mahesh, Salim and Indar are all outsiders floating and lost without any definite identity and existence. Salim's closest friend Indar, who is now well settled, also is a frustrated being when he says to Salim:

It isn't easy to turn your back on the past. It isn't something you can decide to do just like that. It is something you have to arm yourself for, or grief will ambush and destroy you.(148)

Naipaul says that it is an ultimate fate of the post-colonial characters that their past is always leads them to their destruction and frustration.

We see that Salim, in search of better future decides to go London. But disillusionment and rootlessness in London again makes him a displaced and placeless being. Salim is totally an exiled being like Ralph Singh in *The Mimic Men* who comes to London for better settlement. Salim never feels as a settled being but always a scattered one in different worlds. Europe, which has ruled Salim's world since his childhood even, presents a different picture altogether. Salim does not identify himself with London and says: "It was something shrunken, mean and forbidding".(238) Actually Salim has come to London from Africa for relief and rescue from the hopelessness. But in London also he becomes confused and furthermore his capacities, his expectations, his identity remains divided. All these things lead him to the utmost tragedy that he feels himself as 'rootless' in London. Naipaul says that there is no safe place for the immigrants. The problems like homelessness, rootlessness, placelessness, exile, loneliness, barrenness in relationships, insecurity of life and a sense of broken self lead all the immigrant characters to rootlessness of their selves. The socio-economic and political problems are making this problem more critical. In this entire crux, there is no chance for self development. All dreams of being settled physically and mentally get shattered. And so rootlessness remains an ultimate destination of the post-colonial characters.

Naipaul successfully delineates the complexities of modern life of the post-colonials. Ferdinand represents the modern Africans who have been picked out from bush life, only to be placed in a more vulnerable position in the civilized jungle of the town, which provides no sanctuary or protection. Through Indar and Salim Naipaul portrays the plight of the displaced exiles that have nowhere to go, nowhere a sole place, and so only rootlessness. Raymond and Yvette demonstrate that in the new dynamic power, everyone is in a marginal position. No one is a safe being though they rich, white or employed in the society like Africa. Naipaul's vision "we can only carry on" offers little hope to the Third World societies that have been maimed beyond repair. Through his characters and places, he puts forward the view that displacement, alienation, frustration, fragmentation and rootlessness are the universal predicaments in the post-war world and one must learn to live with these ultimate truths. Salim decides to rejoin the world but expresses his rootlessness:

"The world is what it is; men who are nothing, who allow themselves to be nothing, have no place in it."(9)

In these opening sentences of the novel, Salim shows his indifference to world and his own life. Due to internal fractures of society and of post-colonials' mentality, native liberation movements fail to play a positive role in the formation of an authentic society and Third World consciousness. In Naipaul's terms, the solution is at the individual level through self decolonization, that is, by

overcoming the colonial mentality of idleness and irresponsibility. Being a rootless, Naipaul finally speaks of the Third World societies through Ferdinand in the last scene of Salim's escape:

You mustn't think its bad just for you. It's bad for everybody. That's the terrible thing. It's bad for prosper; bad for the man they gave your shop to, bad for everybody. Nobody's going anywhere. We are all going to hell, and everyman knows this in his bones. We're being killed. Nothing has any meaning. That is why everyone is frantic. Everyone wants to make his money and run away, but where? That is what driving people mad are. They feel they're losing the place they can run back to....nowhere is safe now.(281-82)

In this novel, V. S. Naipaul, in fact, deals with culture, identity and roots. It is because he had a lot of ups and downs to assert his own identity. He could not find his roots nor could he adjust himself to a country. He himself admits in *The Middle Passage*, "Living in a borrowed culture, the West Indian, more than most, needs writers to tell him who he is and where he stands." (73) The study of this novel shows that Naipaul has made a quite successful attempt to depict the power politics.

Works Cited:

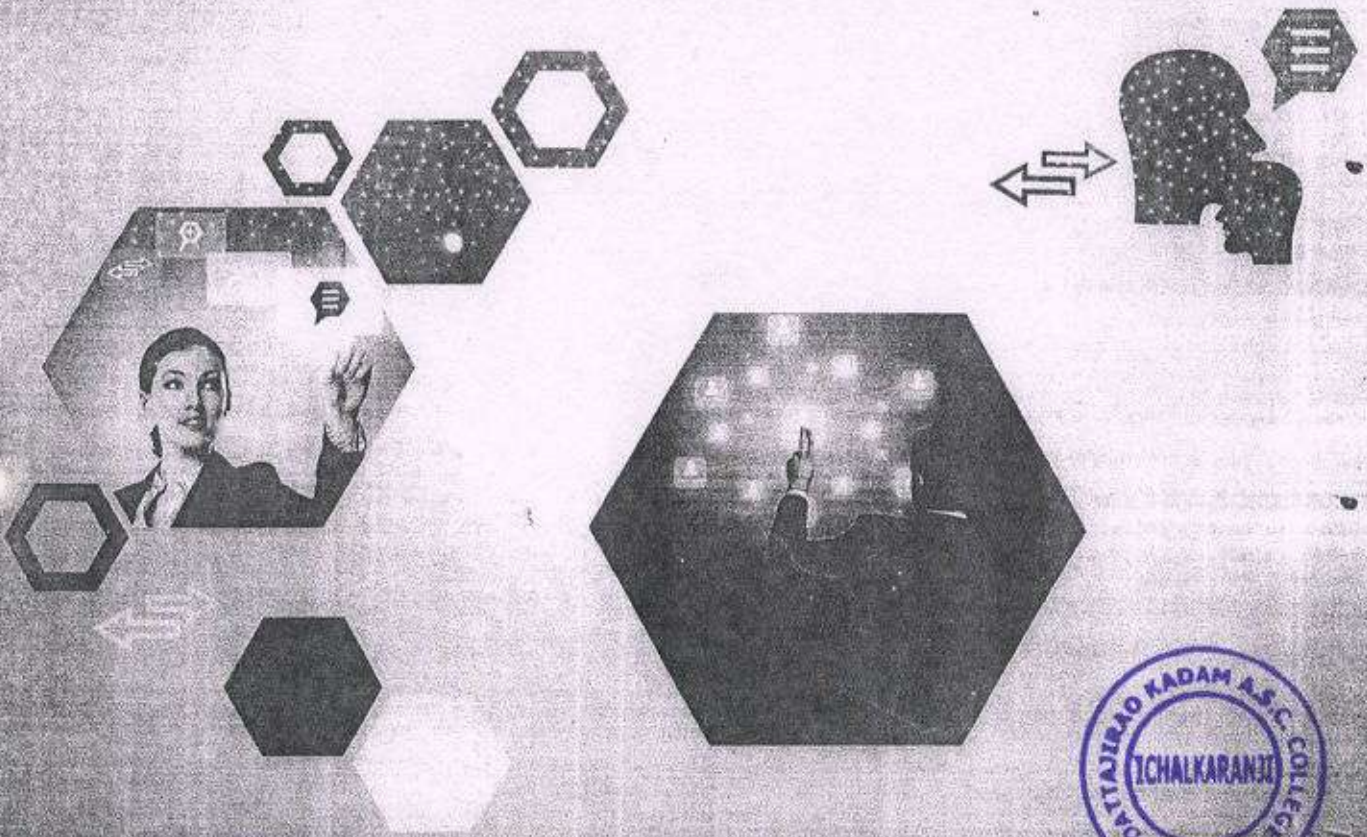
1. www.google.com/Power Politics
2. www.shodhganga.com/Power Politics in literature
3. Naipaul, V.S, 1980, *A Bend in the River*, Harmondsworth, Penguin.
4. Abrams, M.H, 2004, *The Glossary of Literary Terms*, 7th edition, holt,
5. Rinehart and Winston
6. Naipaul, "A New King for the Congo; Mohbutu and the Nihilism of Africa." *Return*, .167-195.
7. Boxill Anthony, *V.S.Naipaul Fiction*,.74.
8. Naipaul, 1981, "A Conversation with V.S.Naipaul, by Bharati Mukherjee and Robert Boyers," *Salmagundi*,54; .6



“ज्ञान विज्ञान आणि सुसंस्कार या साठी शिक्षण प्रसार”



MANCHESTER : A RESEARCH JOURNAL (THE MULTI DISCIPLINARY ISSUE)



Shri Swami Vivekanand Shikshan Sanstha's
Dattajirao Kadam Arts, Science & Commerce College

Website: www.dkasc.com

Email: dkasc@dkasc.com

INDEX

Sr. No.	Title of the paper	Author	Page No.
1	Synthesis And Characterization Of Cu-doped ZnO Thin Films By Sol-Gel Method	Amol R. Nimbalkar, Maruti G. Patil	1
2	NO ₂ Gas Sensing Properties of ZnO Thin Film Prepared By Sol-gel Method	Nilam B. Patil, Maruti G. Patil	7
3	Natural Dye From Clitoria ternatea (Gokarna) Flowers For Dyeing Cotton Fabrics.	S.R. More, Dr. S. S. Ankushrao, Dr. A. S. Tapase, Dr. C. R. Patil, D. P. Patil, D. B. Patil	13
4	Addition of Macrofungi To Fungi of India, From Kolhapur District	C. R. Patil, M. R. Bhise, J. C. Patil, S. C. Patil	16
5	A Study of Socioeconomic Status And Health Risks Among Sericulture Industry Workers, Maharashtra, India	R. A. Sanadi, A.D. Jadhav	23
6	Zika virus: a short review	Nilofar Shaikh, Rajendra Jagdale	32
7	Ergonomic Assessment of Cashewnut Kernel Peeling Activity in Women Workers Using REBA	Sachin S. Shinde, A. M. Qureshi, Dr. Asmita S. Tapase	40
8	Application's of SAP System in Mechanical Industry	Miss S.J. Gath	44
9	Digital India	Dr. Mrs. Varsha Raghunati Shinde	52
10	Deconstructing Social Exclusion for Reconstruction of Development	Ms. Shailaja A. Changundi	57
11	The Speaking Silence of the Woman in the Poems of Nandini Sahu	Ms. Shailaja A. Changundi	62
12	The Study of Consumerism as Human Rights : A Legal Analysis	Dr. D.G. Ghodake	66
13	Married Life in the Select Short Stories of Chitra Banerjee Divakaruni	Dr. S. I. Noorani	70
14	The Immigrant Married Life in the Select Short Stories of Bharati Mukherjee	Dr. S. I. Noorani	76
15	Pedagogy of Teaching Grammar: Hamlet Dilemma	Mrs. Sunita J. Velhal,	80
16	Human Resource Development In Sindhudurg District, Maharashtra.	Govardhan S. Ubale, Gavrit S.S., Koli V.P., Sondge S.S.	85
17	नंदुरबार जिल्ह्यातील शेती व्यवसायात जलसिंचनाचे महत्व	प्रा. एस. एस. गावीत	90
18	कृष्णात खेळत यांच्या साहित्यातील कोल्हापुरी बोली	डॉ. एकनाथ आळवेकर	94
19	रानकौंबडी कथासंग्रहातील सामजिकता	प्रा. डॉ. सुभाष गणपती जाधव	98
20	आदिवासी लोककथांमधील वैश्विक मिथके	प्रा. डॉ. दीपककुमार वळवी	102
21	हिंदी भाषा और इंटरनेट : दशा और दिशा	डॉ. दीपक रामा तुपे	106
22	रत्नकुमार सांमरिया के कहानी साहित्य में नारी विमर्श	प्रा. शाहाजी जाधव	111

Married Life in the Select Short Stories of Chitra Banerjee Divakaruni**Dr. S. I. Noorani**

Department of English, Dattajirao kadam arts science commerce College, Ichalkaranji

ABSTRACT

Chitra Banerjee Divakaruni explores the issues of Indian immigrant married life through her short stories *Clothes*, *The Bat*, and *Silver Pavements*, *Golden Roofs* in the debut collection *Arranged Marriage* (1995). We are going to analyze the married life in some select short stories of the first collection that has the immigrant edge. These stories exhibit the issues of Indian Brides in America who had arranged marriage. At the same time, it also depicts the effect of the changing times on Indian Institution of arranged marriage in the host land. Chitra Banerjee Divakaruni also brings to light more positive aspects of freedom and self expression on many levels due to migration of the married life.

Key words: married life, migration, immigrant, arranged marriage, culture-clash etc.

Corresponijuhying Author: Dr. S. I. Noorani

Chitra Banerjee Divakaruni explores the issues of Indian immigrant married life through her short stories *Clothes*, *The Bats* and *Silver Pavements*, *Golden Roofs* in the debut collection *Arranged Marriage* (1995). We are going to analyze the married life in some select short stories of the first collection that has the immigrant edge. These stories exhibit the issues of Indian Brides in America who had arranged marriage. At the same time, it also depicts the effect of the changing times on Indian Institution of arranged marriage in the host land. Chitra Banerjee Divakaruni also brings to light more positive aspects of freedom and self expression on many levels due to migration unlike Bharati Mukherjee, who is keen to show the 'bleak' sides of the immigrant lives in her short story collections – *Darkness and The Middleman and Other Stories*.

Divakaruni exposes the ground breaking reality of arranged marriage in the present collection. Her diasporic experiences not only provide the readers the insight into the lives of various immigrant brides from young, newly bride to the old but one can understand the process and various aspects of culture-clash faced by these women protagonists. It also depicts the constant and contradictory oscillation of race, culture, time and geography. The result of that is culture-clash which is the inevitable fate of immigrants. In American surrounding, the Indian women develop an altered consciousness in order to relate them to Indian culture. Women of Divakaruni's texts are caught between the traditional customs of India from which they have emigrated and their present experience with the more westernized culture of America. While facing the culture-clash, these protagonists experience the uncertain nature of 'alien' land and as a result, they move towards more complex condition. The complex condition is the plight of these characters and at the same, their

for identity. They don't know that they will fit in American society. This stress leads them to culture-clash which these protagonists face in an alien land.

Divakaruni speaks through these stories the same vicissitude of Indian married woman. If a woman's marital relationship as they are seen in India is the practice or liberty to take decision for a match of their father in arranged marriage. The daughter or woman is only scapegoat of this practice. This practice or tradition is questioned by Divakaruni in the present short stories. On the other hand in the 'alien' land, women face the contradictory situation like decision making; independence and working outside the home make them to respond differently to the marital relationship.

Women protagonists of this collection struggle between the culture of India and America. Their struggle can be seen in various ways such as struggle between traditional world which symbolizes their home land, while, modern world represents 'host' land. The traditional culture requires specific duties of woman and strict norms of morality, while the modern world demands from them frankness and individual liberty. This struggle creates a chaotic condition of culture-clash for them in the present collection. Neelam Mulchandani in her essay, "Chitra Banerjee Divakaruni : Multiple Consciousness and South Asian Diasporic Identity Formation" points out that,

"The home is the locus of tradition for South Asian Diasporic families and within this domain traditional gender roles often endure while outside the home, there is a dramatic shift in the nature of cultural expectations." (P.4)

This 'dramatic shift' of cultural expectations leads women towards the conflict of cultures. In the story "Clothes" we find the same aspect where Divakaruni questions the man woman relations based on Indian society in an alien land. Finding a match for daughter or son for arranged marriage is the sole concern of many parents in Indian society. In the present story, the match of daughter Sumita is arranged by her father with Somesh from California. He comes for 'bride viewing' ceremony at Calcutta. He prefers Sumita as wife. In this, Sumita's role is passive what the Indian traditions demand. When her marriage is arranged with Somesh, she reacts,

"I'd be going halfway around the world to live with a man I hadn't even met, would I ever see my parents again? Don't send me so far away, I wanted to cry but I didn't. Father had worked to find this match. Besides, wasn't it every woman's destiny?" (P.18)

There is frequent confrontation between American and the culture of Sumita. Drinking alcohol is strictly prohibited and immoral in Indian Culture. When Sumita marries with Somesh, she comes to America. In America, drinking is not wrong or immoral. Somesh forces her to drink sweet white wine. A traditional desi girl like Sumita even thinks to respect her husband's demand of drinking. He says,

"A lot of Americans drink, you know. It's a part of their culture, not considered immoral, like it is here..... I'll get you some sweet white wine and you'll see how good it makes you feel..... Now his fingers were stroking my cheeks..... after all it was my duty." (p.21)

Sumita's life in America is not different from the other Indian daughter-in-laws. She fears about America. She doesn't feel her life is different from her Indian friends like Radha or Deepa. She says



fed up by traditional ideas like serving tea to her mother-in-law's friends, covering her head with her sari and not addressing her husband by his name etc. she feels something different in host land. In the words of Sumita,

"But at other times I feel caught in a world where everything is frozen in place, like a scene inside a glass paper weight. It is a world so small..... I stand inside this glass world". (P.26)

Still she feels that America rushes her. She wants to enjoy American life, American liberty and individual freedom which American girls enjoy.

"..... sunrise, orange, the color..... of joy of my new American life. Across its middle in large black letters, is written Great America." (P.25)

Like her, Somesh is also suffering the same. He is caught between the traditional Indian world of obedient son and American boys' who don't want the interference of their parents in their own life. He wants to enjoy American freedom with his better half. He is very much conscious about the American way of life of impartiality and emancipation. On the other hand, he does not have the courage to disagree with his parents. He doesn't want to break the SravanBal image which is ideal for traditional Indian male. It means that he is caught between the two worlds – traditional Indian world where the parents are son's responsibility in their old age and American world where the individual freedom is important. According to Somesh,

"They've always been there when I needed them 'I could never abandon them at some old people's home." (P.26)

The story reaches at climax when Somesh unwillingly accepts "graveyard shifts" as his partner refuses to do so. These graveyard shifts become responsible for his murder for money by some miscreants. Sumita is forced to stand in the middle of the room, to wear white sari and break the bangles traditionally. Besides, this bitter reality of immigration, she finds that turning back to India will not mitigate her suffering as a widow. She also realizes that she can survive with her own will and with her own choice of life conditions in this strange land. It will help her to save her identity and self respect. She confesses,

"That's when I know, cannot go back, I don't know yet how I'll manage here in this new dangerous land. I only know I must. Because all over India, at this very moment, widows in white saris are bowing their veiled heads, serving tea to in-laws. Doves with cut off wings."

We find that sumita is sandwiched between Indian traditions and American bitter reality of immigration. As a widow, she knows in India, she will suffer more. So she accepts the host land or modern world where she is sure that she will get the individual freedom. Beena Agarwal in her book, "Chitra Banerjee Divakaruni: A New Voice in Indian English Fiction" observes,

"Sumita's acceptance of immigration as her destiny, is her affirmation of an identity that negates the accepted mirror images constructed within the order of patriarchy. Sumita's dilemma reflects the dilemma of immigration in which a woman suffers more in absence



of cultural background and the strength of relations, she feels herself lonely isolated and sometimes betrayed." (P.161)

The very first story of this collection is 'The Bats'. A single narrator depicts the bitter reality of arranged marriage. Domestic violence in family comes out from the husband's dominance in the family where woman suffers. The child observes his mother's suffering. The child narrates this story innocently. The child is mouthpiece of Chitra Banerjee Divakaruni. She explores the inhuman violence of the husband and the victim is obviously woman. Divakaruni also brings to light the inhumanity of men in Indian society where the woman is subsidiary. The child narrates,

"A couple of days later mother had another mark on face, even bigger and reddish blue. It was on the side of her forehead and make her face look lopsided." (P.3)

Out of anguish, his mother decides to leave her husband's house and goes to grandfather's house due to violent attacks of her husband. When she reaches at grandfather's house, the child enjoys the company of grandpa. He gets the fascination of buffaloes, goats, and bamboo forests. His excitement reflects,

"I had never seen real live chickens up close before and immediately loved how they squawked and flapped their wings." (P.6)

After spending a lot of days at grandfather's house, one day, the child's mother gets a letter from her husband to return. She decides to return to her husband's house because she observes that people in the village start whispering about her long stay without husband at grandfather's house. Consequently, she returns to her husband and she hopes that life will change. But she proves wrong; she is in hell like situation.

Though this story takes place in Calcutta, the fate of Indian woman is same everywhere, whether the woman is immigrant or not. We observe that Divakaruni with American lenses points out the inhuman practice of Indian traditional male dominated society where the woman forces to bear a lot of pains. She also compares the worst practices of Indian society and the freedom of Americans.

In the next story, "Silver Pavements, Golden Roofs", Chitra Banerjee Divakaruni focuses the bitter reality after immigration. She also brings to light the illusionary American dream and the shattering of the dream through the protagonist Jayanti. The title of the story is nothing but the metaphor used by Chitra Banerjee for Jayanti's dream. Jayanti is upper middle class girl of Calcutta. She has attraction for American life. She gets opportunity to go at Chicago for education. She migrates from Calcutta to Chicago to live with aunt Pratima and uncle Bikram.

She is excited to go to America. She feels something different when she boards the plane for Chicago. She feels sorry for her Indian friends – Prema, Vaswati and Sabitri – who will never see any of this. Her heart fills with exuberant America. She thinks,

"I am going to land the Almond Rocas, I remind myself. The American chocolate melts in my mouth, just as sweet as I thought it would be." (P.36)

When she reaches at aunt Pratima's house, she suffocates. Her illusory dream of America shatters. The apartment of the aunt is nothing but 'disappointment' for her. It is not at all like 'American home' which she had seen in photos. This apartment, she smells of stale curry. It is crowded with

faded, overstuffed sofas and rickety tables. She makes a comparative analysis of her life in Calcutta and the horrors of existence in Chicago. In disappointment, she admits,

"My monogrammed leather cases are an embarrassment in this household. I push them under the bed in the tiny room I am to occupy it is the same size as my bathroom at home." (P.41)

She finds nothing new and exciting in "America like" in uncle Bikram's family. He faces the bitter reality of immigrant life. He confesses,

"Things aren't as perfect as people at home like to think we all thought we'd become. But it's not so easy." (P.43)

Uncle Bikram exhibits his sadness. His tone becomes bitter and revengeful. Divakaruni reflects on the insecurity of Indian immigrants who survive with inferiority in America. They feel that their existence is burden on American people. Through Bikram's character, Divakaruni represents this agony,

"The Americans hate us. They're always putting us down. Because we're dark skinned foreigners, Kala admi, blaming us for the damn economy, for taking away their jobs." (P.43)

Drinking beer is not immoral in American culture. Jayanti shocks to realize that Bikram drinks beer everyday at night at home. She thinks that it is a bad habit. She also thinks that it is immoral in Indian culture.

".....an am shocked to realize he's drinking beer. At home in Calcutta none of the family touches alcohol, not even cousin Ramesh, who attends St. Xavier's college and sports a navy blazer and a british accent. Mother has always told me what a disgusting habit it is, and she's right." (P.43)

Jayanti thinks that American culture isolates and protects her. But she soon realizes that she is wrong. In one afternoon, Jayanti and her aunt Pratima walk around their neighbourhood. A group of young American boys comments on Jayanti and her aunt. They call both women "nigger" on noticing the skin colours,

".....chanting it in high singsong voices that have not broken yet, nigger, nigger, until I want to scream or weep or laugh, because can't they see that I'm not black at all an Indian girl of good family." (P.50-51)

She is not able to fathom the shifting conditions from India to America and how the small, simple passage through a door can create an entirely new racial identity. She comes to know that she is a minority in America and on another side; she is an upper class Indian girl. She sees herself in dilemma of two cultures or an in between the two cultures. With this humiliation Jayanti feels suffocated and restless to go back to home. She gets a new vision of American life. She calls America damn country like a dain or a witch. It pretends to give and then snatches away. She cries out,

"Home, I whisper desperately home, home, home. I want my room in Calcutta where things were so much simpler." (P.55)

We find the opposite ideas of cultures between East and West in the story. The binary of glamour and reality is the gist of the present story. Indian people like Jayanti think that America is a land of fortune, satisfaction, and luxury but the reality is different as Jayanti experiences. Reflecting on this aspect of the story, MitaliPati comments,

"The conflict in the social and cultural codes of East and West, the old and the new shows the hopeless binary nature of all human desire.....symbolizes the anarchy of self." (Mitali :P.198)

REFERENCES

1. Divakaruni, Chitra Banerjee, *The Unknown Errors of Our Lives*: United States: Anchor Books, 2001, Print.
2. Abrams, M. H. *Glossary of Literary Terms*, Bangalore: Eastern Press Private Ltd., 7th edition, 2007, P.286.
3. Agarwal, Beena. *CHITRA BANERJEE DIVAKARUNI: A New Voice in Indian English Fiction*: New Delhi: Authorspress, 2016, Print.
4. Agarwal, Gunjan and Gunjan Kapil. "The Representation of Woman in Chitra Banerjee Divakaruni's *Doors, Affair and Meeting Mrinal*." *The Criterion: An International Journal in English*, (ed.) Dr. Vishwanath Bite. ISSN 0976-8165, Vol.5, Issue. VI, Dec.2014.P.77- 85.
5. Barman, Goutam. "Dimensions of Diaspora Consciousness in Chitra Banerjee Divakaruni's *The Unknown Errors of Our Lives*." *Research Journal of English Language and Literature (RJELAL)* ISSN 2321-3108, Vol.3, Issue.3; July – Sept.2015 p.43-50.

